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VOL. 40—No. 1 SATURDAY, JANUARY 4, 1862 PRICE { 4d. Unstamped 5d. Stamped

ROYAL ACADEMY OF MUSIC.—The Lent Term commences on MONDAY, the 6th of January, 1862. Candidates for Admission may attend at the Institution for Examination by the Board of Professors, on Saturday Afternoon, the 4th January, at 2 o'clock.

By Order of the Committee of Management,
J. GIMSON, Secretary.

Royal Academy of Music, Tenterden Street,
Hanover Square, December 20th, 1861.

WESTMORLAND SCHOLARSHIP

ROYAL ACADEMY OF MUSIC.

A SCHOLARSHIP for VOCALISTS, called the "Westmorland Scholarship," in compliment to the late Earl of Westmorland, the founder of the Royal Academy of Music, has been established by Subscription, the first Competition for which will take place on SATURDAY, [illegible] January, 1862, at the Institution.

It is open to Female Candidates between the ages of Eighteen and Twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Candidates' names, accompanied by the recommendation of a Subscriber to the Academy, will be received by the Secretary up to the [illegible] January, 1862. Certificate of Birth must be forwarded.

By Order of the Committee of Management,
J. GIMSON, Secretary.

Royal Academy of Music, 4 Tenterden Street,
Hanover Square, December [illegible], 1861.

Further Subscriptions towards the Funds of the Scholarship will be applied to the increase of its annual value.

Mr Cipriani Potter, late Principal of the Institution, Hon. Treasurer, and Dr. W. Sterndale Bennett, Hon. Secretary.

Subscriptions may be paid to account of the Treasurer at the Union Bank, Argyll Place, Regent Street, London; or will be received by the Members of the Board of Professors, [illegible] Messrs. Lucas, [illegible], Macfarren, and W. Macfarren.

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Reserved and numbered seats, 5s.; balcony, 3s.; sofa stalls, 10s. 6d.; area, 2s.; gallery, 1s.

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MISS ELEANOR ARMSTRONG will give an EVENING CONCERT at Westbourne Hall, Westbourne Grove, on THURSDAY, January 9th, when she will be assisted by the following Artists:—Vocalists—Madame Louisa Vinning, Miss [illegible], Miss [illegible] and Miss [illegible]; Mr. [illegible], Mr. Viotti Cooper and Mr. [illegible]. Instrumentalists—Miss [illegible], Mr. [illegible], and Herr Louis Ries. Conductors—Mr. [illegible] and Mr. [illegible].

Tickets 7s. 6d., 5s., 2s. 6d. and 1s., to be had of Messrs. Cramer and Beale, Regent Street; Messrs. [illegible], Bond Street; [illegible] and Son, Cheapside; and of Miss Eleanor Armstrong, 86 [illegible] Street, [illegible].

MR. JOHN MORGAN will sing Balfe's popular Song "Fresh as a Rose," at Westbourne Hall on WEDNESDAY next.

MISS AUGUSTA THOMSON will RETURN to Town on the 3rd February, after fulfilling professional Engagements in Scotland and France.

Letters addressed 18 [illegible] Street will be duly forwarded.

MADLLE. NITA NORRIE will RETURN from her Provincial TOUR about the middle of the Month. All Communications respecting Engagements for Oratorios, Concerts, &c., to be addressed to [illegible], No. [illegible] Gloucester Crescent, Notting Hill.

HERR FORMES and HERR REICHARDT will make their first appearance on the English Stage at DRURY LANE THEATRE, in conjunction with MADAME HEYWOOD and MDLLE. JENNY BAUR, on Thursday, January 9th, when will be produced an entirely new and original Comic Operetta, composed expressly for the occasion by Mr. Howard Glover, to be entitled "ONCE TOO OFTEN."

To be followed every evening by the New Grand Pantomime.

HERR FORMES will Sing "IN SHELTERED VALE" at Mr. Howard Glover's Grand Concert, St. James's Hall, on Saturday next.

DR. BENNETT GILBERT begs to inform his Friends and Pupils he will RETURN from the Continent on the [illegible] of January. Address, Messrs. R. Cocks and Co., New Burlington Street, W.; or [illegible] Buchhandlung, Leipzig.

MISS CAROLINE PARRY (Soprano) begs to announce that she will RETURN to Town on the [illegible] of January. All Communications respecting Engagements for Oratorios or Concerts may be addressed [illegible], Esq., [illegible] Georgien-Strasse, Leipzig; or 33 Woburn Place, Russell Square, W.

MISS ROSE HERSEE will sing H. Hersee's new Song "[illegible]" at the [illegible] Hall Concerts, [illegible], January [illegible]; at the Volunteer Artillery Concert, Town Hall, Newcastle, January [illegible]; Literary Institute, Godalming, January [illegible].

For Engagements en route address Miss Rose Hersee, [illegible] Church Terrace, [illegible].

MADAME LAURA BAXTER will Sing "THE FAIRY'S WHISPER," composed expressly for her by Henry Smart, at Mr. Howard Glover's Grand Concert, St. James's Hall, on Saturday next.

MR. H. C. COOPER (Violinist) begs to announce that he has RETURNED to London, and is prepared to accept Engagements. Address, [illegible] Salisbury Street, Strand, W.C.

MISS ANNIE MILNER (Prima Donna), having RETURNED from a Four Years' Tour in the United States, will be happy to accept Engagements for Oratorio, Concerts or Opera.

Address, 72 Southampton Street, Bloomsbury Square, W.C.

MR. GEORGE PERREN will Sing Aucher's new Song, "ALICE, WHERE ART THOU?" at Mr. Howard Glover's Grand Concert, St. James's Hall, on Saturday next.

MR. VIOTTI COOPER, "Tenor," will sing at Miss Eleanor Armstrong's Concert, Westbourne Hall, Thursday Evening, January 9th.

MRS. JOHN HOLMAN ANDREWS has the honour to announce that the FOURTH of a SERIES of SIX SOIREES MUSICALES for the practice of vocal concerted music, sacred and secular, will take place at her residence, 50 Bedford Square. [illegible] Particulars [illegible].

Tickets at Cramer's, Regent Street; Leader's, Bond Street; and of Mrs. Andrews.

MR. HENRY LESLIE'S CHOIR, Hanover Square Rooms.—First Concert, January [illegible], 1862. Subscription, one guinea. Addison, Hollier and Lucas, 210 Regent Street; Cramer, Beale and Wood, 201 Regent Street; Austin's ticket office, St. James's Hall; Keith, Prowse and Co., 48 Cheapside.

THE MUSIC FROM
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Will be Published on the [illegible] January by
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"ALICE, WHERE ART THOU?"

"ALICE, Where Art Thou?" Romance; sung by Signor Gardoni, and written by Wellington Guernsey. Music by J. Ascher. "Mr Ascher, whose talent as a writer of pianoforte music is European, has proved himself in 'Alice, where art thou?' as consummate an artist as a vocal writer as he is renowned as a composer for the pianoforte. The melody is graceful, flowing, and original, and of the most original feeling and thought. It has been sung by Sims Reeves, Gardoni, Mr Tennant, Mr Perren, Mr [illegible], and all the leading tenors of the day. Two editions of the romance have been printed—one in E flat for ladies' voices, and the other in D flat for tenor. Altogether we have seldom met with a composition embracing all the elements of popularity in so great a degree as Mr Ascher's romance of 'Alice, where art thou?' and one that must, on its merits alone, become the most popular song of the present day."—(Irish Times.)

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Sung at the Crystal Palace Concerts by HERR REICHARDT with immense success.

The Times says: "Herr Reichardt, the German tenor, whose pure, classical style and fervid expression—still remembered, in spite of two years' absence—were displayed with the utmost effect in a characteristic song from his own pen, entitled 'Are they meant but to deceive me?' which at the first [illegible] has [illegible] by the composer of that deservedly popular romance, 'Thou art so near and yet so far.'"
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MR. DAVID LAMBERT (Bass Vocalist) will Sing at the Musical Society of [illegible] Haydn's CREATION, January 8th. Patrons—Professor S. Bennett, Cipriani Potter, Esq., Sir F. [illegible], General [illegible] &c. Uxbridge [illegible] Bury (Suffolk), CREATION, 17th; and Barnard Castle, [illegible] &c.
Communications for Engagements to be addressed 18 Adelaide Square, Windsor, Berks.

MUSICAL DIRECTORY, REGISTRY, and ALMANACK for 1862. Just Published. Containing 265 Miniature Musical Biographies, the Addresses of Musical Professors, &c., throughout the Kingdom; the Musical Societies of London and the Provinces, with a List of Music Published in Great Britain during 1861. Also notices of everything new and interesting in connection with Music. Price 1s. 6d.; by Post 1s. 8d.
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To the Editor of the MUSICAL WORLD.

MDLLE. TITIENS presents her compliments to the Editor of the MUSICAL WORLD, and, in reference to a paragraph that appeared last week in his valuable journal, begs to state that there is no foundation for the report of her being engaged at Drury Lane Theatre for the coming season.

TO M. W. BALFE, Esq.

How can I praise where all have praised?
Why strive to gild a golden treasure?
It needs no humble word of mine
To add the already flowing measure—
In English homes—in distant climes—
Where hearts beat high, with love or duty—
Where matrons mourn—or patriots arm,
His genius speaks, in strains of beauty!

His teeming brain, like bright champagne,
With sparkling fancies brimming over,
Will, like the wine, make others shine
And many a latent gem discover,
With smiles that warm, and words that charm,
He cheers, where trembling souls would falter
And wins the love of many a heart
Time cannot change or absence alter;
Fame adds fresh laurels to his brow
Growing with every fresh endeavour
While hearts can feel the "Power of Love,"
The name of "Balfe" must live for ever!—Chorus.

A Correspondent from BRENTFORD writes:—

"Mendelssohn's *Elijah* was recently given at the Town Hall, under the auspices of the Brentford Literary Club. The soprano solos were divided between Mrs. Harriette Lee, Miss Saunders, and Miss Martin, all of whom acquitted themselves ably, especially Miss Martin, in 'Hear ye, Israel.' The contralto part was sustained entirely by Miss Palmer Lisle, who was encored in 'O rest in the Lord.' Mr W. [illegible] sang the tenor, was encored in 'Then shall the righteous.' Mr Cross, besides conducting, sang the whole of the music of *Elijah*. The chorus, when we consider that they had only a piano to sustain them, are entitled to praise. Mr Gardner was the accompanyist. The Hall was crowded to the doors, and no one left till the last bar was finished."

ST PETERSBURG.—(*From a Correspondent.*)—According to the terms of his contract, Signor Verdi is bound to produce his new opera, *La Forza del Destino*, by the middle of January at the latest. The *libretto*, written by Piave, and founded on a Spanish drama, is said to be highly interesting. The soprano parts are intended for Signore Lagrua and Fioretti; the tenor part for Tamberlik; the baritone and bass parts for Graziani, Debassini and Marini. Verdi has composed, also, some ballet music, which, should circumstances require the adoption of such a course, may be omitted without prejudice to the opera. Report speaks very favourably of this newest production of the prolific maestro's pen. Verdi himself says that he has made fewer concessions than is usual with him to suit the taste of the general public, but that, in this instance, he has written a work which can bear the strictest criticism.

AMSTERDAM.—G. A. Bertelmann, founder of the Liedertafel, "Eutonia," which he directed for many years, died here on the 20th ult. He was born at Soest, in Westphalia, but selected Amsterdam as the field of his professional exertions. He was not only distinguished as an excellent conductor, but as a scientific musician. His compositions were greatly admired, especially his part-songs.

MUSIC AND THEATRES IN PARIS.

(*From our own Correspondent.*)

December 10.

The most important thing fallen out since my last communication, is the production of a long-promised new opera, the composition of M. Lefébure-Wély, at the Opéra Comique. It is called *Les Recruteurs*, and the libretto, which is in three acts, is the joint work of MM. de Jallais and Vulpian, names with which I am totally unacquainted, as are all whom I have consulted on the subject. If this work be the *coup-d'essai* of these gentlemen, it is mighty well for a beginning, though open in many points to critical attack. They have in the choice of their subject, followed with literal fidelity the Horatian exhortation *Sumite materiam vestris*—the plot turning upon a supposed adventure of the celebrated dancer Vestris, or rather one of the celebrated dancers of that name, for there were a succession of them hereditarily gifted with mercurial heels. The Vestris of the author's choice is Auguste, who, a little before the revolution of July 1830, might be seen strutting along the Boulevards Italiens, with erect spine and still elastic hams, in pumps and short pantaloons, being then upwards of fourscore years of age. Now as the taking of Port Mahon is made to occur during the action of the piece, and while the great dancer was in his zenith, and then Auguste did not make his *début* at the opera till 1772, sixteen years after the military achievement in question, it is clear that Gaetano Vestris, the father of Auguste, would have been selected for their purpose had the authors taken the pains to consult the learned work of M. Castil Blaze, *La Danse et les Ballets depuis Bacchus jusqu'à Mlle Taglioni*. Not content with one chronological blunder and historical impossibility the librettists have committed a worse one still in making Mlle Camargo—the celebrated *danseuse*, who came out in 1726, and retired in 1751, five years before the taking of Port Mahon—the companion of Auguste Vestris in a professional tour just before that event. However, history and the concordance of dates may be despised, and yet an interesting—aye, an immortal, dramatic work be produced, as many mightier names and ake better known than those of MM. —— and —— might be brought to prove. Plots are not amusing to read, and but few can convey them so pithily that the wound inflicted by their recital is scarce felt, so I, not being of the few who have the secret to conceal by their levity of hand, shall abstain from narrating the story of the *Recruteurs*. Proceeding, therefore, to speak of the composer, a subject more germane to the columns of the Musical World, M. Lefébure-Wély is the organist *en titre* of the Madeleine. As a composer, he is hitherto known for having put forth organ music, which if it be nothing better is certainly queer, and pianoforte *fantasias*, which if they be nothing worse are certainly trivial. As an executant on the organ, however, he is, without dispute, excellent. With antecedents such as I have indicated, the success of this maiden attempt to shine as a lyrical composer is not a little surprising; but the composer has managed to introduce, without spoiling them, a number of tolerable melodies, to which may be added ballet music of a decidedly graceful character, and having avoided the cumbrous accompaniments to which he was addicted in other works, has achieved his undertaking without positive disaster.

There has been also a diminutive novelty—that is, a small novelty of little novelty—called *La Tête Enchantée* at the Théâtre Lyrique. It is in one act, and the music is composed by M. Léon Paillard, while the words are by M. Ernest Dubreuil. The subject is composed of incredibly stale materials, being of the same class as the *Poupée de Nuremberg*, in which some old fool, with a daughter or a ward, believes in magic, and is duped by a trick of the lovers. Such puerile trash as this constantly recurring denotes the imbecility and dotage of the stage or its total extinction. It is now the slippered pantaloon with spectacles (pronounce spectăcles) on nose; by and by it will be sans eyes (sans taste it has long been), sans everything.

The Grand Opera has been giving the immortal *Huguenots* with unusual *éclat*, M. and Mad. Gueymard being the Raoul and Valentine and M. Obin the Marcel. *Alceste* still secures an excellent house when announced, and *L'Etoile de Messine*, the new ballet, played Mondays and Fridays, has the like repletory results. The Emperor seems particularly tickled by the brilliancy of this spectacle, and witnessed its performance for the third or fourth time last week. By the way you know that out of compliment to the composer of the music of this ballet, the illustrissimo Maestro Rossini was present at the grand dress rehearsal which took place on the eve of performance, and you know also that out of compliment to the great composer the overture to *Guillaume Tell* was played for him by the orchestra. Now see what a complete whole, unalterable in the minutest fibre of its composition, is a work of art to the mind of a true artist predicating it—*totus teres atque rotundus*—! For years past an error of the text of this overture had crept into one of the orchestral parts; it was only one wrong note, in the violoncello part at the thirty-seventh bar of the *andante*. But for the accidental presence of Rossini on the occasion in question this slight error—slight to all but the intellect which had, with a definite purpose, willed his work to be thus in every the minutest part and not otherwise in any the minutest part—might probably have remained undetected to the end of all time. The mould into which the great work had been cast was still in the foundry though the furnace might be cool, and the fiery streams of molten metal would never more flow therefrom; and when, by chance, the statue is fitted once again into its matrix of mental clay, a hitch occurs, and by the grating sound it is found that the work has sustained some trifling damage, unperceived by the most knowing connoisseurs. One is reminded of Fuseli saying that the Apollo Belvidere would lose its god-head by the most minute alteration in its proportions. This should teach us respect for the integrity of works of art, and make us savage against all ignorant puppies who dare to bid for a spurious fame, spawned of the breath of fools, by mutilating and maiming the monuments of human genius.

Count Walewski has made up his mind that the authority he possesses over the artistic subjects of his imperial master shall not grow weak from want of use. Edict after edict comes forth to tell of his care for the interests of art. They are not always as intelligible in their purport as that which he has last issued, and which enjoins that at the Imperial Opera every part in the *répertoire* shall be "doubled" and "under studied," as the technical expression is. In the case of frequently occurring of sudden indisposition, there will thus be no interruption to the ordained course of business. Such a measure is perhaps the most efficacious preventative remedy for some of the most obstinate maladies of principal vocalists that could have been devised.

The blunders of journalists would make a big book as big as would the inaccuracies of Mr Bright. There have occurred lately two in Paris papers sufficiently staggering to find a place in any such record. A musical journal, the other day, announced that a new tenor, M. Bruno, under the name of Brun, had made his *début* at the *Italiens*, in the somewhat subordinate part of Pollione in *Norma*. The fact being that the new tenor has not made his appearance yet in that, or even any other less unlikely part, and that *Norma* has never been played at all. The other trifling inaccuracy appears in a paper not specially devoted to music, and consists of an elaborate paragraph recording the first appearance of Mlle Guerra in *Rigoletto*, and discriminatingly criticising her performance on the occasion. Both articles are attributable to oversight, or that sort of second-sight which sees over intervening events to a yet distant future. These paragraphs, which seem false now, need only be kept back till the events they refer to have actually come to pass, and they will be perfectly true, no doubt, as true as most paragraphs which come out in a more timely contemporaneous fashion. Whether they precede or follow the fact recorded, it is too often with their mind's eye that the historians of daily events have qualified themselves as witnesses.

* * *

A West Ham Schoolmaster "Snubbed."—The *South Eastern Times* of the 21st inst. states, that "at a recent meeting of the West Ham board of guardians (Dec. 12), the Rev. Thomas Parry, M.A., in the chair, the schoolmaster reported that a number of boys and girls belonging to the schools had for some time been learning glees, part songs, &c., and asked permission of the board to allow the children to give a concert at Rockeby House. The board refused compliance and thought the children might have been better employed in some industrial occupation; they, however, exonerated the master from all blame." Mr Punch will probably sniff the matter ere long.

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GLUCK IN PARIS.

(From the "Revue et Gazette Musicale.")

Æsop being one day asked by some one who met him in the street whither he was going, replied, "I cannot tell," and the said some one there and then sending him to prison, proved the perfect correctness of the reply. There is not the slightest analogy between the Greek fabulist and the German musician unless, indeed, it be that several times in his life Gluck had seen himself on the point of going to Paris and then obliged to go somewhere else.

Once, in the April of 1763, Gluck was getting into a post-chaise in Bologna in order to realise the notion of this happy journey, the object of his ambition and his desires, when the fire which broke out at the Opera (April 6, 1763), put an end to the excursion. In the same letter he was informed by Count Durazzo of the fatal event and of his recall to Vienna, and he had to resign himself to his fate. The following year the plan was again entertained, but was not more fortunate in its issue. It was written that Gluck should not come to Paris until ten years after this, in 1773, and that he would start off there, not as he had contemplated at first by the production of small operas of a playful and anacreontic character, but by a grand and serious work, animated by the spirit of the antique muse of tragedy.

Men of genius are not exempt from illusions with respect to themselves, nor is it unusual to see them advancing towards the end in view like simple mortals by indirect paths. Who in the present day would believe that Gluck for a long time wasted his energies in writing operettas worthy of the Bouffes Parisiens of his time, and that M. Favart, author of *La Chercheuse d'Esprit*, who supplied him with several subjects, believed he might monopolise him as a collaborator, after having introduced him upon our lyric stage?

Yet nothing can be more positive, as may be inferred by a few lines in a letter of the same Count Durazzo who was then managing the Vienna theatre in the name of the Empress Maria Theresa, and who had pitched upon Favart as his correspondent and plenipotentiary in Paris. Gluck had not written as yet either *Orfeo* or his *Alceste*, but as early as 1741 he had become known by his *Artaserse*, performed at Milan, and composed to a libretto of Metastasio. In the course of the following years he had produced *Demofoonte* in the same city, and *Demetrio* and *Ipermnestra* in Venice. Among other works of his in this interval are to be found the *Caduta des Giganti* played in London in 1746, *Telemacco* in 1750 in Rome, and *La Clemenza di Tito* in 1751 in Naples. At Count Durazzo's accession to the management of the Imperial Theatre in 1754, Gluck was appointed musical director, with a salary of 2000 florins, and it will be seen what constituted a part of his duties in that post.

The letter in question addressed to Favart by the Count, is dated December 20, 1758, and in it occurs the following:—"When M. Favart shall have written a new comic opera, although it be intended for Paris, let not this prevent him sending it to Vienna. Count Durazzo will *have music set to it* by the Chevalier Gluck or *other skilful* composers, who will be charmed to work upon such pretty verses. The poet and the musician will thus extend their reputations by a reciprocal aid, and will doubly profit by working one for the other, and M. Favart, *without any cost to himself*, will have new music according to his wishes." It was a seductive offer, and accordingly Favart lost no time in taking advantage of it. By the following January he had despatched to Vienna two poems, the offspring of his pen joined to that of the Abbé Voisenon. The Count had sketched out a sort of programme, setting forth the conditions imposed by the taste and habits of the court of Vienna, and he had submitted to them with docility. "I have examined," he wrote, "and caused to be executed, *Cythère Assiégée* and *l'Ile de Merlin*, and I find nothing to be desired in point of expression, taste, and harmony, and even as regards French prosody. I should be flattered if M. Gluck would exercise his talents on my works, and to him their success would be due." An entirely false prediction! Gluck composed the music of these two operas, of which one was performed at Schœnbrunn, in 1758, and the other in Vienna, in 1759. *L'Arbre Enchanté* and *Cythère Assiégée* were played in 1775 at the Opera in Paris, in the interval between *Orphée* and *Alceste*, but without any success. All that came of *Cythère Assiégée* was that people said *Hercules wielded his club better than the distaff*.

Favart was therefore mistaken in his hopes and his calculations, but he trusted to the opinion of Count Durazzo, who seemed only to see in Gluck a composer of comic opera, and to condemn him to this employment for life. At the time of the intended journey which was broken off by the fire at the Opera, Favart was reckoning with certainty on having Gluck as a guest. "Monseigneur Durazzo," he wrote to him, "informs me that you are coming to Paris in the course of this month. It is impossible that any lover of talent should be ignorant of your reputation. I have not the honour of knowing you personally, but I have always desired this advantage. May I flatter myself with the thought that you will respond to my eager desire? Yes, I dare hope as much from the consideration in which I have always held your merit. For this reason I reckon on your accepting no other quarters than at my house. I have in my house a furnished apartment to offer you; you will find in it a harpsichord and other instruments, a garden and entire liberty; that is to say, you will do exactly as though you were at home and shall see nobody but those you choose. Although situated in one of the noisiest quarters of Paris, our house, standing between a court yard and a garden, is in a kind of solitude, in which you can work as quietly as in the country. If I am fortunate enough, Monsieur, to persuade you to accept this offer, I beg that you will advise me of the day of your arrival. My address is Rue Mauconseil, near the Comédie Italienne, opposite the great gate of the cloister of St. Jacques de l'Hôpital. I have the honour to remain, with all the respect due to talent," &c., &c.

Besides the close relations brought about by fellow-workmanship, the composer and the poet were further drawn together by another bond, the engraving of *Orfeo*, performed at Vienna about 1762, and which, at the request of Count Durazzo, Favart had undertaken to get published in Paris. "Thanks to M. Philidor," says a letter addressed to the Count, "we are proceeding with the engraving of *Orphée*. I have made known to your Excellency that this celebrated musician, a great admirer of the talents of M. Gluck, had declared himself a patron of that work, and is ambitious for the honour of being its sponsor." In spite of the patronage of Philidor and of the admiration for it which he shared with his compeer Mondonville, the score of *Orfeo* was so little sought after that in 1767 there had not been sold four copies of it. Favart had at last taken the matter into his own hands, and on the 30th of April, 1770, the Count wrote: "Let me know if you have succeeded in turning the edition of *Orphée* to any account, for I have an intuition that you have, as the Italians say, *le pene col il malanno*."

Gluck therefore, much against his desire, remained in Vienna, and continued to write while there what his biographer Schmid calls "new airs" for various comic operas, among others *L'Ivrogne Corrigé*, *Le Cadi Dupé*, *On ne s'avise jamais de tout*, *La Rencontre Imprévue*, which was also entitled *Les Pèlerins de la Mecque*, &c. This occupation, which engaged his time for more than ten years, was relieved occasionally by the production of more serious works, such as *Orfeo*, *Alceste*, and *Iphigénie en Aulide*. At last the Archduchess Marie Antoinette, his former pupil, having married the heir to the throne of France, Gluck saw every obstacle to his journey to Paris removed, and left Vienna in the autumn of 1773, to look after the performance of his *Iphigénie*, which Du Rollet, the author of the poem, had offered to the Opera as early as August in the preceding year.

Iphigénie en Aulide was represented for the first time on the 19th of April, 1774, only twenty-one days after the death of Louis XV and the accession of Marie Antoinette. *Orphée*, translated into French, was played in Paris in the course of the same year. *L'Arbre Enchanté* and *Cythère Assiégée* appeared the year following.

Alceste was produced in 1776, and *Armide* in 1777. *Iphigénie en Tauride* was not forthcoming till two years later, and the same year Gluck produced *Echo et Narcisse*, which made but little impression, but admirable fragments of which are still sung.

Such is an exact account of the works produced by Gluck in a city which he had only reached with as much time and trouble as it cost the Greeks to capture Troy—*tantæ molis erat!* Chance is re polity a power that it is repugnant to admit that it can ever be a necessary auxiliary to men superior in genius and talent to their fellows. If Gluck had not given music lessons to the Arch-duchess Marie Antoinette, would his *Iphigénie en Aulide* have ever been performed? Should we have been inevitably deprived of the latest of his *chefs-d'œuvre*? At any rate, it is certain that the great composer had no time to lose, and that the protection of the amiable dauphiness came at a very timely moment. A musical revolution ushered in a reign which was to terminate in a revolution of a very different kind.

The biographer, Antony Schmid, relates that during his last stay in Paris, Gluck, who was already in his sixty-fifth year, happened to meet Piccini in a certain company, the latter being his junior by some fourteen years. The conversation turned on music and operas, and some one asked Gluck how many he had written. "Not many," he replied. "I do not think I have written twenty" (he only reckoned his principal works), "and that even with infinite pains and exertion."

The other composer, without waiting till the question was asked him, exclaimed, "I have composed more than a hundred, but I must confess without the least trouble." Gluck, stooping instantly down, said in his ear, "You ought not to say so, my dear friend."

THE SISTERS MARCHISIO.

THESE celebrated singers, of whose continental achievements the readers of the MUSICAL WORLD have heard such glowing accounts from time to time from our foreign correspondents, made their first appearance in England on Thursday night, in St James's Hall, at a concert given under the direction of Mr Land. As a second concert is to be given this afternoon, at which the Miles Marchisio will sing, we may reserve our own opinion until next week. Meanwhile a fair idea of the effect they produced upon the audience on Thursday night may be conveyed through the medium of a few extracts from the notices of our morning contemporaries. To begin with the *Daily News*. After an interesting preliminary, which it is unnecessary to quote here, our contemporary thus comments upon the new comers:—

"The sisters Marchisio have shown themselves completely worthy of their splendid reputation, and more than realised the highest anticipations. Their first performance was the famous duet 'Ebben a te, ferisci,' the piece which first excited the enthusiasm of the Parisian public. It is, perhaps, the greatest duet Rossini has written; and it has this remarkable advantage, that while it is highly dramatic, and paints with exquisite truth and force a situation of the most tragic interest, its musical beauties are so great—its long, flowing, melodious periods, and the delicate combination of the two vocal parts so exquisite, that it suffers less from the absence of theatrical accessories than any other dramatic duet with which we are acquainted. Its performance was all that has been described by the warmest continental critics. It is well known that Rossini himself, sated with music and with fame, was excited by curiosity to hear the young performers, and so charmed with their talent that he took the greatest pleasure in listening to them as they sang the whole of their parts in the most magnificent of his operas, and in giving them his valuable counsels—counsels which are very apparent in the exquisite taste and purity displayed in their every phrase. We cannot pretend to give any idea of their singing. It beggars description, and must be heard in order to form a notion of the perfection to which duet-singing may be carried. The two voices, though of different registers, are of kindred quality; they are equally sweet, equally rich, equally true in intonation—equally lovely, in short, and hence blend together as no two voices have done that we have heard before. They have a *pianissimo*, the beauty of which cannot even be imagined—a stream of harmony so soft that it seems to be felt rather than heard, while its thrilling effect is like that of the "dying falls" of the Æolian harp. But we are trying to describe what is indescribable. Let our readers hear for themselves this transcendent, this incomparable singing."

From *The Morning Post* we extract the subjoined:—

"None present could have been in the least disappointed by the performances of the famous sisters, and for our own part we must confess that they quite exceeded our expectations, knowing how much 'effect' may sometimes be made upon the public without that sterling merit which alone constitutes the genuine artist. The sisters Marchisio have splendid voices, are thoroughly well-educated singers of the best school, and thoroughly proficient in that school. In the music of Rossini, judging from their magnificent execution of two duets ('Ebben a te, ferisci' and 'Matilda, non morrai'), we should say that, with the exception of Madame Alboni, they stand unrivalled; and certainly no higher eulogium than this could possibly be passed upon any singer who aims at strictly musical beauty rather than declamatory excellence. But if the sisters Marchisio display such extraordinary ability as entitles them to the highest artistic rank, still more remarkable, quite incomparable indeed, is their *ensemble* singing. Two Albonis would be required to do what they accomplish, and these two must also be sisters, otherwise how could their voices blend together with such oneness of tone and such perfectly sympathetic feeling? The immense sensation created by the sisters Marchisio warrants the conviction that they are two of the greatest artists ever heard in this country."

From a long and elaborate report in *The Morning Herald*, we take the following:—

"The introductory essay of the sisters Marchisio was the grand duet, 'Ebben' a te, ferisci,' which exhibited to perfection their style and powers. Mlle. Barbara, the contralto, is perhaps entitled to precedence. Her voice is rich, voluminous, round, powerful, and of great flexibility. Dramatic fire is apparent throughout her singing, and her expression is at once varied and intense. The voice of Mlle Carlotta is a high brilliant soprano, extremely telling and of fine quality. Both voices have been trained to the highest state of finish, and the manner in which they are made to blend together is really astonishing. In point of perfection, indeed, we can compare the duet singing to nothing but playing on a double flageolet. The sensation produced in the duet from *Semiramide* was universal. Each singer in her solo was frequently interrupted by bursts of applause, and the famous *ensemble*, 'Giorno d'orrore,' created a furor. Nor did the excitement abate when the fair sisters sang the brilliant duet from *Matilda di Shabran*, which, if anything, elicited louder and more unanimous applause. They also sang a duettino by Gabussi—a trifle, but rendered in absolute perfection; and joined in the sestet from *Don Giovanni*. In fine, a more signal triumph we have not witnessed for years in the concert-room, and there is no doubt but that the sisters Marchisio promise to become the social *lionnes* of the season."

The *Daily Telegraph*, after a [illegible] historical preface, thus enters on the critical part of the question:—

"The *débutantes* both give evidence of having been carefully trained in the school of Italian singing as it was taught and practised when Rossini wrote. Mlle. Carlotta's voice is a soprano of considerable compass, and of great power, metallic resonance, and brilliancy. Her execution of the difficult passages which abound in both the operatic duets left absolutely nothing to desire; and the sole blemish we could discover—namely, a very slight harshness in some of her notes—may fairly be attributed to the nervousness which all singers, however well assured their positions, must inevitably experience on their first appearance in a strange country, and which is quite sufficient to prevent them from exercising perfect control over their powers. Mlle. Barbara, it is true, betrayed no perceptible nervousness, and with her performance we cannot find the shadow of a fault. Her voice is a genuine and rich contralto of singularly sympathetic quality, of remarkable extent, and more completely uniform in tone throughout its entire compass than that of any singer we can call to mind. Her execution is quite as highly finished as her sister's, while real artistic feeling and refined taste are observable in every phrase. But it is in singing together that the sisters appear to most conspicuous advantage, and in this respect they are simply unrivalled. Certainly in our experience we have never listened to *ensemble* singing that could be at all compared with it. In the most delicate *diminuendo* and *crescendo* passages, in the delivery of *staccato* as well as of sustained notes, the two voices sounded as though they proceeded from one throat, such absolute concord existed between the singers. The famous 'Giorno d'orrore' exhibited this quality to eminent advantage, the light accompaniment leaving freest scope for the voices; but in the second duet (from *Matilda di Shabran*) and in Gabussi's 'Le Zingare,' the extraordinary refinement of the ladies' *ensemble* singing was still remarkably apparent."

From the *Morning Star* a brief extract must suffice:—

"The sisters were warmly welcomed, and their wonderful singing was applauded in a most enthusiastic manner. All who heard the duet between Semiramide and Arsace will echo the praises which have been lavished on their *ensemble* performances, by the French critics. Never was Rossini's music more beautifully rendered, and never was duet singing so perfect. Mlle. Carlotta is a pure soprano, and Mlle. Barbara a fine contralto. The two voices are highly cultivated, and

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blend together as only the voices of sisters can. In the duet from *Matilda di Shabran* they were equally effective, and murmurs of applause were audible towards the close of each brilliant passage."

The *Times* writes as subjoined:—

"The sisters Carlotta and Barbara Marchisio, about whose duet-singing fame has recently been so eloquent in Italy, Germany, and France, who have won laurels at the great lyric theatres of Venice, Berlin, and Paris, and been honoured by the special and distinguished approval of Rossini, appeared last night for the first time in this country at "a grand evening orchestral concert," organised by Mr Land, the zealous and intelligent director of the London Glee and Madrigal Society. Although the programme, which brought so large an assembly of amateurs to St. James's Hall, was otherwise rich in attractions both vocal and instrumental, the chief interest naturally centred in the two young strangers whom musical London has long been anxious to hear. Their reception was in the highest degree encouraging, and their success unequivocal. While report is unanimous in stating that the sisters Marchisio are entitled to the favourable consideration of judges as solo performers, their renown having been principally earned by their duet-singing, Mr Land, perhaps, acted judiciously in confining their share of last night's concert to pieces in which their talents were simultaneously employed. Two of the most elaborate and magnificent of the operatic duets of Rossini—"Ebben a te, ferisci" (*Semiramide*) and "No, Matilde, non morrai" (*Matilde di Shabran*)—together with Gabussi's pretty duettino, "La Zingara," were set down for them; and in each and all of these they roused the enthusiasm of their hearers. Both voices are good—that of Mlle. Carlotta a clear and powerful mezzo soprano, that of Mlle. Barbara a "contralto" of fine quality and extended compass. In solo passages their execution is rather noticeable for vigour, "dash," and brilliancy than for extraordinary finish; but its effect is undeniable. On the other hand, in passages where the voices are combined, they blend delightfully together, and a precision, light and shade, and variety of expression are obtained, approaching very nearly the perfection of art. Thus, in the duet from *Semiramide* the well-known "Giorno d'orrore," and in that from *Matilde*, the less familiar though hardly less beautiful "Vanne, si, caro, a te m'affido," might fairly be admitted to represent the *beau ideal* of duet-singing. Here the gradations were as skilfully managed as the sentiment was glowing and the consentaneity unerring. The irreproachable delicacy with which these exquisite slow movements were delivered brought out the fire and animation of what came before and after, notwithstanding its comparative lack of refinement, in all the more striking relief; so that the entire performance of each duet left an impression as vivid as it was satisfactory. There was no mistaking, indeed, the genuine character of the applause that thundered forth at the conclusion from every part of the hall, adding the hearty approval of 'John Bull' to the flattering verdicts of the Continent. After these grand displays, the duettino of Gabussi was of little moment; nevertheless, it was so admirably rendered that the audience would gladly have listened to it again."

At the morning concert, to-day, the sisters are announced to repeat the "Giorno d'orrore;" but the other duets will be new.

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AMINA AND THE MILL-WHEEL

When some one asked Byron whether he did not find the acting of Miss Kelly in the *Maid and the Magpie* deeply true to nature, Childe Harold replied: "I don't know. I was never innocent of stealing a silver spoon." But, in spite of the sharp saying, the story of the girl of Palaiseau, falsely accused of theft, and saved by an extraordinary incident, still lives on the European stage; as, in this country, does the memory of the cordial and pathetic actress with whom the drama is associated.

More powerful still to move, more universal to charm, is the story of the peasant girl who saved her good fame by walking in her sleep over the mill-wheel. Some such exploit, no doubt, has been really told and believed somewhere as a thing which once happened; and the tale has spread from one country to another, even as the tale of the traveller who fainted dead on seeing by morning light the broken bridge he had safely ridden over in the dark—what shall we say?—as all real stories do. Let the true origin and locality of the transaction be suggested as a matter of shrewd investigation and amicable quarrel to those who make "Notes" on "Queries," seeing that, now-a-days, the business of criticism is to prove that everything must have been something else. The Marseillaise Hymn, one Herr Hamma assures us, is a barefaced plagiarism by the Dibdin of France, Rouget de Lisle, from the "Credo" of a dry German mass, written for an obscure village town at a corner of the Lake of Constance, with which town on the lake, of course, and with its manuscript mass-music, the Parisian vagabond man of letters could not fail to be as familiar as if Meersburg was Montmartre or Montmorency.

Be these things as they may, the anecdote of the sleep-walker was dressed up in the form of ballet some thirty-five years ago, by M. Scribe. As a French ballet *La Somnambula* had a long success. The Italians prefer for their ballets incidents which admit of strong and mute action. The French are not thus constrained. There is small space to dance upon in the story of the peasant girl, who, by perilling her neck over the old mill wheel, cleared herself from her lover's jealous suspicions. But there is room in it for passionate and pathetic gesture; and the incidents are not crowded so closely together as they are in other dramatised ballets, such as the *Sylph* and the *Gipsy*, both of which (no offence to the music of Mr Barnett and of Mr Balfe) made bad opera books. Thus it fell out that in 1830, or thereabouts, a gentle and graceful young Sicilian composer, Bellini, chose this subject for music. From his first outset in art—unable to compete with Rossini in versatile richness of melody—he conceived the idea of devoting himself to dramas of greater pathos, force, and feeling than those which had been taken hold of, with a carelessness savouring of arrogance, by his predecessor. Further, Bellini had to write for the greatest actress who had yet trodden the opera stage. For Pasta, when in the prime of her power, was *La Sonnambula* written. But the noble and gifted woman whose Norma, Semiramide, Medea, Anna Boleyn, were creations each differing from each in its regal pomp and majesty, could hardly look the part of Amina; and though Pasta acted it, as she did everything she touched, consummately, the delicacy of the music and the compass of its melodies were calculated to betray the peculiar defects of her voice, which, never agreeable by nature, was always liable to be out of tune. Amina, then, was one of Pasta's less fortunate impersonations. She placed it on the stage, however; and with it, as with all her other characters, a host of those traditions and suggestions which have been invaluable to all destined to succeed her. The influence of Pasta, to name one instance distinctly to be traced throughout the long and glorious career of Mad. Grisi, has never died out, in spite of the notoriously ephemeral duration of singers' influences.

If Pasta brought *La Sonnambula* to the Italian stage, Malibran popularised the music and the legend in England. The critics of Pasta's day, who had not even then thoroughly recognised Rossini, being strong in the convenient and national means of liking as few things in art as possible, would not hear the pleasant freshness and simplicity of Bellini's music: they denounced it as weak and trifling. But how astonishingly were the Italian words "done into English!" Of many [illegible] versions, the book of *La Sonnambula* is the most absurd perversion. That wonderful explanatory couplet which occurs just before the closing scene,

> "And this, sir, you must know, though remarkable it seems,
> That somnambulists they're called, because they walk in their dreams,"

is only a sample of the entire book. Then Malibran was badly supported on the English stage. Peace to the memory of her ungainly middle-aged opera lover, with a poor voice through his nose, whom she drove about the stage like a whirlwind and whom, by her vehemence of action, she absolutely made seem to act! No matter. A pathetic drama, wholly conducted in music and acted with energy, was new to English playgoers; and there were an exuberance of fire and of feeling in Malibran's acting, a daring and a passion in her singing, which, while she was before us, fairly carried off her extravagances. Never has opera-queen, singing English, transported her subjects as she did. Hers, however, was no Swiss Amina, but a southern peasant, with a brilliancy in her delight and a reckless abandonment in her hour of distress, that gave the part an intensity of colour and a sharpness of contrast, neither "calm nor classical," which moved us with a resistless fascination. In the chamber scene, where the sleeping girl unconsciously coquets with the light, Malibran was not equal to other Aminas, who have held as fast to the situation by their greater quietness. Her despair in the instant of her detection and abandonment by her deceived lover was terrible. She would not let him leave her; clung to him, pursued him, twined herself round him, and could only be flung loose to endure her agony when the strength of her misery would avail her no more, and she was left and broken (it seemed) for ever. Then the walk over the mill wheel, which vindicates the heroine's virtue, was protracted by her with almost a cruel relish. She did her best to terrify her faithless lover into the keenest spasm of fear and remorse, as though sleep had brought with it the counsel of heartily punishing him for his suspicions. All this was to lead to that burst of ecstasy with which she flung herself into his arms in the "frantic certainty of waking bliss." The final rondo (one of the happiest or pressions of joy ever poured forth in music) was not so much sung by Malibran though in it she heaped vocal change on change, triumph on triumph, as thrown out in the irresistible abundance of a new buoyant delight and relief. London was never tired of Malibran's Amina; nor even when she had grasped "the town" by another remarkable personation, totally different, that of the devoted prisoner's wife in Beethoven's *Fidelio*, could the one success efface the other. There must have been something true and permanent in the peasant story and the despised Italian music, after all.

The next Amina on the long list who is worth remembering for qualities entirely different from those of the gifted and fervid Spanish woman of genius—was Persiani; Grisi having, in the interval, attempted the opera and laid it aside. She was never beautiful, she can have never looked young, she in no respect showed herself a great actress; as a singer, she had been born with an ungracious though ready voice (a "bitter voice," Mendelssohn called it), a voice always more or less false; nevertheless, considering the part musically, Persiani was the best Amina among all the Aminas who have been heard here. This, not only because she was accustomed to the power of working every phrase and note of the music to its remotest corner, leaving nothing for the apprehension to desire in point of skill; not only because her command over the graces and resources of ornament was limitless, but from a certain conception of the sentiment of the situations in the story, which stood her in stead of apparent freshness or originality, whether studied or instinctive. Great singers among her comrades, tired and in their great coats, ready to go home or to go out to supper, might be seen waiting in "the wing" till she had sung the final rondo. Persiani's version of that air lives among the most complete of musical satisfactions recollected. Its fascination was strong enough to enthral even such opera-goers (their name is Legion) as care only for a pretty voice or a pretty woman. The conquest told much to "the score" of Persiani, something, not less real, to the story on which was built the score of Bellini.

Next came an English Amina, not merely an Amina in English, competent in right of natural dramatic genius, powers acquired for its expression, to compete with any of the Italian singers at any time,—the last of the great Kemble race. Here again, however, as in Pasta's case, nature had set her face against the Maid on the Mill-wheel. Form and features were opposed to the attempt. There was a certain heaviness in the quality of Miss Kemble's voice which has nothing to do with dramatic versatility. Those laugh the best on the stage who can cry the best. Pasta's smile was as gracious [illegible] was subduing as her wrath was appalling; but the smile was on the noble and serious features of the Muse of Tragedy; and the many are apt to read such smiles as mere grimaces. Miss Kemble's Amina, admirable in many respects, was the least admirable among the few parts played by her during her bright and brief career on the English opera stage.

Writers of musical history will find a wondrous theme in the story of the next Amina, the Swedish lady, who, on our Italian stage, made playgoing London, whether grave or gay, madder than London has been made mad since the opera days when (as Byron said in his stinging lines) crowds jammed into the pit, country ladies fainted and were carried out, and dandies were rudely rude to the same provincial females, in the eagerness of their worship of (as in Byron) "Catalani's pantaloons." How the Lind-fever was begotten, how nourished, on what basis the excitement rested, are so many facts of no importance to this sketch. That it lured scrupulous divines out of their churches, that it threatened for a nine months' wonder the whole rival dynasty of opera with revolution, shame, and overthrow, are truths which have nothing to do with the real musical genius of an artist, even of genius as singular, as successful as she was. Without doubt Mlle. Jenny Lind, with her large and speaking eyes and her clustering fair hair, will be remembered as the type of the Swiss peasant girl, real and rustic, in all her simplicity and sincerity. Her northern voice, too, was admirably suited to Bellini's music; the power which she possessed of drawing out its tones to any required strength and softness, made her more fit to present what may be called the ventriloquism of the sleep-walking scenes than any one before her or since. She could act further, just to the point of sorrow and gentle woe which the situations of the tale demand. She could take, moreover (this was less fair), what was not her own in the fulness of her determination to "have and to hold" her audience. In the chamber scene of her detection, by way of showing the splendour of her upper notes, she quietly appropriated the music of her lover's part, choosing to dominate in the moment of her disgrace and suspense, rather than to be struck down by them. This usurpation passed undiscovered. It was in some measure redeemed by the extreme and touching beauty of her second sleep-walking scene, just ere Amina wakens. Nothing more carefully devised than that, nothing in the art which conceals art is seconded by congenial nature, could be conceived. The soft and slow notes seemed to flow from lips as totally unconscious as were the fingers which let slip the flowers, that poor battered, treasured token nosegay, last forlorn relic of Amina's betrothal (her token ring having been reft from her). There was a wondrous fascination in that musical scene, not wholly belonging to the singer, nor to her looks, nor to her voice, but in part, too, to the story and to the music. In the last joyous outbreak which follows this dream Mlle. Jenny Lind was inferior as a singer to Persiani, and as an actress and-singer-in-one to Malibran.

Next came Malibran's younger sister, one of the greatest artists of any time, happily still living to show the world how genius can be lord of all when the expression of a dramatic thought, or the representation of a musician's ideas, are in question. Her Amina was remarkable, not for its musical treatment (because consummate art is, in music, synonymous with the name of Viardot), not for her voice, not for her pleasant demeanour (infinitely simpler and less feverish than her sister's) but because of the wondrous deadness of the sleep thrown by her into the actions of the girl who had to walk over the mill-wheel to clear herself. Without Lind's long explanation, without rare beauty of tone—with something by nature quick and impulsive in her southern temperament—Viardot worked out another corner (till then unexplored) of Bellini's opera.

There may be twenty (for aught the Sybils know) new renderings of the hopes and fears of the singing sleep-walkers to come. Ere we came the last and youngest, it should be told that Sontag, too, after breaking her twenty years' silence, was tempted by the tale and the music on her return to the stage; too late, as it proved, though her excellent tact always bore her above failure—that the genial Alboni was fascinated into forgetting every disqualification of voice and figure, in the hope of making so favourite a part her prize. A vain fancy! Not even her beautiful, full, languid contralto tones, and her faultless execution, could carry the enterprise through. It was more curious than anything to see with what solid and demure carefulness she braved the ordeal of the perilous walk above the wheel holding steadily on to the projecting rail of wire which no eyes are expected to recognise, and relieved apparently when the *terra firma* of the stage was once more under her feet. Amina was no more possible for her to conquer than the Sylph who distracted her lover by her aerial exits up the chimney or her gambols from flower to flower would have been. What spell is there that will defend singing women and playing men against the disappointment of such mistakes? When will the Listons cease from worrying to be Orlandos and Romeos?

And now—at this time present, though it might have been fancied that all the changes conceivable would have been rung on Bellini's present opera—when half a dozen musical dramas, fifteen years more recent, prodigious and terrifying, have become stale, past the power of the most wondrous genius to revive them—has come the youngest Amina of all, though assuredly not the most gifted—and at once, and without a single note of prelude or preliminary trumpet, has stirred up the tired town to an enthusiasm recalling the days when Malibran tottered across the stage in haste and frantic grief, and when Lind (with an Ophelia touch in the thought) breathed out her whole soul of sadness over the flowers, as, leaf by leaf they mournfully dropped on the stage. Born in Madrid, Italian by parentage, trained exclusively in America, Mlle. Adelina Patti, on her first making her appearance at our Italian Opera—nay, in her first song—possessed herself of her audience with a sudden victory which has scarcely a parallel, the circumstances considered. Old and young are now treating as conspiracy and treason any looking back to past Aminas—any comparisons. This new singer in her early girlhood is (for them) already a perfect artist—one who is to set Europe on fire during the many years to which it may be hoped her career will extend. Nor is their delight altogether baseless. Mlle. Patti's voice has been carefully and completely trained. Those who fail to find it as fresh in tone as a voice aged nineteen should be, must be struck by its compass, by the certainty in its delivery, by some quality in it (not to be reasoned out or defined) which has more of the artist than the automaton. She has a rare amount of brilliancy and flexibility. She has some "notions" (as the Americans have it) of ornament and fancy which are her own, if they be not unimpeachable, say the Dryasdusts, in point of taste. If not beautiful, she is pleasing to see, if not a Pasta, a Malibran, or a Lind as actress, she is possessed with her story. There is nothing to displease, if not much to rouse, in her version of the sorrow so mysteriously caused—of the joy which poetical justice has laid out so incomparably for a felicity-rondo to close a sentimental opera. For the moment, the newest Amina has the ear of London; in the future, Mlle. Patti may become worthy of having her name written in the golden book of great singers. Meanwhile, what a tale is here told, not merely of her great and welcome promise, not merely of her posseeing that talent for success—charm—which is born into few persons, and which cannot be bought or taught, but of the lasting truth and attraction of the music to which Bellini set the story of the innocent girl who walked across the mill wheel in her sleep! The moral should not be lost on composers of music to come, nor on those who dream of stories for stage musicians to compose.—*All the Year Round.*

TO CORRESPONDENTS.

A YOUNG MAN FROM THE COUNTRY.—Next week.
MUSICUS.—We have no means of knowing.

DRURY LANE THEATRE-ROYAL.

Lessee—MR. E. T. SMITH.

CHRISTMAS HOLIDAYS.

GRAND MORNING PERFORMANCE of the PANTOMIME every Wednesday at Two o'clock.

On Monday, January 6th, and every Evening during the week, Her Majesty's Servants will perform the popular farce, by J. B. Buckstone, Esq., entitled

AN ALARMING SACRIFICE.

Bob Tibbet, Mr Addison; [illegible] Mr Barsby; [illegible] Mr Hope; Susan Sweetapple, Mrs Keeley; Miss Wadd, Miss Sennet; [illegible]; Miss Stanley; [illegible] Gump, Mrs Hudson; Deborah, Mrs. Dowton. After which will be produced, with that attention to completeness in every department by which the Christmas Annuals at this Theatre have been so pre-eminently distinguished, the New Grand Comic Pantomime entitled

Harlequin and the House that Jack Built;
OR, OLD MOTHER HUBBARD AND HER WONDERFUL DOG.

"If a man do build a dwelling upon common land from sunset to sunrise, and enclose a piece of ground, where [illegible] —*Old Law of Liberty.*

The novel effects and splendid scenery by William Beverley, assisted by Messrs. [illegible] The music [illegible] and arranged by W. [illegible] The machinery [illegible] The [illegible] by Mr. [illegible] assisted by Messrs. [illegible] and Mr. [illegible] The [illegible] by Mr. [illegible] The Choregraphic [illegible] by Mr. Cormack. The Harlequinade [illegible] Comic Scenes by Messrs. Cormack and [illegible] The [illegible] Opening [illegible] by E. L. Blanchard. And the whole arranged and produced under the immediate superintendence of Mr. Robert Roxby.

Harlequins, Messrs. Cormack and St. Maine; Columbine, the Misses [illegible]; Pantaloons, Messrs. G. Tanner and Morley; Clowns, Messrs. Forrest and [illegible]; Grotesque, Signor [illegible]; [illegible] the [illegible] and Sprall Family.

Doors open at half-past 6, to commence at [illegible] o'clock.
Tickets for boxes, pit, and galleries may be had at the box-office before the opening.

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

THE Sixth Concert of the Fourth Season (70th Concert in St. James's Hall) will take place on Monday Evening, January 13, 1862, on which occasion Signor Piatti, Herr [illegible], and Madame Sainton-Dolby will make their [illegible] appearance.

PROGRAMME.

PART I.—Quartet, in G minor, Op. 4[illegible], for Two Violins, Viola, and Violoncello (Spohr), MM. Sainton, L. Ries, H. Webb, and Piatti. Song, "Now the glad day" ([illegible]), Miss Banks. Song, "Divinités du Styx" (Alceste) (Gluck), Madame Sainton-Dolby. Sonata Caracteristique, in E flat, Op. 81 (Beethoven), Mr Charles Hallé (his first appearance at the Monday Popular Concerts).

PART II.—Sonata, in A major, for Pianoforte and Violoncello (Beethoven), Mr Charles Hallé and Signor Piatti. Song, "[illegible]" (G. A. Macfarren), Miss Banks. Song, "It was a dreary night bleak December" (J. W. Davison), Madame Sainton-Dolby. Trio, in G major, for Pianoforte, Violin, and Violoncello (Haydn), MM. Hallé, Sainton, and Piatti. Conductor, Mr Benedict. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

*** Between the last vocal piece and the Quartet an interval of Five Minutes will be allowed. The Concert will finish not later than half-past ten o'clock.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; CHAPPELL and CO., 50 New Bond Street, and of the principal Musicsellers.

NOTICES.

TO ADVERTISERS.—*Advertisers are informed, that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforward be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, JANUARY 4, 1862.

THAT we are to have three Italian operas in London this season is beyond a doubt; that we are to have one English opera is not at all likely. Is this a manifestation of musical progress? Is it a sign merely that English music is acceptable when none other is to be had? Is it a proof only that the public has no national feeling on the subject? Unfortunately, the real effect of English opera, represented in the most advantageous light, cannot be tested. Either our artists will not coalesce, or managers are afraid to embark in the expense of securing the best talent. Compare the constitution of our National Opera with that of the Grand Opéra, or Opéra Comique, of Paris. In our opera [illegible] only are engaged; while in Paris, at either of the national establishments (there are two), all the available talent is secured. The consequence is that both theatres flourish and both are kept open nearly throughout the entire year. Let us suppose an English manager to have the means or the will to procure the following company of native artists:—*Soprani*—Mesdames Louisa Pyne, Florence Lancia, Lemmens-Sherrington, Parepa and Guerrabella; *Tenori*—Messrs. Sims Reeves, W. Harrison, Swift and Haigh; *Basses*—Messrs. Santley, Weiss, H. Corri, G. Honey, Patey, &c. *Contraltos*—we say nothing of contraltos, since there is no first class singer of that register on the stage; but one or two we have no doubt could be enticed from the concert room. Let us fancy this company established at one of the great theatres, and all bent on aiding in the general completeness of the performance, in place of being absorbed entirely in considerations of self or eaten up with jealousy and spleen. What might be anticipated as the result? A veritable National English Opera—a goal to stimulate young artists in their studies—a legitimate success for the undertaking. In Paris, each of the national theatres we have mentioned engages a double company of singers, from which these benefits accrue:—the principal artists upon whom falls the chief labour of sustaining the opera, have not their powers and capabilities imperilled by singing every night, and a performance is never postponed in consequence of the illness of a singer, as another is always prepared to take his place. Do our English managers ever reflect upon these manifest advantages? We fear not; indeed, we are rather inclined to think that they trust too much to providence in their race for fame and for lucre.

In their visit this year to England foreigners will natu-

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rally desire to take back to their distant homes a knowledge of what English music is like, and how English composers write. They will naturally take up the MUSICAL WORLD or the *Times* to instruct them where the national opera is being performed. On investigation of either of these journals they will ascertain that the *Traviata* is being given at Her Majesty's Theatre, *Rigoletto* at Covent Garden, and the *Trovatore* at Drury Lane. Perchance the *Bohemian Girl* or *Maritana* is being perpetrated at the Surrey Theatre or at the opera in Shoreditch, and seeking in either of these temples of the Muses to obtain some idea of national genius and national enterprise, the strangers will return home with no very exalted impression of English composers, English singers, English orchestras, and English managers.

Is any body to blame for this state of things? Who is to blame for it? We put these interrogatories because we ourselves cannot answer them. Time was when Braham, Sinclair, Kitty Stephens, Mary Paton, and a host of no mean vocal talents were wont to appear in the same opera at Drury Lane or Covent Garden, and the word rivalry was never uttered by the public nor dreamt of by the critic. Are artists now grown so diffident that they fear to provoke comparison? or have they become so assured of their merits that they would fain convince the public of their superiority by arguments more potent than singing? Let us do our English singers justice. In most instances—excepting, of course, a few of our best vocalists—their education has been so restricted in their art and advancement in their profession, that no opportunity has been afforded them of considering anything without themselves. This eternal rotation of self-communion has naturally engendered great reliance, profound knowledge of their own capabilities, with, in most respects, total ignorance of others' merits, so that it inevitably follows they entertain a thorough conviction of their individual worth, and act upon that conviction irrespective of any ulterior consideration; all which demonstrates that we possess no true school of English vocalisation, and that until we do we cannot expect singers to display those liberal impulses and unselfish acts which should stimulate and govern the disciples of a pure, a noble, and an enduring Art.

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IT may be remembered that some weeks back a report came from Vienna (which was alluded to and commented on in one of the letters of our Berlin correspondent), to the effect that Herr Richard Wagner's opera of *Tristan und Isolde* would *not* be brought out at the Imperial Opera (the Karnthnerthor). This report, however, has since elicited a rejoinder from that *preux chevalier de l'Avenir*, Herr Hans von Bülow, in a letter which a spirit of justice prompts us to reproduce in the MUSICAL WORLD. After begging the editor of the paper to which it was originally addressed to insert it, Herr Hans von Bülow proceeds as follows:—

"The correspondence in question commences with the news of Herr Wagner's departure for Venice. Herr Wagner is at this moment still in Vienna. As far as regards any pecuniary compensation, either already paid or to be paid, to the composer by the management, for a forced renunciation on his part of the performance of his new work, such a thing is, even presumptively, altogether out of the question, since the opera of *Tristan* is definitively accepted. The sole point remaining to be settled is the period of performance. This depends entirely upon the time which may elapse before the management are enabled to secure the services of a tenor, the necessary steps having already been taken. On the occasion of the production of the opera being postponed in consequence of Herr Ander's continuous indisposition, definite terms were agreed on, between the management of the Imperial Opera House and Herr Richard Wagner, as regards the sum he was to be paid, as well as regards other details; *but Herr Richard Wagner refused the offer of a sum to be paid him on account, in consequence of the production of his work being postponed.* It strikes me as being hardly worth while to refute the idle reports circulated respecting the general rehearsal which, as is well known, was most brilliantly successful, although the unbecoming intention of a patroness of princely rank, as well as the suspicion cast upon the zeal and good feelings of the members of the company, deserve our censure. Herr Ander may have been guilty of inconsiderate and stupid statements in private, but the deplorable state of his health, and his profound anxiety to preserve the remains of his voice ('*Material*'), once so brilliant, demand, on this point, our indulgence. The accuracy of all the above facts is vouched for by the editor's most obedient servant, Hans von Bülow, Royal Prussian Court Pianist."

So, the Viennese will have to listen to *Tristan und Isolde*, after all! And Herr Ander?—we wonder if he can survive Herr Hans von Bülow's cutting allusion to "the remains of his voice once so brilliant?" We for our own parts are not surprised that the unhappy tenor should feel disinclined to sing in Herr Richard Wagner's last *chef-d'œuvre*, which according to its composer's own confession, excels even *Lohengrin* and *Tannhäuser* in "Futurity." If he does sing in it, there is one thing very certain,—that he will no longer have the "remains" of a once splendid voice; he will possess only the *manes* of "the remains"—the residue of the remainder. Peace then to his manes!

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A CORRESPONDENT of a theatrical turn of mind is desirous to know whether "Rose Chéri" was the real or the assumed name of the late popular and much regretted French *comédienne*. Well then, her *real* name was not Rose Chéri, but Rose Cizos. Her father and mother, Jean Baptiste Cizos and Juliette Garcin, were, thirty years ago, strolling players, known principally at Etampes and Chartres, but they afterwards travelled much in the southern provinces. Their daughters, Rose and Anna, were brought upon the stage when mere babies. One day at Perigueux the celebrated Prefect Romieu, seeing the two girls playing together, exclaimed, "*Quelle jolie paire de Cizos*" (*Ciseaux*)—what a pretty pair of scissors! This official pun had great success, but the father was vexed at it, and ever afterwards took the name of Chéri, which was simply a common term of endearment used towards him by his wife and children. M. Romieu amply indemnified M. Cizos for the liberty taken with his patronymic, by giving him a letter of introduction to Bayard, the dramatist, then in vogue in Paris. This circumstance led to the removal of the family to the capital and was the foundation of their fortunes.

On April 5, 1842, the favourite piece of *La Jeunesse Orageuse* was in the bills of the Gymnase, and the house was crowded. After the performance of the opening interlude, an unusually long pause ensued, during which the audience became impatient, and at length M. Moneel, the manager, came forward to say that Mlle Nathalie, who was advertised for the principal part, was suddenly taken ill, but that in order that the public might not be disappointed, a young lady unknown in Paris, had kindly consented, &c., to undertake the character. This announcement was received with murmurs. Presently a beautiful, modest looking girl, almost a child, came forward, and at once prepossessed the audience in her favour. Her soft, yet penetrating voice, and charming manner gained all hearts as she went on, and at the fall of the curtain she was unanimously called for. "What is your name?" inquired M. Moneel, as he prepared to lead her on the stage. "Rose Cizos." "That name will never do," said the manager hurriedly; "the public will laugh at it—give me another." "My father called himself Chéri in the provinces," said the timid *débutante*—and thereupon the name of Rose Chéri was for the first time proclaimed in that Gymnase Theatre, of which she was ever since the principal ornament.

One morning, in the year 1847, the Cizos family was assembled in its little drawing-room, when Scribe, the great dramatic author, came in with a look of importance and dressed with scrupulous care. "Good morning, M. Scribe," said Rose, shaking him by the hand, "have you brought me a new part?" "Yes, mademoiselle, I have come to offer you a part which you ought to have had before this." "Ah! what is the catastrophe?" "Wait till you know the beginning," and then making a bow to M. and Mad. Cizos, M. Scribe formally and solemnly demanded the hand of their eldest daughter for M. Lemoine-Montigny, manager of the Gymnase. The proposal was accepted, but the marriage was put off for two months for the following reason. Mlle Rose Chéri's dramatic services had been too much needed by her family for them to suspend them even for a short period, and the country priests with whom Cizos had been in contact would not administer the "first communion"—that grand ceremony which must precede a Catholic marriage—so long as the girls were 'on the stage. Monseigneur Affre, the late lamented Archbishop of Paris, took a more liberal view of the dramatic profession in relation to religion, and during two months Rose and Anne Chéri were wont to hurry away from rehearsal to receive religious instruction from the vicar of St. Elizabeth. They subsequently received their first communion in the church of St. Roch, and on May 12th, Rose Chéri was married to M. Lemoine-Montigny, and her sister Anne to M. Lesueur, the well-known actor at the Gymnase.

* * *

MUSIC AT MANCHESTER.

Sir,—Being at Manchester for a day or two, I was glad to avail myself of the opportunity of attending one of M. Hallé's concerts in the Free-Trade Hall. Luckily the programme on Thursday was one of more than ordinary interest, and as you cannot receive the *Guardian* until too late for your current number, I, as a contributor to the Musical World of some years standing (although *tant soit peu* idle of late), claim the privilege of forestalling your hebdomadal extract from that well-conducted sheet.

The Hall was crowded, and no wonder, the sterling nature of the attractions considered. M. Hallé, I am told, had *created* an orchestra for Manchester. A provincial orchestra! *Rara avis!* Nothing more true. Only the best of London orchestras could have given a more striking performance (a better *read*, or *felt*, I could not have desired) of the magnificent C minor symphony of Beethoven. And then, it was listened to throughout with an attention that would have done credit to the intelligent music-loving crowds that flock to the Monday Popular Concerts. Equally good was Spohr's fine overture to *Jessonda*, Hector Berlioz's ingenious arrangement of the *Invitation pour la Valse* (Weber) and Auber's graceful prelude to *Le Lac des Fées*, with which the entertainment brilliantly concluded. M. Hallé is a first-rate conductor as well as a first-rate trainer.

For singer there was the clever Mdlle. Parepa, who gave "Ocean, thou mighty monster," and the grandest of the two airs of Astriffiammante (*Die Zauberflöte*) with splendid energy, besides treating the audience to a ballad of Whitaker's (encored), and Paer's sparkling variations on "La Biondina," as recently "revived" at the Monday Popular Concerts. The old English ballad was welcome in its place, and so were the Italian variations.

For solo-players we had "the *pianist* of the Monday Popular Concerts," as the *Times* somewhere christened Miss Arabella Goddard and M. Charles Hallé—twin-stars of classical pianism, "Gemini," "Castor and Pollux," or whatever you please. At any rate, in Mozart's superb duet sonata in D major for two pianofortes, the great Teutonic "virtuoso," and the young and captivating English "virtuosa," played together with Marchisio-like unanimity, as if they had been playing together, and doing nothing else, for the last twenty years. I have never listened to a more admirable performance. There must surely have been an electric current incessantly passing from the ten fingers of the lady to the ten fingers of the gentleman. And how thoroughly was the music of Mozart appreciated! Such applause when his two gifted interpreters appeared on the platform! Such attention throughout the entire sonata! And such a burst of delight from the united audience at the end of all! Bravo, old cotton-spinning Manchester! Miss Arabella Goddard (a distinguished favourite here, by the way), had already achieved a triumph in the first part, with Liszt's *fantasia* on the quartet in *Rigoletto*, a more perfect example of dexterous, brilliant, and at the same time elegant manipulation than which I cannot call to mind. The hearers, enraptured with the young performer, whose agile fingers ran like lightning up and down the key-board, summoned her back with acclamations, and would not be satisfied until she had resumed her seat at the instrument. Then she treated them to Mr Benedict's vigorous and admirable "Erin,"—how she plays which I need not inform the readers of the Musical World. It was, in short, from first to last, a concert to remember.

XX.

Mosley Arms, Manchester, Jan. 3.

* * *

Her Majesty's Theatre.—Some difference is still pending between the noble proprietor and Mdlle Sarolta (or M. Bagier) respecting the contemplated arrangements for the season. The difficulty is merely a pecuniary one, and will probably be settled to the satisfaction of lessee and undertaker.

Madame Lind Goldschmidt and Mr Sims Reeves are agreed upon another tour (of one fortnight's duration) in the country.

Miss Kate Ranoe.—The name of Kate Ranoe cannot be unfamiliar to our readers. We had occasion to mention the young lady in no measured terms of approbation, when she appeared as a singer at Jullien's Concerts and at the Surrey Music Hall. Since then Miss Ranoe has been acting and singing at the Plymouth Theatre, with a success that has reached even the Metropolis. The effect she created as Eily O'Connor in the *Colleen Bawn*, when that ubiquitous drama was produced at Plymouth under the direction of Mr Newcombe, induced the management of the New Adelphi Theatre to engage her, and she accordingly appeared on Saturday week as the heroine of the *Colleen Bawn*, Mrs Boucicault being prevented from sustaining her original character by indisposition. Miss Ranoe made a decided hit both as actress and singer, and we have no doubt that she is destined before long to take a prominent position among the leading *comédiennes* of the day.

A Good Example.—Mr George Crawshay, of Montagu Street, Russell Square, has, in consequence of the embarrassed state of the funds of St. Mark's Hospital, Paddington, placed in the hands of the secretary a cheque for 500*l.* This liberal donation, the largest ever received since the opening of this charity, which, like the Royal Free Hospital, Gray's Inn Road, depends on voluntary contributions for the vast amount of relief afforded, is in acknowledgment of professional services rendered to one of Mr Crawshay's domestics, while under the care of Mr Ure, a surgeon to the hospital. This must be exceedingly gratifying to that gentleman's feelings, for it is too often the case that medical officers get little more than thanks for their very arduous and attentive labours.

Exeter Hall.—At the performance of the *Messiah* by Mr G. W. Martin's National Choral Society last Monday, as a tribute to the late Prince Consort, the side galleries and front of the orchestra were draped with black, the base of the organ being festooned in like manner, the sombre colour heightened (or rather deepened) by a narrow white border running round the "sable livery of woe." To the music desks were appended black bows and streamers; all the principal singers and many of the chorus wore deep mourning, while none were entirely without some mark of respect. Add to this a densely crowded audience, almost without exception clad in the same sombre attire, and it must be owned that the general effect was of a depressing character. Although, no doubt, excellent in intention, we question the taste of draping the hall in a manner which would have been appropriate enough before the interment of the Prince, but seemed rather out of date a week after the ceremony. The oratorio was preceded by the "Dead March" in *Saul* and a portion of the funeral anthem, "When the ear heard him," composed by Handel for Caroline Queen of George II. The overture to the *Messiah* was omitted, to the disappointment of those who had not read the advertisements in the papers. A printed apology with certificate of Mad. Sainton-Dolby's indisposition was circulated in the room, and to Miss Leffler, who took the place of our most accomplished native contralto at a very short notice, much praise is due for her careful reading of the part, more especially of "He was despised," in which the time was not dragged as is too often done with a mistaken view to deepening the pathos of this most pathetic of airs. The soprano music was entrusted to Miss Eleonora Wilkinson, whose voice at present has scarcely sufficient power or cultivation for so arduous a task. Of Mr Wilbye Cooper and Mr Lewis Thomas, it is sufficient to say that they sang as they invariably do, like true artists, producing the customary effect in the best known airs; Mr T. Harper's trumpet, as usual, sharing the applause bestowed upon the final bass solo. The chorus, as we have previously had occasion to observe, contains many fine and fresh voices, but is yet far more numerous than efficient. Young ladies and gentlemen should be reminded that, although amateurs, they are placed in the orchestra for other purpose than that of eyeing the audience through double-barrelled lorgnettes, and their attention to what is going on is expected of them by the public. We should then be spared such mistakes as occurred at the commencement of "The Lord gave the word," to say nothing of a frequent want of precision rendering many parts far from satisfactory. That they can do better was evinced by "All we like sheep," and "Hallelujah," the most satisfactory achievements of the evening.

St. James's Hall.—At the first concert of the sisters Marchisio, on Thursday evening (see another page), the instrumental "lion" was M. Vieuxtemps, whose superb execution of his own *Fantaisie-Caprice*—one of the most original and attractive pieces of which the modern repertory of the violin can boast—created what may be termed, without over-colouring, a "sensation." In addition to the great Belgian *virtuoso* there was M. Lamoury, a violoncellist of more than ordinary ability, who performed a solo by Servais so cleverly and with so much taste that the absolute emptiness of the composition he had selected was forgotten. The young pianist, too, M. Arthur Napoleon—who, as a boy, some years since, afforded so much gratification by his performances, and who returns to us, after a lengthened sojourn in the United States, a young man still full of "promise"—besides joining M. Vieuxtemps in a brilliant duet, played a couple of solos, one by Liszt, a sort of *olla podrida* on airs and fragments of airs from *Norma*, the other a "*Grand Galop de Concert*," by himself. Both were given with remarkable spirit; and after the last, which seemed most to the taste of the audience, M. Napoléon was recalled. Among the other singers was Miss Ellen—we beg pardon, "Mademoiselle Elena"—Conran, who, as Donna Elvira, in a trio from *Don Giovanni*, and in the trying cavatina of Norma ("Casta Diva") showed herself mistress of a voice of such genuine beauty, and of a talent so incontestable, that she need not have been afraid to own that their happy possessor was a veritable "daughter of Erin." Mr Swift—a son of Erin, and a worthy one so far as his art is concerned—afforded an excellent specimen of his capabilities in "Love sounds the alarm," from *Acis and Galatea*, which he delivered with a force and energy that proved how thoroughly he had entered into the spirit of the song—one of Handel's most racy and vigorous. Signor Ciampi, the well known buffo, whose successful *début* at Her Majesty's Theatre, in the character of Don Bartolo, won him subsequent access to the Royal Italian Opera; Mlle. Dario, a lady with a strong "soprano" voice that wants nothing so much as cultivation; Mr Walter Bolton, "*primo tenore* at the Teatro Reale, Lisbon, and the principal Italian theatres;" and Signor Eugenio Caselli, a "bass barytone," each contributed a solo, as well as joining in the celebrated sestet from *Don Giovanni* ("Sola, sola"), which was not the best performance of the evening. An orchestra, conducted by Signor Vianesi, besides accompanying the vocal music, began the concert with an overture, called "Stabat Mater"—a composition bearing the name of Mercadante, but apparently owing some few of its materials to Rossini. Altogether the concert, in spite of its extreme length and the "miscellaneous" character of the programme, gave evident satisfaction.

◆

Provincial

The subjoined is an abridgement of the report which appeared in the *Manchester Guardian*, of Mr Hallé's last concert in the Free-Trade Hall:—

"Prior to the commencement of the concert, and as a tribute of respect to the memory of the late Prince Consort, the "Dead March" in *Saul* was performed by the band, followed by the National Anthem by Mr Leslie's celebrated choir, which constituted the vocal element of the concert, commencing with an additional stanza by Mr W. H. Bellamy. The performances of Mr Leslie's choral body more than confirmed the opinion we have already expressed of them, the acoustical properties of the Free-Trade Hall adding greatly to their power and rendering more apparent those gradations of light and shade which are the life and soul of part singing. Those qualities were manifested in a marked degree in all the pieces, and it is difficult to select any for special eulogium. Morley's madrigal, "My bonny lass she smileth," and Pearsall's part song, "O who will o'er the downs so free," were the two that took most, both being encored, though others—Mendelssohn's setting of the 43rd Psalm, Reay's part-song, "The dawn of day," a serenade of Pinsuti's, and a glee of Calcott's, for example,—well deserved a similar compliment. Beethoven's grand concerto in E flat, for piano and orchestra, was played by Mr Hallé entirely from memory and with almost unapproachable excellence. The band accompaniments, too, were admirably rendered. The andante from Spohr's symphony *Die Weihe der Töne*, was given to perfection by the orchestra, the flutes, clarinets and bassoons being especially remarkable. The exquisite grace and beauty that Mr Hallé imparts to the lighter compositions of Chopin, Schubert and Mendelssohn (a selection of one from each master constituting his second solo performance) all who have been accustomed to hear him know full well, and those who have not been so accustomed cannot be informed by any language we can command."

From Manchester we also learn that the annual performance of the *Messiah* on Christmas Day attracted an enormous audience to the Free-Trade Hall. The intelligent critic of the *Manchester Examiner and Times* gives an interesting report, from which we extract the following:—

"Such is the attractive character of the greatest of Handel's great works, that although announced for performance on two consecutive days, the Free-Trade Hall was densely packed in every part; indeed it was, perhaps, the largest audience ever gathered on a similar occasion, though Christmas Day has, for the last twenty years, been noted for bringing together vast crowds to listen to the *Messiah*. The principals were Mad. Rudersdorff, Miss Fanny Huddart, Mr. Swift, and Herr Formes. The last not having sung in oratorio here for more years, we were glad to find him in such good voice and fully equal to the task of giving truthful expression to the bass music of this wonderful oratorio. His singing of "But who may abide" was as pure in voice and as earnest in feeling as the best musician would desire. "The trumpet shall sound," with Mr Harrod's accompaniment, deserves equal commendation. Miss Huddart won a hearty encore in "He shall feed His flock"—a compliment to which she is no stranger in Free-Trade Hall. Many of our musical readers will remember Mr Swift in the farewell operas of Mad. Grisi; few visitors to Manchester have found more favour. This was the first time that gentleman had attempted the music of Handel, and we may congratulate him upon his manner of accomplishing a task of such difficulty—that of singing music new to himself, but familiar to the great proportion of those who heard him. For "Comfort ye my people" he received warm applause, and into "Thy rebuke" and "Behold, and see," he threw the same truthful character of expression. It was in the great air of "Thou shalt break them," however, that Mr Swift realised fully all that we had expected from him, and in this there was a true appreciation, as well as a skilful delivery, that could find liberal favour when compared with the best that have gone before him. The band and chorus mustered about 200. "For unto us," as usual, met with an encore, and "All we like sheep" escaped barely a similar honour. The "Hallelujah" was also very fine, and the great mass of people, rising, was an impressive sight. We must not let Mr Banks pass without a line of compliment, for he has long shown how thoroughly he is master of his position in the English school of music, among which tradition and our respect for the great composer has placed the noble works of Handel."

A correspondent from Windsor reports an interesting performance of pianoforte music, at the Town Hall, by Mr. W. G. Cusins. The programme was as subjoined:—

"PART I.—Prelude and Fugue in C minor (No. 2 of the 48), S. Bach; the Harmonious Blacksmith, variations by Handel; Grand Sonata in E flat (Op. 31, No. 3), Beethoven; Romance, "Genevieve," W. S. Bennett; Song without words (No. 1, Book 5), followed by Andante and Rondo Capriccioso, Mendelssohn.

"PART II.—Two waltzes in D flat and C sharp minor, followed by grand polonaise in A flat, Chopin; Wanderstunden (No. 2), Stephen Heller; Fantaisie-étude, "Perles d'écume," Kullak; Grand fantasia (Mosè in Egitto), Thalberg."

Mr. Cusins entitled his first part "Classical" and his second part "Modern"—why, considering that Chopin is dead, and Bennett (happily) living, it would be difficult to say. Nevertheless, the performance could not fail to interest, and we are not surprised to hear that Heller's "Wanderstunden" was encored, and that at the end of the concert, the audience requested him to repeat the spirited Fugue of Bach with which it had commenced.

* * *

THE FOURTH GESELLSCHAFTS-CONCERT AT COLOGNE.

THE programme of the above concert, which was under the personal direction of Herr Ferdinand Hiller comprised the following pieces:—First Part. 1. Concert-Overture, by F. Hiller (new—manuscript); 2. Aria from Handel's *Sampson*, sung by Mad. Offermans van Hove, from the Hague; 3. "Weihnachtslied" for six voices, by Sethus Calvisius (1617); 4. Violin Concerto, No. 7, by L. Spohr, played by August Kömpel; 5. First finale from Weber's *Euryanthe*.—Second Part. Beethoven's Ninth Symphony.

Hiller's new overture consists of a single fiery *allegro*, without any introduction or other change of *tempo*. It is the effusion of a lively fancy, which is restrained by the sure musical knowledge of the composer within the limits of a beautiful form, and teems, with great dash and spirit, with the [illegible] of musical ideas. It was most favourably received by all competent judges and impartial listeners, and is, without a doubt, one of the finest orchestral works Hiller's muse has produced.

For many years, Mad. Offermans van Hove has enjoyed in Holland a wide-spread and well merited reputation as an artistically accomplished singer. This reputation she has justified here also, where she appeared for the first time. In Handel's little triller air from *Sampson*, "Mit Klagelaut und Liebesgirren" (with violin *obbligato*) more especially she proved herself a most accomplished vocalist educated in an excellent school. Her voice, which is of considerable compass and very pleasing in the upper notes, is distinguished for the freshness of its quality, singing through everything else in the Ninth Symphony. Indeed, her singing of the entire soprano solo part in this work, convinced every one she was a thorough musician.

The "Weihnachtslied" of the celebrated and learned old musician astrologer and chronologist, Sethus Kalwitz (1556—1615) of Thuringia, was given *a capella* by the chorus very purely and gracefully.

August Kömpel, who has been accustomed to such brilliant ovations at his concerts in Holland, carried away here, also, the audience, though the latter were not very much inclined to applaud on this particular evening. His execution of Spohr's seventh Violin Concerto was admirable, and elicited signs of the most hearty approbation, besides procuring for him the honour of being called on.

The pleasing finale from *Euryanthe* did not produce the effect which it never fails to produce on the stage. The reason of this is to be sought in the character of the composition itself and not in the manner in which it was executed. The solos were entrusted to Mad. Offermans, who however did not sing the part of Euryanthe with the same excellence that she sang Handel's air; to Mlle. Adele Assmann, of Bremen, a pupil of the Conservatory here; to a very good musical amateur (tenor), from Crefeld; and to Herr Karl Bergstein, of Aix-la-Chapelle, who rendered the part of Lysiart, as well as subsequently the difficult bass part in the finale of the Ninth Symphony with a degree of expression, which stamped him as a thorough master of his art.

The insertion of the Ninth Symphony in the programme was a mark of respect to the birthday of Beethoven, namely, the 17th December. It was played in splendid style, the execution of the first *allegro*, the *scherzo* and the *finale* being especially good.—*From the Niederrheinische Musik-Zeitung.*

* * *

THE UNITED STATES NATIONAL HYMN.—"Some months have elapsed since the day appointed for the opening of the manuscripts sent in to the Committee upon a National Hymn, and impatience is manifesting itself in many quarters, for the announcement of the expected award. Aside from any interest which the public at large may take in the subject the great number of the competitors—only a few short of twelve hundred—makes it inevitable that there are thousands of eager expectants sitting upon the anxious seat in this regard. For it can hardly be that each competitor has less than a dozen friends who are solicitous for his success. We have hitherto thought it worth our while to inform ourselves as far as possible upon the subject, and we learn that the Committee are upon the verge of the conclusion of their labours. They have not yet, however, decided upon making an award; and we remind our readers, that in their advertised conditions of competition they expressly stipulated that they were not to give the prize to the best hymn sent in, but that they should reject all, whatever their intrinsic merits, if they found none exactly suited to the purpose. Their mode of proceeding, we understand, has been this.—The manuscripts containing words alone were first opened, the music being laid aside for separate consideration. The verses were then read by the member who opened the envelope containing them. If they were condemned at once by a nearly unanimous voice they were sent into a waste-basket ready at hand; if not, they were reserved for future consideration. But by a waste-basket must not be understood any of those wicker contrivances, known to ordinary mortals by that name. A vast washing-basket—a "buck basket," big enough to hold Falstaff himself—was made the temporary tomb of these extinguished hopes; and this receptacle was filled, it is said, five times with rejected manuscripts, which were seized upon for incendiary purposes by the cooks of the gentlemen at whose houses the meetings of the Committee took place. Alas for the hapless writers! Were even the priceless manuscript plays of the Shakspearian age that Warburton's cook purloined and used to put under pies so lamented as those remorsely incremated hymns will be! The most of these manuscripts, we are informed, were either the merest commonplace, or absolutely without rhyme or reason. From the whole collection only about thirty were reserved as worthy of a second reading, and these, on a second and third examination, were reduced about one half. Several were also preserved on account of their absurdity or grotesqueness. They were so bad as to be good.

"The hymns sent in with music were about three hundred in number. To enable them fairly to judge of the merits of these the Committee called in competent musical aid, and after a winnowing of the heap over the pianoforte, the residuum found worthy of a more particular hearing, were sung. This second examination left less than twenty compositions in the hands of the Committee. We learn that among the rejected musical manuscripts were very many that were evidently sent in by persons who were ignorant of the very first principles of harmony, and who to their ignorance added utter lack of native musical capacity. It has been stated that the Committee called in two eminent musicians to pass judgment, as experts, upon the compositions sent in to them. But we are informed that this report is not correct, and that judgment upon the merits of contributions has, in all cases, remained entirely with the Committee, among whom are gentlemen of well-known musical taste and cultivation. But even with their stock thus reduced the Committee hesitated about their decision, and, finally, determined to call the public to their aid. It is to the public heart and to the general ear that the words and music of the hoped-for hymn are to be addressed, and, therefore, it appears to us that this determination is a wise one. It is to be carried into effect by the performance of the songs, now in the hands of the Committee, at concerts in New York and Brooklyn, in which soloists, a chorus, and an orchestra, will test in the most satisfactory manner the fitness of these hymns for national purposes. The names of the authors and composers will be withheld; and, indeed, they are yet entirely unknown to the members of the Committee themselves. It is not, we believe, intended that the question shall be decided by the amount of applause elicited by this or that hymn; but that the manner in which the performance affects the public shall enter largely into the considerations by which the final judgment of the Committee is effected. The plan is at least an ingenious one, and the concerts, which are to be given at a low price of admission, though in the most creditable style, will doubtless awaken very general interest."—*N. Y. Daily Times.*

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CONTENTS

ACT I

No.			VOICE.	s.	d.
	Overture			[illegible]	[illegible]
1	Chorus,	"Here's to wine, and here's to beauty"		[illegible]	0
2.	Duet,	"Haste, haste."	T B	[illegible]	[illegible]
3.	Duet,	"I would ask a question." (Comic)	S B.	[illegible]	[illegible]
4.	Song	"My own sweet child."	B.	[illegible]	[illegible]
5.	Aria,	"What [illegible] (Cato ?)"	B	[illegible]	[illegible]
6.	Recit. & Chorus, with Solos	"Let us haste."	Soprano.	[illegible]	0
7	Solo & Chorus	"By [illegible]"	Male Voices.	[illegible]	[illegible]
8.	Concerted Piece,	"Whom do we see"		0	0
8a.	Duet,	"Oh, fair [illegible] play"	S. B	[illegible]	[illegible]
8b.	Duet,	"Oh, reflect ere you decide."	S. B	[illegible]	[illegible]
9.	Cavatina,	"Pretty [illegible] modest flower."	S	[illegible]	0
10.	Finale, Act I.			[illegible]	[illegible]
10a.*	Ballad,	"Bliss for ever past."	S or B.	[illegible]	[illegible]

ACT II

No.			VOICE.	s.	d.
11.	Recit. & Romance,	"How peal on peal the thunder rolls"	S	0	0
12.	Trio,	"By the tempest overtaken."	T B. B	[illegible]	0
13.	Trio,	"My welcome thee to this roof."	T B. B	[illegible]	[illegible]
13a.	Cabaletta,	"Can it be, do I dream?"		0	[illegible]
14.	Duettino	"Let [illegible] (I [illegible])"	T B	[illegible]	[illegible]
14a.	Recitative	"My [illegible]"		0	0
15.	Air	"Though [illegible] fond [illegible] daughter [illegible]"	T	[illegible]	[illegible]
16.	Duet	"Then [illegible] gentle [illegible]"	S. B	0	[illegible]
17	Drinking Song,	"Let others sing the praise of wine"	T	[illegible]	[illegible]
18.*	Ballad	"The Thraldom of Love."	S.	[illegible]	0
19.	Finale, Act II			0	0
19a.	Trio	"What [illegible] of the scene"	S B. B	[illegible]	[illegible]

ACT III

No.			VOICE.	s.	d.
19b.	Entr'Acte			0	0
20.*	Ballad	"Hail, gentle sleep."	T	[illegible]	[illegible]
21	Concerted Piece			[illegible]	0
22.	Ballad	"A loving daughter's heart."	S.	[illegible]	0
23.	Concerted Piece			[illegible]	[illegible]
24.	Rondo, Finale,	"With emotion past all feeling"	S.	0	0

N.B.—Those marked thus (*) have transposed Editions.

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The holy Lord of heaven.
The guiding star above Him shone
And shepherds hail'd the Holy One.
Hallelujah, praise our Lord!

"Arise, my soul, no longer mourn,
Rejoice in thy salvation;
In David's city One is born
Who brings us consolation.
Betake thee to that Infant mild,
Thyself in innocence a child.
Hallelujah, praise our Lord!"

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"Voices are too often ruined by giving pupils difficult songs, in order to gratify their vanity or that of their friends, before they have acquired the power of sustaining the voice, throughout its natural extent, with a firm and clear intonation. When it is recollected that it has taken years of application and study to enable professional singers to execute properly the music we are accustomed to hear attempted by almost every young lady who is requested to sing in a drawing-room, the absurdity of the prevailing system becomes self-evident.

"I strenuously advise all who wish to sing not to defer the commencement of this study, as is generally the case, till the pupil arrives at the age of 17 or 18, by which time young ladies ought to be good singers, but to commence early, at about 13 or 14 years of age, and renouncing the gratification of singing a number of songs for the amusement of their friends (the word may be taken in more senses than one), to devote sufficient time to what may be termed the drudgery of singing, so as to enable them to acquire the power of sustaining the voice, easily to themselves and agreeably to the ear.

Many young ladies now-a-days speak habitually in a feigned voice. Here lies the greatest difficulty in teaching or practising singing; for should neither the pupil nor master know the *real* tone of the voice, the more earnestly they work together the sooner the voice deteriorates. In my experience I have found this difficulty most easily overcome by making the pupil read any sentence in a deep tone, as though in earnest conversation, beginning two or three notes below what they consider their lowest notes; but, as the lower and richer tones of the voice are generally objectionable to young singers, all of whom are ambitious to sing high, it requires much firmness and some coaxing on the part of the master to get the pupil to submit to this exercise. I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.

In conclusion, I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately; therefore it is of the utmost importance that the pupil should receive the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of *willing* submission to the teacher's corrections, however frequent, and however unimportant they may appear; for it is simply by the constant correction of *little nothings* that beauty of intonation and elegance of singing are obtained."—*Daily News.*

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MISS ROSE HERSEE will sing H. [illegible]'s new Song, "[illegible] TOO LATE," at the City Hall, Glasgow, January 11; Town Hall, Newcastle, January [illegible]; [illegible] Rooms, Glasgow, January [illegible]; and Town Hall, [illegible], January 30.
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Will be Published on the 15th of January by
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"ALICE, WHERE ART THOU?"

"ALICE, Where Art Thou?" Romance, sung by Signor Gardoni, the Poetry by Wellington Guernsey, music by J. Ascher.
"Mr. Ascher, whose fame as a writer of pianoforte music is European, has proved himself in 'Alice, where art thou?' as consummate an artist in a vocal piece as he is renowned as a composer for the piano only. The melody is graceful, flowing and [illegible], [illegible] of the most original feeling and thought. It has been sung by Sims Reeves, Gardoni, Mr. Tennant, Mr. Perren, Mr. Tedder, Mr. Wilbye Cooper, and all the leading tenors of the day. Two editions of this romance have been printed—one in [illegible] for ladies' voices, and the other in [illegible] for tenors. Altogether we have seldom met with a composition embodying all the elements of popularity in so great a degree as M. Ascher's romance of 'Alice, where art thou?' and one that must, on its merits alone, become the most popular song of the present day."—(*Irish Times.*)

In the Press
"ALICE," transcribed for the Pianoforte by J. Ascher.
ditto ditto by [illegible].
London: Duncan Davison and Co., 244 Regent Street, W.

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"[illegible]"

"This new fantasia was composed expressly for [illegible], Herr Formes, Mr. and Mrs. Tennant, and Miss Anna Whitty's provincial tour. It has been played by Mr. Emile Berger [illegible] everywhere with the greatest success, and has invariably been encored.
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"ARE THEY MEANT BUT TO DECEIVE ME?"
Romanza—Polonaise.
The Poetry adapted by JOHN OXENFORD.
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Sung at the Crystal Palace Concerts by HERR REICHARDT, with immense success.
The *Times* says:—"Herr Reichardt, the German tenor, whose pure, classical style and feeling [illegible] will be remembered, [illegible] of two years' absence—are displayed with the utmost effect in a characteristic song from his own pen, entitled 'Are they meant but to deceive me?' [illegible] more than one theme worthy the composer of that deservedly popular romance, 'Thou art so near and yet so far.'"
London: Published by Duncan Davison and Co., 244 Regent Street, W.

BLUMENTHAL'S new Compositions for the PIANOFORTE. "The days that are no more," Madame Sainton's popular song, transcribed, price 3s., and "Un petit Cadeau," [illegible] 3s.
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Subscribers to this work are respectfully informed that it will be ready for delivery by the middle of February. Subscription, One Guinea. Price to Non-Subscribers, One Guinea and a half. Subscribers' names received until the 1st of February. The Chorus parts, 3s. each, will also be ready.
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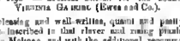
MUSICAL WORLD
NEWSPAPER

Reviews.

"*Soyez Heureux*"—*Romance sans paroles pour Piano*—J. C. Eschmann (Ewer and Co.)

Pleasing and well-written; but surely we have heard the following melodic phrase in another key and in a song—part-song (?)—by another composer—say, for example, Mendelssohn.—



"*Long Ago*"—Musical Sketch for the Pianoforte—Virginia Gabriel (Ewer and Co.).

Also pleasing and well-written, quaint and pretty in the bargain. Inscribed to that clever and rising pianist, Miss Caroline Molique, and with the additional recommendation of owing nothing to Mendelssohn.

"*Christmas Bells*"—Song, words by John Oxenford, music by Niels W. Gade (Ewer and Co.).

The words of this Christmas song may best speak for themselves:—

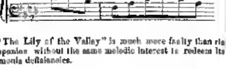
"Christ came to earth upon this day
That sin might be forgiven,
And in a humble manger lay
The holy Lord of heaven.
The guiding star above Him shone,
And shepherds hail'd the Holy One.
Hallelujah, praise our Lord!

"Arise, my soul, no longer mourn,
Rejoice in thy salvation;
In David's city One is born,
Who brings thee consolation.
Betake thee to that Infant mild
Thyself in innocence a child.
Hallelujah, praise our Lord!"—

And, although we cannot say of Herr Gade (as of Miss Gabriel) that in this, or indeed in any instance he has afforded us of his talent as a composer, he owes nothing to Mendelssohn, he has matched the neat perfection, if not sustained the originality (see for example the ninth bar—"Only Lord of Heaven") of the poet with whom we find him associated. In short, the thing is altogether faultless.

"*Patrick's Adieu*"—"*The Lily of the Valley*"—words by E. A. E., music by Jules Schmidt (Hopwood & Crew).

"Patrick's Adieu" has a taste of the old Irish melody about it, especially in the minor part; but Herr Schmidt should avoid such progressions as the following:—



"The Lily of the Valley" is much more faulty than its companion, without the same melodic interest to redeem its harmonic deficiencies.

"*Hope*"—a Pastoral,—words by Shenstone, music by W. Abbott. Op. 62 (Metzler and Co.).

Mr Abbott's "Op. 62" is as bucolic as the words of the old English poet to which it is married,—we will not add, and marred by the marriage. "Op. 62" has this peculiarity—that in the symphony the pedal is to be footed and unfooted alternately at the beginning and at the end of every chord respectively. It has this peculiarity. We can find no peculiarity in Mr Abbott's "Op. 62" but this peculiarity. Shenstone's words will be recognised in the opening quatrain:—

"My banks they are furnished with bees,
Whose murmur invites one to sleep;
My grottoes are shaded with trees,
And my hills are white over with sheep."

"*Magdalena*"—by Peter the Venerable, *translated by the* Rev. Alexander Ross—music by C. G. H.; "*Magdalena*"—transcribed for the pianoforte—by Thecla Badarzewska (Oetzmann & Co.)

"Pone luctum, Magdalena." The Rev. Mr Ross, who has ably and scholarly translated this hymn to the Magdalen, might have rendered his purchasers a farther good turn by telling them something in a foot-note of Peter the Venerable, who, while flourishing A.D. 1092, wrote this hymn to the Magdalen—"Caelum carum antiquum,"—as Jules Janin or Mr Bridgeman might put it. The music of C. G. H., in a word, is harmonious, impressive and beautiful; and while—"*simplex munditiis*," as Mr Bridgeman or Jules Janin might interpolate—it soars without straining and engages the sympathies of all alive to the charm of devotional melody without effort. It is some time since we have received so interesting a work for review.

The pianoforte transcription of Thecla Badarzewska ("composer of the celebrated '*La Prière Exaucée*'"—as the title page informs us) is clever, well-written, showy and effective.

"*Guitare*"—*Polonaise-bolero pour piano*—W. Kruger (Ewer and Co.).

We are in luck with this batch of music for review; for though Herr Krüger cannot lay any great claim to originality either of ideas or of construction, he may fairly command acknowledgment for musician-like handling of his materials. Indeed, we should be puzzled to lay our index on a single weak bar.

* * *

Munich.—For about six months no concerts of any importance were given here, and now they are following each other with unusual rapidity. On the 11th inst., the Musikalische Academie began their Subscription Concerts, in the Royal Odeon, with Beethoven's Symphony in C minor, performed in a manner worthy of the reputation already achieved by the members of the orchestra. Of the other pieces in the programme Mendelssohn's Violin Concerto, played by Herr Walther, was the most applauded. He was called forward three times. The vocal selection consisted of the grand scena from *Otello*, sung by Mlles. Stehle, Eichheim, and Herr Heinrich, Herr Tombo undertaking the harp accompaniment. There were about 2000 persons present, the King, Queen, and Prince Luitpold being among the number. A few days subsequently [illegible] gave a Soirée in the Museum, when the principal feature was Hummel's Quintet in E flat major; M. Mortier de Fontaine attempting the pianoforte part from memory. Shortly afterwards, the Philharmonic Association gave their second Matinée in the Royal Odeon. The most important piece in the programme was Mozart's Pianoforte Quartet in G minor. If report speaks truth, the members of the Musikalische Academie intend giving—in addition to their four Subscription Concerts—a Grand Concert, at which they will perform Herr Franz Lachner's *Sturmesmythe*, which was so successful at the Vocal Festival in Nuremberg. M. Gounod's *Faust* is to be produced on the 28th inst. in honour of the birthday of his Majesty Maximilian II.

MUSIC AT BERLIN

(From our own Correspondent.)

A performance of *Fidelio* which I heard or as our French friends say, at which I assisted, a few evenings since demands some notice. Mad. Koster was most especially good in the part of the heroine so good, indeed, as to throw all the artists around her in the shade, though they are far from bad. The cast was the same as it has been for a considerable period, with the exception of Herr Krause, who assumed the character of Rocco, formerly sustained by the veteran, Herr Zschiesche. The part of the jailor—an old true hearted, and somewhat simple-minded fellow—is drawn with such sharp lines by the composer, that its distinguishing features cannot very well fail to be correctly grasped by an artist of moderate perceptive powers. The tinge of thorough, bluff honesty which Herr Krause imparted to his singing was thoroughly appropriate. Herren Kruger and Bost, Florestan and the Minister respectively played and sang very creditably. Herr Taubert conducted in a manner which proved that he had a due appreciation of the music. There was only one thing for which I could not praise him, and that was the rapidity with which, in several instances, he took the tempo. This tended to weaken the effect of some of the numbers, such for example as the duet in A minor, after the "melodrama." The time of the duet in G major, as well as of the concluding movement, was, on the other hand, all that could be desired.

After being connected with it for at least twenty years, Mad. Herrenburg-Tuczek has at length bid adieu to the Royal Opera House. The farewell benefit accorded her at the Royal command was a most brilliant affair though, of course, tinged with a certain degree of sadness and regret on the part of the fair artist herself and of the public at the idea of parting. As the well-known song has it, "*Scheiden ach! Scheiden! Scheiden thut Weh.*"

As I informed you in my last letter, she selected Mozart's *Nozze di Figaro* for the occasion, Susanna being one of her favourite characters. The house was crammed to the ceiling, and the audience overwhelmed the fair artist with every possible manifestation of their kindly sentiments towards her. She was applauded vociferously after every separate piece, and called on at the end of each act. At the conclusion of the opera she spoke a few words—almost inaudible from emotion—begging the public to think of her sometimes after she had left them and retired for ever into private life. As a mark of respect, all her former colleagues lent their aid to render the performance a model one, so that even the smallest character was sustained by an artist of celebrity. Mlle Lucca undertook the part of the page Cherubin, for the first time, singing and acting it with such dash and spirit that she was applauded to the echo, and encored in one of her airs. Mad. Koster was the Countess, and Herr Krause "il barbiere."

A monster concert has been given, by Royal command, in the Victoria Theatre, under the direction of Herr Wieprecht, the principal performers being the members of the military bands here. The house presented a most imposing spectacle, the space before the curtain being filled by a fashionable and elegant audience, while the stage was occupied by a compact mass of musicians. Shortly after seven o'clock the members of the Court made their appearance, the King and Queen being at their head. Immediately afterwards, a roll on the drums, at first very faint, but increasing gradually till the sound became almost overpowering, announced that the concert had begun. This was followed by Mendelssohn's magnificent "Wedding March" (transposed to E flat major). Then came a number of choruses and part-songs, which have been so often given that the audience were pretty well as intimate with them as the singers themselves. The great and engrossing attraction of the evening was the Grand March composed by Meyerbeer for the Coronation of the King, and performed, on that occasion, at Königsberg, as all the readers of the MUSICAL WORLD must remember. It was admirably rendered by the combined infantry and cavalry bands present, and excited the enthusiasm of the audience to a tremendous pitch.

The programme of the first Domchor-Soirée consisted of choruses and motets by composers of sacred music, from Palestrina down to Neithardt. They were all given *a capella* in the usual masterly style, under the direction of the present director, Herr M. D. von Hertzberg. The execution of some of them was absolutely perfection itself. The instrumentalist on the occasion was Herr Leo Lion (a pleonastic name as it strikes me; why not Herr Leo, *pur et simple*; or Herr Lion, ditto; or Herr Leo Löwe; or Herr Leo Leon. Or must the gentleman absolutely have two names equivalent to each other to denote that, like Colman's hero, he is two single gentlemen rolled into one; or on the *lucus a non lucendo* principle, is he thus bi-appellate, thus incongruous, to suggest that, though he repeats himself in his name, he will not repeat himself in his works; or—— but no; I will pursue this interesting subject no further at present; I feel I am becoming bewildered as I consider it. I will discuss it in a pamphlet devoted solely to it. I will bother myself no more now) as I observed, the instrumentalist on the occasion was Herr Leo Lion, a pupil, as I have been informed, of Dreyschock. His instrument is, of course, the pianoforte. He is a *débutant*, whom I never heard before. But why does he call himself Herr Leo—be still my heart!—— On the whole, he was successful, and has every reason to be satisfied with his reception. He played two pieces: Mendelssohn's Fugue in F minor and J. S. Bach's well known Gavotte. His rendering of the first was confused and hurried; but he performed the last in a manner which reminded me unmistakeably of his master. This young aspirant for artistic fame promises well and, if he would not entitle himself Herr—— but no more of that.

The second of Herr Radecke's Subscription Concerts was distinguished by three most interesting works, new to the majority of the Berlin audience, although one is a century old. I allude to Bach's "Suite for Stringed Instruments and Flute," a peculiar composition, thoroughly steeped in the taste of the time when it was written, and consequently of historical value. An eminent musical critic here says: "It is perfectly charming to hear this stern old gentleman, whose speciality was sacred music, strike up a merry secular tune, and to be conducted by him into the ball room of the pig-tail period, where he leads the steps and figures as well as any one in the world. We behold the Polonaise, Courante, Sarabande, Chaconne and Minuet succeed each other as joyously as in an album of Dance music. It was reserved for Papa Haydn to give this confused medley a definite shape, and, out of the turmoil of the 'Suite,' to create the 'Symphony,' with its forms which will last for all time. In Bach we have the Symphony *in nuce*; in Haydn, the dear, cooing, merrily-laughing child; in Mozart, the handsome youth, and in Beethoven, the energetic man, with sturdy well-knit frame." The second novelty was Joachim's Violin Concerto, "in Ungarischer Weise." It was excellently performed by Herr Laub, who carried out the slightest intentions of the composer with laudable fidelity, and overcame the overwhelming difficulties with which the maestro has interspersed the score, as though they were mere child's play. The concert was brought to a close by Perfall's solos and choruses to the well-known fairy story of *Undine*. The subject has been treated, more or less successfully, by a great number of composers. Perfall's version is not a great work but it contains many beauties, and is a very respectable specimen of modern talent. It was well performed. The chorus was fresh, steady and correct, and the orchestra tolerably satisfactory, while the solos, sung by Mad. Cash, Herren Seyffert and Müller, went with remarkable smoothness.

Before concluding, I have one or two remarks to make concerning my last letter. I have just received the number containing it. I cannot tell you what a depressing effect it has had on me—how many long cherished illusions it has dispelled for ever. I once believed my manuscripts were not more than justifiably intelligible. I once fondly fancied that London compositors could make out anything; that, if needs were, they were capable of deciphering a medical prescription or unravelling the Chinese hieroglyphics on the tea-chests in the grocers' shops. Alas! how rudely have I been undeceived! My last letter was swarming with typographical errors which sometimes completely obscured, and, in an instance, inverted the sense of what I wrote. Thus, at l. 20 of the second column, p. 801, I am made to say "alla podrida," instead of "olla podrida." I! who pride myself *de que puedo hablar y escribir la lengua castellana!* A little further on, at l. 43, "dichtische" is transformed into "dichtsche," while at l. 44 of the first column, p. 805, "awarded" is made to do duty for "rewarded." I am very particular about my punctuation; indeed the number of commas, semicolons, colons, and full stops, in which I indulge, is enormous. I own I am averse to employing these signs indiscriminately, as such a system tends slightly to obscure the meaning of what was written, and, therefore, I strongly object to the full stop instead of a comma after the word "chronicling," at l. 55 of the same column and page. At l. 60, "*distant* periods," instead of "*distinct* periods," is somewhat calculated to puzzle the readers of the MUSICAL WORLD. At l. 2 of the second column, of the same page I find "Carneval," while, at l. 22, "Paris Kiss" are by no means as correct as "Paris Kids." Proceeding a little further to l. 36, I find "Waldvogelein," which I cannot allow to be a good substitute for "Waldvöglein," nor can I say I experienced any very ecstatic delight at beholding "Herr von Hülsen" figuring away at l. 4 from the bottom, as "Herr von Hulsenhad," the addition to his name having been made at the expense of the auxiliary "had" which is omitted. I thought every one was acquainted with the late Joseph Hume's favourite expression; "the sum total," but it appears I was wrong, otherwise at l. 24, column 1, p. 806, "the sum totle" would not stare me in the face. But I am not angry. I am only sad, for one of the articles of my faith has been marvellously proved false. I once placed implicit confidence in the theory of your witty and clever *collaborateur*, H Sutherland Edwards, who affirmed that the worst "copy" was always set up the most correctly because it was given to the most skilful compositors, while legible manuscript like reprint was invariably confided to the apprentices. Alas! H Sutherland Edwards, you are the victim of a fearful error—or stay—is it possible my handwriting is too legible? That is a point requiring deep consideration.

VALE.

MR. HENRY LESLIE'S CHOIR

Two performances of the excellent company of singers which goes under the name of "Mr Henry Leslie's Choir"—and could not be more appropriately denominated, the circumstances of its origin and progress considered,—are now annually looked forward to with interest by amateurs of vocal part-music in this harmony loving capital. On Wednesday night a new series, of five concerts, was begun with well-deserved success. The rooms in Hanover Square—entirely renovated and presenting an unusually bright and cheerful appearance—were filled by an audience as attentive as it was numerous. Mr Henry Leslie was heartily welcomed on entering the orchestra, and the entertainment commenced with the customary loyal tribute in the shape of the National Anthem (Mr Leslie's own arrangement), with the subjoined additional verses by Mr W H Bellamy, written, it may be presumed, for the occasion —

"Oh, Thou whose hand hath placed,
Now bowed beneath affliction,
Bless our lone Queen
Hear Thou her people's pray'r
Dry thou her [illegible] tear
Guide her through ev'ry care
God save the Queen

"Should e'er a foe that dare
Enter on England here,
God protect our Queen
O'er her anointed head
Thy shield and buckler spread,
Our foes in [illegible]
God save the Queen."

The programme was varied in character including several pieces of the highest merit, more than three agreeable bagatelles, and others of less apparent value. The well-known glee "Here in cool grot and mossy cell" for example, pretty enough when intrusted as its composer (the Earl of Mornington) intended, to solo voices, sounds rather empty than otherwise when delivered, as on Wednesday, by a chorus some [illegible] strong. The system of turning glees into choruses is as questionable as that of turning sonatas or quartets into symphonies. We cannot but think that the safest principle is to allow composers to speak for themselves after their own manner, and in the precise form in which they have bequeathed their works. The glee (the first piece of the evening) was followed by a madrigal "Why with toil thy life consuming," from a pen more facile than vigorous—that of R. L. Pearsall. This is of the calibre of "Oh, who will o'er the downs so free" though hardly so tuneful and distinguished, besides, by a mixture of styles (as at the passage "Come with me" where a diatonic progression is immediately followed by some modern French harmony) which amounts to no style at all. Next came Mendelssohn's "First day of spring" a part-song in three divisions, of a wholly different order. Here we have fresh and beautiful ideas agreeably and naturally set forth, harmonised richly though unobtrusively, and marked throughout by a style as original as it is well sustained. After the compositions that preceded it, the "First day of spring" was a real treat—a genuine poetical effusion compared with an exhibition of stump oratory. To this succeeded a once familiar ballad—delight of our grandmothers—"The lass of Richmond Hill" arranged as a four-part chorus by Mr Henry Leslie, whose experienced musicianship, we cannot but think, might have been more profitably employed. James Hook, "the Norwich Apollo," father of the Winchester prebendary and of Theodore "the wit," at one time enjoyed a certain measure of popularity, scribbling Kotzwara-like "Battle-pieces" for the pianoforte, chiefly noticeable for their inferiority to the "Battle of Prague," and giving out an indefinite number of ballads, of which "The lass of Richmond Hill," though by no means a masterpiece, is by no means the worst. Hook was for a long period composer to Vauxhall Gardens, which being now a defunct institution, it is to be feared—unless Mr E. T. Smith devotes "Cremorne" to their revival—that his numerous works, vocal and instrumental, must continue to repose in oblivion for want of a hearing arena. Another composer of even less distinction—W. Knyvett—was next represented by a glee, "O my love's like the red, red rose," the words of which are worthy of music of a more refined description. The irreproachable style in which this glee was sung by Miss Annie Cox, Mrs. Dixon, Messrs. A. Matthews and Hodson, made it still more regrettable that a finer specimen of the English national part-song should not have been selected. The instrumental display that followed—a duet for two pianofortes "on airs from *Euryanthe*" (we always thought "the Mermaid's song" was in *Oberon*) the composition, or rather concoction, of M. Rosina—was welcome solely on account of the spirited and brilliant manner in which it was executed by two young pupils of the choir, Misses M. A. Walsh and Catherine Thomson. Regarded from the point of view of musical excellence it was beneath criticism. The first part however ended triumphantly with two eight-part anthems composed by Mendelssohn expressly for the famous Cathedral choir at Berlin—one for "Christmas," the other for "New Year's Day" both masterpieces of choral writing, and both delivered with a clearness, a steady intonation, and pointed emphasis reflecting the highest possible credit on Mr Leslie and the singers who so zealously and with such unflagging talent work under his direction. In these anthems, and in a still more trying task—No. 3 of John Sebastian Bach's six grand motets for double choir ("Ich lasse dich nicht, du segnest mich denn") in the English version of Mr Bartholomew—the members of the choir distinguished themselves most honourably and if at intervals, some slight discrepancy might be detected in the final score, regarded as a whole the execution must rank as a really memorable achievement. While the motet everywhere soars to the loftiest realm of harmony, in certain places it joins to the inexorable grandeur of Bach the wonderfully felicitous expression by which Handel more frequently intensifies the inner signification of words. The opening slow movement is throughout as melodious as it is pathetic, and the sequel where the *corale* "Weil du mein Gott und Vater bist" is given in unison by the sopranos, the reiteration of the words "Ich lasse dich" &c. (already quoted) in elaborate divisions by the other voices, is even a more special and striking case in point. The second *corale*, "Dir Jesu, Gottes Sohn, sey Preis" in four-part harmony for the two choirs in unison, one of the most solemn of those impressive hymn tunes by his broad and religious treatment of which Bach may be said to have invented a musical language for the inculcation of the Lutheran faith, brings the motet to a termination with unsurpassed sublimity. The third of the six motets is perhaps the finest of the series. But it is enormously difficult nevertheless, and it seems [illegible] that indisposition kept away a considerable number of singers (seven or eight tenors among the rest) upon whom Mr Leslie naturally depended, such a performance as that of Wednesday may be praised without reserve. Never were laurels more magnanimously earned. The cause of Bach is the cause of music; for no one has ever directed his heart to higher, purer and less selfish ends than the seventh Cantor of St. Thomas's—the "giant of Thuringia." All that he has written should, therefore be heard, whatever the difficulties involved; and they who, like Mr Leslie and his choir, cheerfully and zealously undertake the task of making Bach familiar to the crowd of amateurs are well entitled to the respect which they can hardly fail to elicit.

Thus the second part of the concert began as nobly as the first part ended. The piece that followed Bach's motet, a "coronach" (for women's voices) to Walter Scott's words, from *The Lady of the Lake* —

"He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain,
When our need was the sorest," &c

with music by Schubert, was felt (though, notwithstanding the black border with which that particular page in the programme was distinguished, not expressly stated to be so) as an [illegible] tribute to the memory of an illustrious personage, and as such listened to with special interest. Another popular melody (far superior to the first)—"Believe me, if all those endearing young charms," arranged as a four part chorus by Mr Leslie; Kücken's vigorous but somewhat commonplace part-song for men's voices—"The Northmen's song of freedom;" one by Mendelssohn "The deep repose of night is ending" in which the spirit of devotion finds a channel at once that is incomparable and an admirably written canon—"Be present, ye faithful"—the composition of Mr Henry Leslie (who should have given us more of his own original work and less of his mere "arrangements") completed the programme. The concert afforded unequivocal satisfaction, every piece being attentively heard and warmly applauded while three provoking "encores" unprofitably lengthened the entertainment, which nevertheless, terminated at a reasonable hour.

The next subscription concert takes place on Wednesday February, the 12th.

* * *

CASSEL.—Some few weeks ago a new Gesangverein was established consisting of ladies and gentlemen, and called after its founder Herr Heinrich Weidt formerly music director at court, the Weidt'scher Gesangverein. It has already given a most successful and most numerously attended concert and, although the admission was gratuitous, a very respectable amount was collected in voluntary contributions at the doors, and handed over to the poor. In addition to Mozart's *Davide penitente* the programme included two quartets by the lamented Dr Spohr and several solo pieces. The choruses went with great precision and promptness of intonation, and it was evident they had been rehearsed with extreme care.

Provincial.

From London the Sisters Marchisio proceeded to Liverpool and Manchester, in both of which towns they appear to have created no less profound a sensation than in the metropolis. The critic of the *Daily Post* of the former city, writing about the concert of the Philharmonic Society at which they appeared on Tuesday evening last, thus eloquently and fervidly apostrophises the fair artists:—

"The Sisters Marchisio, fresh from their London triumphs which fully endorsed their great continental reputation, presented themselves for the verdict of the Liverpool musical public. Their reception, as usual at these concerts, was somewhat chilly; but their splendid gifts and brilliant execution soon thawed all reserve, and all their pieces were applauded to the echo. As the sisters confine themselves almost entirely to the music of Rossini, and as they sing wonderfully his most difficult duet morceaux, they subject their talents to a most crucial test. But they come triumphantly out of the ordeal; and certainly no singers can be more adapted by nature and accomplished by art to popularise the music to which they devote their powers.

"The Sisters first appeared in the duet, 'Ebben a te, ferisci,' and nothing could have been better chosen to exemplify the joint and several qualities of the great singers. The solo which each has to sing revealed to us that the two voices are perfectly distinct, the one being a full round contralto, the other a brilliant and mellow mezzo-soprano, possessing in its own special compass a trenchancy and flashing power peculiarly its own. The 'Giorno d'orrore' united the two in one of Rossini's most splendid torrents of melody; and the light and shade, the precision, the expression with which the beauties of the duet were brought out, were equally astonishing and delightful. The same characteristics were exhibited in that other magnificent duet of Rossini, 'No, Matilde, non morrai.' The 'Vanne, o caro' was given with marvellous spontaneity and exactness; and the concluding stanza, 'Ah se m'ami, io sarò bene,' was one of the most exquisite gushes of expressive melody we ever heard."

A correspondent writes from the same place:—

"At St. George's Hall, two very interesting concerts were given on Friday evening and Saturday morning. The programme consisted of Welsh music. The songs were sung chiefly in the Welsh language by the following Welsh vocalists:—Miss Sarah Edith Wynne, Miss Kate Wynne, Mr Lewis Thomas and Mr John Owen. Mr John Thomas was the harpist. Mr H. V. Lewis accompanied at the pianoforte. The latter recited two favourite pieces; and though last not least, Mr Brinley Richards, the Welsh pianist *par excellence*, gave his own fantasias on Welsh airs, introduced by him at the Great National Festival held at Denbigh (North Wales), and Aberdare (South Wales). We need hardly state that Mr Richards played them *con amore*, and that he was encored and compelled to return to the pianoforte after each performance. There were several other encores, including the National Chorus, 'Hail to thee, Cambria;' the duet 'Hên Forgan a'i Wraig,' sung by Miss S. Wynne and Mr Owen;—the ballads, 'Y Deryn pur' and 'Merch y Melinydd,' sung by Miss S. G. Wynne—who by the way became her Welsh costume à merveille;—Mr Brinley Richards' own popular ballad, 'The Harp of Wales,' and the national song of 'The march of the men of Harlech,' both capitally given by Mr Lewis Thomas. The part song of Mr Brinley Richards, 'The Vale (Anhyd y nos),' was greatly admired and much applauded, and the same approbation was extended to Miss Kate Wynne in the song from Miss Williams's collection, 'Y Fore Glas.' Miss Kate also became the Cambrian equipment à ravir, and we should not be surprised at the Liverpool ladies adopting the fashion for a space. The programme of the morning concert was identical with that of the evening, except the pianoforte solos of Mr Brinley Richards were a *capriccio* by Handel (1720), his own popular romance, dedicated to Miss Arabella Goddard, known as 'Ethel,' and his own admirable and spirited *Tarantella* dedicated to Mr Charles Hallé. The concerts were under the management of Mr John Owen (Owain Alaw Pencerdd), director of the National Festivals held at Llangollen, &c."

The *Manchester Examiner and Times* gives a flattering account of the first appearance of the Marchisios in Manchester, from which we extract the following:—

"The Sisters Carlotta and Barbara Marchisio made their first appearance last evening in our Concert Hall. Oh! you late ones who sing so charmingly those pretty school pieces in the drawing-room to admiring papas and mammas, listen to these sisters, and learn from them a lesson relating, not alone to music, but to all other duties of life,—learn what patient devotion can succeed in accomplishing. The first piece selected last evening was the duo from *Semiramide*, 'Ebben a te, ferisci,' given with a brilliancy of execution, a richness of tone, a light and shade, and truth of expression, only to be grasped by artists of the highest natural gifts. A Bolero, by Rossini, written as if the great composer was desirous of trying what the human voice could possibly reach, went off with an abandon there is no describing. We may say the same of that duet from *Matilde di Shabran*, and 'Le Zingare.' The reception, even from a proverbially cold audience, could not be otherwise than flattering; and we venture to think that their acknowledged success in Paris, Berlin, Vienna and London will follow the sisters equally through the English provinces. The next novelty was Arthur Napoleon—who played Liszt's pianoforte fantasia on airs from *Norma*, and gained a decided success. M. Lamoury also found appreciating ears as violoncellist; and our old favourite Vieuxtemps played a solo of his own in his own masterly style. The male vocalists were Mr Walter Bolton, Signors Ciabatta and Ciampi."

A letter from *Romford* gives the subjoined information:—

"We are coming out at Romford in the musical line, thanks to the Volunteers, who seem just now to be active agents in giving life and animation to the Concert Rooms. The Romford (First Essex) Volunteer Rifle Corps, stimulated by the artistic exertions of other corps, metropolitan and provincial, gave an excellent performance of vocal and instrumental music on the 19th ult., at the New Corn Exchange, in aid of the Band Fund of the Regiment. There was a full attendance, and a large muster of the green and grey-coated gentry. The list of vocalists comprised Mlle. Florence Lancia, Mad. Laura Baxter and Signor Nappi; that of the instrumentalists, Herr Schulthes and Mr A. Sullivan (pianists), Herr Ludwig Ries (violin), and Herr Daubert (violoncello). Mr Frank Mori and Mr A. Sullivan conducted. That the Romford public are not supposed to be disinclined towards classical music may be gathered from the fact that Mendelssohn's trio in C minor, for pianoforte, violin and violoncello, heralded the first part, and that Haydn's trio, 'A l'Ongarese,' for the same instruments, commenced the second. Mendelssohn's piece was performed by Mr Sullivan, Herr Ries and Herr Daubert, and Haydn's by the same violinist and violoncellist, with Herr Schulthes at the piano. Both trios were extremely well played. One of De Beriot's Concertos for the violin by Herr Ries, pianoforte solos by Herr Schulthes, a solo on the violoncello by Herr Daubert, and a pianoforte duet by Mr Sullivan and Herr Schulthes, were the other instrumental performances. The vocal music was highly attractive. Mlle. Lancia created a great sensation by her beautiful voice and brilliant style. She sang Mr Frank Mori's new song, 'A thousand miles from thee,' and the 'Shadow song' from *Dinorah*, in the last of which she obtained an enthusiastic encore. Mlle. Lancia also joined Mr Plater (I have no knowledge of this artist) in Mendelssohn's duet 'Zuleika and Hassan,' and won yet another encore. Mad. Laura Baxter sang the canzonetta 'Fanciulle che il core,' from *Dinorah* and Mr Benedict's ballad, 'By the sad sea waves,' her beautiful voice extorting an encore in Meyerbeer's song. Not less gratifying to the company than the solos were the quartet from *Rigoletto*, 'Un dì se ben,' sung by Mlle. Lancia, Mad. Laura Baxter, Mr Plater and Signor Nappi, and Bishop's quartet 'Blow gentle gales,' by the above, with the addition of Mr Kelleher. To conclude, the concert was a great success, and the Band Fund, no doubt, will be benefited."

A correspondent from *Peterborough* writes as below:—

"Mr Thacker, organist of Thorney Abbey, has been giving a series of concerts at Peterborough, Thorney and Whittlesey. The singers were Miss Clara Wight, a young lady of promise, who possesses a charming mezzo soprano voice, and the choirs of Peterborough Cathedral and Thorney Abbey. The instrumentalists were the brothers Booth, two violinists and a violoncellist, who in conjunction with Mr Thacker (piano) performed several trios, duets and solos, all of which gave great satisfaction to crowded audiences. These young gentlemen are unquestionably artists of great promise, and their playing is excellent. The trio D minor of Mozart, and the solos on the violoncello (by Master Ferdinand), and on the violin (by his brothers, Albert and Otto,) were loudly applauded."

From *Southsea* a correspondent writes:—

"Mr F. Chatterton, assisted by Mrs. Helen Percy as vocalist, gave his entertainment at the New Portland Hall on the 31st ult., to a fashionable audience. The illustrations, vocal and instrumental, were all most favourably received. Mr Chatterton was encored in the 'Welsh Bardic Illustrations,' and Mrs. Percy in 'The Fairies' Invitation,' and 'The last rose of summer.'"

The following is from *Gosport*:—

"Mr. Fred. Chatterton and Mrs. Helen Percy gave an entertainment on 'ancient minstrelsy and modern harp music' at the assembly rooms on the 1st January. There was a large and appreciative audience, and the various vocal and instrumental illustrations were very warmly received. Mrs. Percy was encored in two of her songs, and Mr. Chatterton in a march of his own composition."

The *Cork Herald* announces a Musical Festival to take place the latter end of the month, and supplies the following particulars:—

"As the period approaches when this great musical event is to take place, it may not be uninteresting to mention briefly the origin of the County and City of Cork Choral Society. In June last a number of gentlemen connected with this city resolved to organise a great musical performance in Cork on the plan of the Birmingham festivals, each promising to use every exertion to carry out that object. During the six months which have since elapsed, these gentlemen have worked hard to accomplish their intention, and with considerable success. The festival is fixed for the 28th, 29th, and 30th of January, and will be the first musical gathering of the kind ever held in this city. A chorus comprising two hundred and twenty male and female singers has been organised, and some idea of the interest felt by the entire country in this festival may be formed from the fact that twenty of these come from Youghal, twenty from Bandon, thirty from Limerick, fifteen from Armagh and Belfast, and twenty from Dublin. We understand that the whole effective strength of the festival will consist of 300 performers, including the instrumentalists, among whom will be the celebrated organist, Mr. Handel Rogers. The solo parts will be sustained by Mad. Rudersdorff, Miss Elton, Mr. Weiss, Mr. Topliff, Mr. Levey, Herr Elsner, &c. At a full rehearsal of the society which took place last Wednesday evening, the music of *Judas Maccabeus* was rendered with admirable precision, power, and expression. The works selected are—*Judas Maccabeus*, a selection from *Der Freischutz*, succeeded by a miscellaneous concert, and the *Messiah*. We may state that it is the intention of the society to devote any surplus which may remain after paying the expenses, to the relief of the poor of the city and county. Moreover the success of the present enterprise would stimulate its promoters to hold similar festivals frequently in Cork."

MUSIC WITHOUT NOISE

(*From "Punch"*)

A GREAT MUSICIAN, as everybody knows, composed certain "Songs without Words," but Mendelssohn, in producing those apparently impossible works, accomplished a difficulty less arduous than that which has been surmounted by the inventor of an instrument advertised by Mr. Chappell of Regent Street, as:—

"AZÉMAR'S SILENT PRACTICE DRUM."

The handbill, headed as above, informs us that:—

"For the purposes of practice, the Silent Drum possesses *all the advantages of a real one*; it offers the same resistance and rebound to the sticks, and admits of an equal degree of force and nicety in beating, unaccompanied, however, by the excessive noise which precludes the possibility of a drum being practised in-doors."

We would say that not only does the Silent Drum possess all the advantages of a real one for purposes of practice, but is also free from all the disadvantages of a drum which, when beaten, makes a noise. A solo on the drum is a musical performance to which few persons would like to listen under any circumstances, but when executed as a piece of practice, especially in-doors, it must be extremely far from agreeable to anybody within hearing.

Well, but some one will say, what is the use of a Silent Drum? Might not the drummer, for purposes of practice, as well beat the air? This question is provided with an answer in the subjoined statement:—

"The degree of correctness in the beating is accurately ascertained by a slight sound, as well as by the vibration on the leg to which the Silent Drum is strapped; this position of the drum on the leg also corrects the fault common to beginners of allowing the sticks to drop towards the right. The small circumference of this instrument compels the drummer to concentrate the blows, and its rim insures the sticks being kept at the proper height. The Silent Drum is very portable, six of them occupying less space than one ordinary side drum."

The fact that the small circumference of the instrument compels the drummer to concentrate blows, will be apparent from the following:—

"DIRECTIONS HOW TO USE THE SILENT DRUM.—Strap it on the left leg, a little above the knee, the iron tongue resting against the inside of the same; when standing, the left leg must rest on some slight elevation; when sitting, the left leg to be bent under, and the right one stretched out, with the right side of the drum resting on it."

When sitting at least, the drummer, if he missed the drum, would very likely hit the leg against which it would rest, and give himself an unpleasant whack on the knee, which would forcibly remind him of the necessity of concentration in aiming his drum stick at its mark.

Mr. Thomas Carlyle, in many of his humorous writings, takes frequent occasion to impress upon his readers the great value of the Silences. Among the Silences there are few more valuable, especially for purposes of practice, than the Silent Drum. M. Azémar would confer a great boon upon society, and particularly the studious part of it, if he could contrive to invent some other Silences of the musical kind. A silent piano in the next house would be a real blessing to many a person whose auditory nerves are sensitive; so would a silent flute, a silent fiddle, or a silent cornopean. Let M. Azémar consult Mr. Babbage, who made the calculating machine, and abhors street-music; let them lay their heads together, and try if, between them, they cannot invent a silent grinding organ, a silent brass band, and a silent bagpipe, to the use of which itinerant Italians, Germans, pseudo-Scotchmen, and other creators of public discord, should be restricted by Act of Parliament.

GEORGE CANNING AND HIS MOTHER.—"It is not a little curious that the 'Peerages' make no mention of this lady by name, the editors contenting themselves with the remark that the future Premier's father, by an imprudent marriage, incurred the displeasure of his parents, and the penalty of disinheritance. The name of the lady in question was Costello. After the marriage her husband entered as a student at the Temple; but borne down by the neglect and oppression of his family—who boasted to have been settled at Foxcote, in Worcestershire, from a fabulously remote period—he soon died in almost destitute circumstances. After his death his widow married Mr. Reddish of Covent Garden Theatre, and being again left a widow took as her third husband Mr. Hunn, by whom she had two daughters. It is most honourable to the memory of that great statesman that when, on retiring from office, he became entitled to a pension, he settled it on his poor relations instead of pocketing it himself. It is still more creditable to him that, amidst all his struggles for political advancement and the warfare of party strife, he never forgot his duty to his mother. He duly corresponded with her to the last, never omitting to write to her on a Sunday, which day he always made it a rule to set aside for that purpose. So invariably punctual was he in this respect, that even during his special mission to Portugal, though not able to forward his letters regularly, he still continued to write every Sunday, and sent sometimes two and even three letters by the same packet from Lisbon."—*Once a Week.*

* * *

MUNICH.—On the 13th ult. the Sängerkränzchen, which is under the especial patronage of the heir apparent, gave a concert in the church. The programme comprised compositions by Bach, Allegri, Palestrina, Orlando di Lasso, Prätorius, Jomelli, Mendelssohn and Hauptmann, the whole under the direction of the *Cantor*, Herr Müller. Mad. Förster sang an air by Handel, and a "*Sanctus*" by Cherubini.

LISBON.—The great musical event of the season has been the triumphant production of Meyerbeer's *Dinorah*.

DARMSTADT.—Schindelmeisser's new opera, *Melusine*, is in rehearsal. The members of the Grand Ducal Chapel have commenced their annual series of Subscription Concerts. At the opening concert, Beethoven's Pastoral Symphony and Weber's *Jubel* Overture were performed with the precision and spirit for which the Grand Ducal Chapel is celebrated. A young pianist, Herr Moritz Wallenstein, from Frankfort, made a favourable impression.

Darmstadt.—Very grand preparations are being made for the production of M. Gounod's *Faust*. The machinery will be furnished by Herr Brandt, of Darmstadt. Before the production of *Faust*, however, Marschner's *Babu* will be revived.

NOTICES TO CORRESPONDENTS.

Solvent.—Cracus built Cracow. Duke Piast, otherwise Piast the Peasant, flourished in the ninth century, and his dynasty flourished after him some five centuries. Kidderminster, there has been an accident here, and another at Bewdley. The Passalorynchites are heretics, and the leader in musical pantomime was in irony.

DRURY LANE THEATRE-ROYAL

Lessee—MR. E. T. SMITH

CHRISTMAS HOLIDAYS.

GRAND MORNING PERFORMANCE of the PANTOMIME every Wednesday at Two o'clock.

On Monday, January 13th, and every Evening during the week, Her Majesty's Servants will perform the popular farce by J. B. Buckstone, Esq., entitled

AN ALARMING SACRIFICE.

Bob Ticket, Mr. Atkins; [illegible] Mr. Barsby; [illegible] Mr. [illegible]; [illegible] Miss [illegible]; Miss Stuart; [illegible] Mrs. Dowton. After which will be produced, a [illegible] in completeness [illegible] the Christmas Annuals [illegible] have been so [illegible] distinguished, the New Grand Comic Pantomime, entitled

Harlequin and the House that Jack Built;

OR, OLD MOTHER HUBBARD AND HER WONDERFUL DOG.

"Ye man do build a dwelling house [illegible] from [illegible] and enclose a piece of ground [illegible] a chimney [illegible] by the builder [illegible]."—*Lord Ferret Clerk.*

The novel effects and splendid scenery by William Beverly, assisted by Messrs. [illegible]. [illegible] devices, [illegible] appointments, and designs for the costumes by [illegible]. The overture and music composed and arranged by Mr. J. H. Tully. The Machinery by Mr. Tucker and assistants. The Masks, properties, [illegible] and transformations by Mr. Needham, assisted by Messrs. [illegible]. The Costumes by Miss Dick and Mr. Laurel, and Mr. Palmer. The Gas Appointments by Mr. [illegible]. The Choregraphic Arrangements by Mr. Cormack. The Harlequinade and Comic Scenes by Messrs. Cormack and Jones. The Perfumes [illegible] supplied by [illegible]. The Grotesque Burlesque Opening invented and written by Mr. E. L. Blanchard. And the whole arranged and produced under the immediate superintendence of Mr. Robert Roxby.

Harlequins, Messrs. Cormack and St. Maine; Columbines, the Misses [illegible]; Pantaloons, Messrs. [illegible] and [illegible]; Clowns, Messrs. [illegible] and [illegible]; Grotesque, Signor [illegible]; [illegible]. Sprites by the Ridgways and [illegible] Family.

Doors open at half-past 6, the performance at 7 o'clock.
Tickets for boxes, pit, and galleries may be had at the box-office before the opening.

ST. JAMES'S HALL,

Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

THE Sixth Concert of the Fourth Season (70th Concert in St. James's Hall), will take place on Monday Evening, January 13, 1862, on which occasion Signor Piatti, Mons. Sainton, and Madame Sainton-Dolby will make their first appearances.

PROGRAMME.

Part I.—Quartet, in E minor, Op. 45, for Two Violins, Viola, and Violoncello (Spohr), MM. Sainton, L. Ries, H. Webb, and Piatti. Song, "[illegible] glad day" (Gounod), Miss Banks. Song, "[illegible]" ([illegible]), Madame Sainton-Dolby. Sonata Caracteristique, in E flat, Op. 81 (Beethoven), Mr. Charles Hallé (first time at the Monday Popular Concerts).

Part II.—Sonata, in D major, for Pianoforte and Violoncello (first time), Mr. Charles Hallé and Signor Piatti. Song, "Never forget" (G. A. Macfarren), Miss Banks. Song, "[illegible]" (J. W. Davison), Madame Sainton-Dolby. Trio, in G major, for Pianoforte, Violin, and Violoncello (Haydn), MM. Hallé, Sainton and Piatti. Conductor, Mr. Benedict. To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Quartet an interval of Five Minutes will be allowed. The Concert will finish not later than half past ten o'clock.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; CHAPPELL and CO., 50 New Bond Street; and of the principal Musicsellers.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

Terms { *Two lines and under* ... 2s. 6d.
{ *Every additional 10 words* ... 6d.

To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, JANUARY 11, 1862.

WHO is to have Her Majesty's Theatre this year? The affair, notwithstanding its proximity to accomplishment, is not yet definitely arranged. The young *prima donna* and the opulent banker are still deterred by the stringent stipulations of the proprietor with reference to caution money. The immediate disbursement of six or seven thousand pounds is no inconsiderable adventure, more especially where other interests beside those of art are contemplated. M. Bagier is wealthy, but what possible experience can the *dilettante* speculator from Madrid have in managing the fortunes of so vast and complicated an establishment? Surely the Earl of Dudley would do well to pause before consigning the theatre into such hands. Earls, we have been assured, love money like ordinary mortals, and M. Bagier would, beyond all suspicion, prove a solvent tenant; but his Earlship loves something else besides lucre and has more than once proved himself a strenuous advocate in the cause of music. To secure his rent is one of the primary objects of a landlord; but when the landlord is rich, noble, talented, consequential in the public eye, and the owner of one of the greatest musical establishments in the country, some latitude in speculation, some freedom of commercial enterprise, might be expected without even intruding on the domains of liberality. That Her Majesty's Theatre should be closed this year, of all years, would seem to proceed from no less a determination than to ensure its downfall. If managerial speculators, in the Great Exhibition year, would shrink from paying the enormous rent asked, what chance is there that any individual who is tolerably acquainted with the arithmetical process of addition and subtraction, and could tell a straight line from a crooked, would embark at any future period in such a perilous venture as becoming lessee of the theatre? The idea is simply absurd. If Her Majesty's Theatre is not opened this season, the star of its fortunes has, too probably, set for ever.

If we were worth one hundred thousand pounds sterling, we should hasten to the noble proprietor without delay, and, with the utmost zeal and disinterestedness, advise him to intrust the fortunes of the Old House once more to the keeping of Mr. Lumley. This indeed is the only hope for Her Majesty's Theatre. Mr. Lumley, of all living managers, is best constituted to preside over its destinies and to direct its course. He has vast experience, infinite intelligence, unlimited means

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of obtaining information, and—as befits the head of one of the most fashionable and important lyric theatres in Europe—the most courtly manners and the most conciliating address. After all what is the difference between the noble proprietor and Mr Lumley but the disagreement about My Aunt Dinah's affair in *Tristram Shandy*? And, indeed, might not Mr Lumley, acting the part of the elder Shandy, in the strict obligation he owes to truth, think it easy to liberate himself from all blame with the Earl of Dudley, representing My Uncle Toby? He might like "my Father," urge in extenuation—"*Amicus Plato*"—that is, Payment was my bond—"*sed, magis Amica Veritas*"—but Repudiation was my Necessity. If this would not lead to a satisfactory arrangement, in reality we know not what would.

Let us hope for brighter days for the "Old House at Home," in the Haymarket. With that time-honoured establishment are connected very many of our most vivid and delightful recollections of Italian Opera. It was there—not to go too far back—we first saw and heard Pasta, Sontag, Malibran, Grisi, Persiani, Cruvelli, Pisaroni, Brambilla, Rubini, Donzelli, Mario, Tamburini, Zuchelli, Lablache, and a host of other celebrities. It was there we first listened to the best operas of Mozart and Rossini, with casts that never have been surpassed. It was there we heard and heard only, that glorious quartet of vocalists—the wonder and admiration of the world—try their united strength in the *Barbiere*, *Don Giovanni*, *Le Nozze di Figaro*, *La Gazza Ladra*, *Cenerentola*, *Puritani*, *Marino Faliero*, *Otello*, and other operas which have escaped our memory, not forgetting Mr Balfe's *Falstaff*—to say nothing of Mr Costa's *Malek Adel* and *Don Carlos*—written for "these four." It was there we saw another quartet only less immortalised in fame—inasmuch as the ballet is inferior to the opera—the inimitable Taglioni, Queen of the Graces; the gazelle-like fascinating and enchanting Carlotta Grisi; the bounding and irresistible Fanny Cerito; the agile and swan-fashioned Lucile Grahn. Do they not seem now to figure before us on the never to be forgotten stage, and each throw the golden light of her ethereal witcheries over the spell-bound audience? Alas, both quartets have vanished into the ingurgitating misty Past, and Silence and Darkness now hold their bridal, where once Pleasure and Fashion reigned supreme. Here, too, the dark-browed queen of tragedy, Rachel, with downcast eyes and step that told the history of a heart, moved, the incarnation of some terrible passion, before our gaze, choking our utterance. Here, too—but why recall what has been, as if merely to show the impossibility of what may be? If we cannot redeem bygone glories, we may at least realise a hope for the future. Her Majesty's Theatre again opened and the directing power once more vigorous and energetic may rise from its ashes, and assert its ancient supremacy and grandeur. Let us anticipate the best and trust that the doors of the great operatic temple may be soon unclosed, and its administration delegated to proper hands. There is no reason why, though neglected and forsaken, it should not yet be restored to the proud position it once occupied of the first and most magnificent lyric theatre in Europe.

* * *

SOME years since there was instituted an association named "The Mutual Presentation Plate Society," the purport of which was sufficiently indicated by the title. After the manner of our Royal Academy and the Academy of France the number of members was strictly limited to forty. The meetings were held regularly in the neighbourhood of Bedlam, upon each occasion a fixed subscription was paid, and in turn every member was presented with a testimonial, or, to quote the words of the prospectus, "a token of respect varying from a small snuff-box to an equestrian statue according to the price each member might choose to pay for it, it being a stern and independent axiom of the association that each pays for the presentation offered to himself, and thus is a party to the reward bestowed upon those merits of which no person is so good a judge as himself." Thus any member had the power to increase the joint subscription to any extent by contributions from his own (or his friends') pockets, so that if dissatisfied with the orthodox silver snuff-box (one eccentric member presented himself with a silver coffin plate), he could, by paying the difference, have an equestrian statue. Members had the privilege of designing the inscription on their own testimonials and of introducing a friend as honorary member, who was relieved of a subscription, and kindly permitted to dine occasionally with the members—at his own expense. The society may have become defunct, but its objects do not appear to be lost sight of—a striking instance of its existence having recently come to light. The following is a verbatim copy of a circular dated from one of the modern nuisances called "Music Halls," arrogating to itself the designation of our oldest and most venerated musical institution:—

> "The enterprise of Messrs —— & ——, in having established the —— Music Hall, with its accessories, has been thought by many of their friends to be worthy of some mark of esteem and respect for their spirited conduct; a few gentlemen have, therefore, formed themselves into a committee for the purpose of carrying out the above object by presenting them with a suitable testimonial. Some of the members of the committee will do themselves the honour of waiting upon you on the —— inst.—I am, yours, respectfully
>
> "——, Hon. Sec. and Treasurer."

This document is headed with the name of the hall in question, and dated from the "committee-room," *held in the building*, the envelope bearing a stamp with the *names of the proprietors to whom the testimonial is to be presented!* About the exquisite taste of the whole proceeding not a word need be said, but still there is something inexpressibly funny in the notion of a subscription to recognise the spirited conduct of two individuals opening a public-house with a singing-room and "accessories," for their own especial benefit, and the degradation of art. Let any one who wishes to learn their influence make the tour of these "halls," and observe what produces the strongest impression elicits the most frantic applause with double and triple encores; not the operatic selections, the only decent things of the evening, even if performed with what was advertised as a "full band" by the gentlemen whose enterprise is to command a testimonial, and which full band (if our memory serves us rightly) consisted of a piano and harmonium, cornet, saxhorn and drum! Not these, even with the aid of Signora Squallini "from La Scala," no, but the comic (Heaven save the mark!)—the comic song; the broader the buffoonery and more highly spiced with *double entendre* the better. And for the establishment of rooms for the encouragement of this class of entertainment which fills the music-sellers' windows with prints whose vulgarity is only equalled by their stupidity, *vide* "The Young Man from the Country," "Doing the Grand," "The Nerves," &c., the individuals represented looking, in one instance, something between a flash horse-dealer and a pickpocket, and in the other a compound of prig and mountebank, the third, apparently, typifying two hopeless idiots, the character of the songs being on a par with the embellishments. It is gratifying to find one or two journals earnestly protesting against this growing nuisance, which, however, must in time work its own cure—not in the

Westonian sense of the word. A law, in season, may put a stop to the farther presentation of testimonials to these "enterprising" promoters of the consumption of ardent spirits, and destroyers of all that is healthy or worthy in the art of all others most justly esteemed—divine."

MLLE. ADELINA PATTI AT BERLIN

To the Editor of the Musical World.

Sir,—The most recent "great event" in the Prussian capital has been the first appearance of Mlle. Adelina Patti before a Berlin public. I may as well, without more ado, inform your readers that her success has been unequivocal, and that she promises to become as great a favourite here as elsewhere, wherever she has sung. Your own opinion of Mlle. Patti is sufficiently well known, but the readers of the Musical World may, perhaps, be pleased to learn what the Brandenburgian critics here say of *La pequeña señorita*. I, therefore, append translations of a few extracts from the leading papers. The *Neue Berliner Musik-Zeitung* speaks as follows:—

"The reputation which preceded the fair young singer fully explains a certain amount of curiosity on the part of the public, but although various reports from the English and American journals, dealing especially with her capabilities, were pretty generally known, the public, on the whole, appeared as though undecided what to think. With regard to Mlle. Patti's reception here, it may be described as particularly favourable, and if the enthusiasm did not reach that convulsive height which we have seen it attain lately on various occasions, the audience were most excellently inclined towards the *débutante*, a fact which was proved by their applauding and calling her on before the curtain. Adelina Patti has been singing from the time she was eight years old, and, between then and now has brought the faculty of execution with which nature had so richly endowed her to a pitch of perfection which is something absolutely wonderful. Two years ago she made her first appearance on the stage as Lucia, as she has done here. The writer of this notice was present on the occasion, and astonished at her soft and gentle method of taking the note, and the ease with which she executed the cantilena, as well as the certainty with which she achieved the most difficult passages in *fioriture*. Since the evening in question, Mlle. Patti has become a celebrated singer. She has received homage both in the New and the Old World, and now appears here as a great artist, crowned with fame and decked with laurels. That Adelina Patti is a phenomenon is a fact we may set down as indisputable. She overcomes material difficulties with a boldness rare even among Italian vocalists. Even admitting that her ornamentation is here and there not quite perfect, we still find plenty in her that is wonderfully beautiful and estimable in an equal degree. Mlle. Patti is, in short, a first class artist, who need scarcely fear a rival. Her voice is soft and agreeable in the upper notes, and if her middle register has lost a portion of its former sonority, the reason is to be sought in the great exertion and restless activity to which she, although so young, has had to submit, since she went upon the stage. Her mechanism, however, is invariably marked by artistic certainty. To speak more especially of her Lucia, the great point of that performance is the grand air in the last act. This she adorned with the graceful *cabaletta*, in which she displayed her wonderful facility of execution in every possible respect. In her future characters we have no doubt she will succeed in raising the good opinion of the public to a pitch of enthusiasm, especially when she sings the part of Norma or Amina, when we shall have an opportunity of having her in her proper element. Like all true artists, Mlle. Patti has characters especially adapted to her means, and among them we must class those in the lighter class of Italian operas."

Before proceeding to give any further extracts from the Berlin press, concerning Mlle. Patti's performances, it is as well to premise that in *Lucia*, owing to the want of an Italian tenor, Herr Theodor Formes, the national tenor of Berlin,* was compelled to undertake the part of Edgardo. This made the task of our little *prima donna* doubly arduous.

Another journal, speaking of Mlle. Patti in the *Sonnambula*, expresses itself in these terms:—

"Although it must be admitted that, as a rule, the enthusiasm of the public for Italian opera has cooled down, every artist of extraordinary talent is sure to attract. Mlle. Adelina Patti must indubitably be classed in this category, and thus it could not astonish any one, especially after her first success in *Lucia*, that when she was announced for Amina the Opera House was crammed to the ceiling. The character of the somnambulist is peculiarly adapted to the childish, affectionate nature of the young artist, which is evident in her appearance as well as in her singing and acting. The very first scenes were sufficient to excite among the audience a feeling of the liveliest interest, mingled with the most sincere admiration of her surprising vocal fluency. Her voice, thanks to its clear and bright tone, penetrates everywhere, and completely fills the large space of the Opera House. Mlle. Patti understands admirably how to husband her resources, and her execution is so unfailing, that even in the most difficult passages no fear is entertained for her success. We can recollect no instance of *staccato* singing exhibiting the same amount of perfection, while the 'shake' for purity and ease, has rarely been equalled. Each separate air was of itself a treat, while the concluding *rondo*, 'Ah! non giunge,' provoked a storm of enthusiastic applause. Mlle. Patti's performance bore throughout the stamp of a natural no less than an intellectual conception, and, in a word, combined the qualities most requisite to make her a genuine public favourite."

A third journal contains the subjoined:—

"Mlle. Adelina Patti gained a second triumph in the *Sonnambula*. The house was crammed, and the applause, especially at the end of the opera, was tumultuous. The celebrated *finale* was the pinnacle of success. Mlle. Patti's naturally delicate voice here appeared to grow stronger and stronger. It mounted, upon the boldest wings of tone, through a succession of the most difficult runs, to an extraordinary height, as though no difficulties existed for it in such lofty spheres. Chromatic scales, on account of the wonderful certainty with which each note, together with the half-tones, succeeded the other, struck the musical auditor with astonishment. As a brilliant instance of this we may mention her masterly shake, which is executed in the *presto* with magic rapidity, without a single tone being slurred over. With this mastery over the most difficult vocal difficulties, Signora Patti combines the high advantage of a vocal tone as clear as a bell; her voice attacks the word and note at once, with a perfect absence of anything like hesitation. Not the slightest suspicion of *tremolo* obscures the purity and beauty of her intonation. There can be no doubt of her being one of the very first lyric vocalists, and all lovers of art in Berlin must feel grateful to Herr von Hülsen for having afforded them an opportunity, before the inhabitants of any other continental city, of hearing so original and, in her way, so unique an artist."

When the *Trovatore* was performed there was not a single vacant seat in the house, so great was the desire to hear Mlle. Patti as Leonora. The public, therefore, shared with me the belief that this performance would be one of the most brilliant of the Italian season. The ticket-sellers reaped a rich harvest, as much as five thalers being offered for a parquet ticket, about the price for which a good stall may be obtained at the Italian Opera in London. The frequent and hearty applause was in keeping with the crowded state of the theatre, and showed that public expectation had not been disappointed. In short, the entire performance exhibited a degree of excellence such as probably no previous representation of Verdi's *Trovatore* ever reached in Berlin, and such as could with difficulty be surpassed in any other European capital. Mlle. Patti embellished the music of Leonora in her own florid style, and, to quote the exuberant language of a Berlin critic—"*crowned it with artistic and variegated tone-flowers, which, like sonorous arabesques, produced apparently without an effort, bloomed on the delicate stalk of her voice, and turned upwards to the greatest heights*." This is flowery language—more flowery, mayhap, than that in which a sober English critic would indulge; but I give it as it is, to show you how successful the "bijou *prima donna*" has been here. In fact, to sum the matter up in a word, Mlle. Adelina Patti has been a decided "hit" in the musical capital of Prussia.

A. A.

Berlin, Jan. 2, 1862.

* * *

Miss Eleanor Armstrong's Concert took place on Thursday evening at Westbourne Hall before a full and fashionable audience. The fair *bénéficiaire*, who is making rapid strides in her profession, sang two English songs, "A thousand miles from thee" (by Mr Frank Mori, and rendered popular by the singing of Mlle. Florence Lancia), and the ballad of "Kathleen Mavourneen," in so charming a manner that spontaneous encores were awarded to her after each. The young artist was modest enough only to bow her thanks for the first, but the second she repeated with increased effect. Miss Eleanor Armstrong also sang

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* Brother to Carl Formes, the well known bass.

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an aria from *Roberto Devereux* and the duet "Parigi O Cara" from the *Traviata*, with Mr John Morgan, in which she showed herself as accomplished an artist as she did in the songs of her native tongue. Mr John Morgan gave Balfe's elegant ballad "Fresh as a rose," and Macfarren's "Guiding Star" with great effect. Mr Vivian Cooper is a young and promising vocalist but he must study hard before he arrives at the "top of the tree." He sang Mr Frank Mori's ballads, "Rose of the moon" and "Who shall be fairest?" The other vocalists were Miss Poole, Mad. Louisa Vinning, Miss Lascelles, Miss Bradshaw and Mr Gadsby who, we need hardly say, ably fulfilled the duties allotted to them in the programme. Mr G. F. Kiallmark and Miss Catherine Thompson were the pianists. The gentleman played a fantasia by Thalberg and the lady a classical *morceau* by Beethoven and "*Les Arpèges*" of Theodore Kullak. A violin solo by Herr Louis Ries completed an interesting musical evening.

THE SISTERS MARCHISIO.—Mlles. Carlotta and Barbara Marchisio again appeared on Saturday afternoon, at the second and last of Mr Land's concerts in St James's Hall, and more than confirmed the highly favourable impression created by their "*debut*." On this occasion they introduced two duets from *Semiramide*—viz., "Serbami ognor" and "Giorno d'orrore"—and an original Bolero, composed expressly for them by Rossini. It is difficult to imagine duet singing more irreproachable. The result of combination in musical performance could hardly be carried to a greater degree of perfection. The two voices,—although one is a soprano and the other a contralto,—appear to possess some occult quality uncommon, which when they are heard together, so thoroughly assimilates their individual tones, that, as in part-singing, where there are no means to help the illusion, the effect is equivalent to harmonious concords produced upon a single instrument. Such precision, indeed, as the Mlles. Marchisio exhibit has rarely been attained. No mechanical contrivance could surpass it. They begin and end a phrase, roulade, or "cadenza" as if but one mind and one impulse directed the utterance of the two voices, and not to vary from each other to the extent of the most perceptible gradation—"the shadow of a shade"—was not within the range of possibility. The simile of the poet, comparing two brothers who have no sympathies apart to "two cherries growing on a single stalk," might, without any great stretch of propriety, be applied to the Sisters Marchisio in their musical capacity. The audience were just as much delighted as on Thursday evening, and applauded all they did with unusual warmth, the piece most unanimously admired being, as before, the delicious slow-movement, "Giorno d'orrore."

In other respects the programme bore a strong family likeness to that of Thursday, most of the same artists taking part in it, with the addition of Miss Arabella Goddard, who was recalled after Liszt's fantasia on the quartet from *Rigoletto*, and obtained a still more honourable success with the variations and finale from Beethoven's sonata dedicated to Kreutzer, in which she enjoyed the advantage of M. Vieuxtemps' invaluable co-operation, which were magnificently played on both hands, and, as our clear and well-informed contemporary *The Sunday Times* relates—"as keenly enjoyed as anything in the entire concert. How indeed could it be otherwise with two such artists?"

ST MARK'S CHURCH, MIDDLETON SQUARE, PENTONVILLE.—The fine organ in the above church, one of *John Gray's* best, having been remodelled by conversion of manuals to CC compass, and the addition of a Five Stop Pedal, will, as per advertisement, be reopened on Thursday evening, January 16th, 1862. Mr Down, the lately appointed organist, will during the service play first movement of Handel's *Flute Concerto*, and after the sermon perform a selection from Handel's *Suites de Pièces*. The following is a list of the stops:—*Great Manual CC to F in Alt* 54 *Notes*.—1. Open diapason, 8 feet pitch; 2. Ditto, 8 feet pitch; 3. Stop diapason, 8 feet pitch; 4. Principal, 4 feet pitch; 5. 12th, 3 feet pitch; 6. 15th, 2 feet pitch; 7. Sesquialtera, 3 ranks; 8. Mixture, 2 ranks; 9. Trumpet, 8 feet; 10. Clarion, 4 feet. *Choir Manual CC to F*.—1. Open diapason, 8 feet; 2. Dulciana, 8 ten C; 3. Stop diapason, 8 ten C.; 4. Principal, 4 ten C; 5. Flute (open wood), 4 ten C; 6. 15th, 2 ten C.; 7. Cremona, 8 ten C.; 8. Bassoon, 8 ten C. *Swell Manual CC to F*.—1. Bourdon Bass, 16 feet, pitch (O); 2. Double dulciana, 16 feet, pitch (O); 3. Open diapason, 8 ten C.; 4. Dulciana, 8 ten C.; 5. Stop diapason bass, 8 ten C. (O); 6. Stop treble, 8 ten C. (O); 7. Principal, 4 ten C.; 8. Stopped flute, 4 ten C. (N) wood; 9. Mixture, 3 ranks (N); 10. Trumpet, 8 feet, ten C.; 11. Oboe, 8 feet, ten C. *Pedal CC to D*, 27 *Notes*.—1. Open diapason (wood) 16 feet, (O and N); 2. Violon, (metal), 16 feet (O); 3. Principal, 8 feet (O and N); 4. Mixture, 3 ranks (N); 5. Trombone to FFF, 16 feet (O).—Summary of stops, great, 10; swell, 11; Choir, 8; Pedal, 5; Couplers, 4; altogether 38, being 6 stops additional.

SACRED HARMONIC SOCIETY.

AT the Christmas performance of the *Messiah* on Friday night in last week, the "Dead March" from *Saul* was played between the first and second parts, and the hall was fitted up in a manner appropriate to the occasion, the oratorio having been postponed as a mark of respect to the late lamented Prince Consort, a staunch patron of the Sacred Harmonic Society and, as every one knows, a distinguished musical connoisseur. During the performance of the "Dead March" the audience stood up, and the effect was in the highest degree solemn and impressive. The principal singers were Mlle. Guerrabella (soprano), a new and valuable acquisition to the concerts of sacred music at Exeter Hall; Mr Henry Haigh (tenor), whose fine-toned voice is always welcome, and who could not possibly study in a school more likely to lead to excellence than that of Handel; Mad. Sainton Dolby, and Signor Belletti, whose names it is sufficient to mention. Mr Costa, as usual, conducted. The hall was crammed to suffocation. Last night Haydn's *Creation* was to be given, with Mr Sims Reeves in the tenor part, the other singers being Mlle. Parepa and Signor Belletti.

Letters to the Editor.

OPERA OR PANTOMIME.

SIR,—Those who, like myself, have opportunities of visiting our national opera only during the Christmas holidays, are sure to suffer a disappointment. They go to listen to music, and instead only see pantomime. Last year they went with the praises of Balfe's opera *Bianca* sounding in their ears, and found, instead of a grand opera, the smallest and lightest of operettas, *The Marriage of Georgette*, embracing the services of two vocalists only, the remaining performance being a pantomime, which, loving music, they could not enjoy, and would not stay to witness. But for the Monday Popular Concerts those who sought enjoyment in music would not have had their tastes gratified. This year I observe that Balfe's new opera has not been displaced but shortened, to make room for the pantomime; musical people will wait then until the work can be heard in its entirety. I read with pleasure the following in one of the morning papers:—"No one who was present at the theatre (Covent Garden) last night (Dec. 26) would have doubted that the English public prefer operatic to pantomimic performances, for while the latter were frequently interrupted, the former were listened to with breathless attention, and appreciated, the best morceaux being rapturously encored. The house was crowded from floor to ceiling, and notwithstanding it was boxing-night, this crowd, as we have already observed, listened with silent attention to the whole performance of the *Puritan's Daughter*." Of course there must be some unusual attraction on boxing night at the Royal English Opera as well as at other theatres. Well, Sir, let there be a new English opera on a subject that has not already been exhausted at some other theatre; let it be supported by those three first-rate English dramatic singers, Mr Sims Reeves for tenor, Miss L. Baxter for contralto, and Mr Weiss, bass, not yet included in the company at our national opera, in addition to the two already engaged there, Miss L. Pyne and Mr Santley, and the result would be that the theatre would be filled, not merely for a few nights by the followers of clown and pantaloon, but night after night and week after week by the crowds who attend the performances of the Sacred Harmonic Society at the Royal Italian Opera, and wherever and whenever good music may be heard thoroughly well performed. In this way too our national taste would not be impugned, whilst our national opera would be elevated.

A YOUNG MAN FROM THE COUNTRY.

NATIONAL ENGLISH OPERA.

(The English Opera Association, Limited.)

SIR,—From your leading article in last week's MUSICAL WORLD the public are led to understand that, although there are to be three Italian Operas this season, English Opera is not at all likely to find a home in this vast metropolis. Perhaps you may have overlooked the fact that a

NEW EDITION

THE VOICE AND SINGING

(THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING),

By ADOLFO FERRARI.

WHEN this book first appeared we foretold its success; our conviction being founded on the author's freedom from conventional trammels, the strong good sense of his opinions, the novelty and yet evident soundness of his precepts, and the conciseness and practical value of his examples and exercises, of which every note is dictated by a clear and definite purpose. The influence of Signor Ferrari's method of forming and cultivating the voice, as it is explained in this treatise, is enhanced by the efficacy of his personal lessons in his practice as one of the most eminent teachers of the day; and this work has consequently come into general use as a manual of vocal instruction, not only in the metropolis but throughout the kingdom.

In this new edition the author has made various important additions to the work, especially to the Exercises. Formerly they were confined to soprano or tenor voices; exercises for the one voice being also available for the other. But, for the contralto, or the barytone, provision was not made. This desideratum is now supplied, partly by means of entirely new exercises, partly by giving the old exercises likewise in transposed keys, and partly by adapting the soprano exercises also to the contralto or barytone, by the insertion of alternative passages in small notes. By these means the utility of the work is very greatly increased.

We have said that the remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; and this we will show by quoting, unconnectedly, a few passages which cannot fail to strike every reader.

"Voices are too often ruined by giving pupils difficult songs, in order to gratify their vanity or that of their friends, before they have acquired the power of sustaining the voice, throughout its natural extent, with a firm and clear intonation. When it is recollected that it has taken years of application and study to enable professional singers to execute properly the songs we are accustomed to hear attempted by almost every young lady who is requested to sing in a drawing-room the absurdity of the prevailing system becomes self-evident.

"I strenuously advise all who wish to sing not to defer the commencement of this study, as is generally the case, till the pupil arrives at the age of 17 or 18, by which time young ladies ought to be good singers, but to commence early, at about 13 or 14 years of age, and renouncing the gratification of singing a number of songs for the amusement of their friends (the word may be taken in more senses than one), to devote sufficient time to what may be termed the drudgery of singing, so as to enable them to acquire the power of sustaining the voice, easily to themselves and agreeably to the ear.

"Many young ladies now-a-days speak habitually in a feigned voice. Here lies the greatest difficulty in teaching or practising singing; for should neither the pupil nor master know the real tone of the voice, the more earnestly they work together the sooner the voice deteriorates. In my experience I have found this difficulty most easily overcome by making the pupil read any sentence in a deep tone, as though in earnest conversation, beginning two or three notes below what they consider their lowest notes; but, as the lower and richer tones of the voice are generally objectionable to young singers, all of whom are ambitious to sing high, it requires much firmness and some coaxing on the part of the master to get the pupil to submit to this exercise. I cannot advise too strongly the great attention to the free and natural development of the lower tones of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.

"In conclusion I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately; therefore it is of the utmost importance that the pupil should receive the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of willing submission to the teacher's corrections, however frequent, and however unimportant they may appear; for it is simply by the constant correction of *little nothings* that beauty of intonation and elegance of singing are obtained."—*Daily News*

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THE MUSIC COMPOSED BY

M. W. BALFE.

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CONTENTS

ACT I.

No.			Voice.	s.	d.
	Overture			[illegible]	[illegible]
1.	Chorus	"Here's to wine, and here's to beauty."		[illegible]	[illegible]
2.	Duet	"[illegible]"	T. B.	[illegible]	[illegible]
3.	Duet	"I would ask a question" (Comic)	B. B.	[illegible]	[illegible]
4.	Song	"My own sweet child."	B.	[illegible]	[illegible]
5.	Aria	"What glorious news" (Comic)	B.	[illegible]	[illegible]
6.	Recit. & Chorus with Solos, "Let us haste."		Soprano	[illegible]	[illegible]
7	Solo & Chorus,	"By earth and air"	Male Voices	[illegible]	[illegible]
8.	Concerted Piece,	"What do we see?"		[illegible]	[illegible]
8a.	Duet,	"Oh, father [illegible]!"	S. B.	[illegible]	[illegible]
8b.	Duet,	"Oh, reflect [illegible]."	S. B.	[illegible]	[illegible]
9.	Cavatina,	"Pretty lovely modest flower."	S.	[illegible]	[illegible]
10.	Finale, Act I.			[illegible]	[illegible]
10a.*	Ballad,	"Bliss for ever past."	S. or B.	[illegible]	[illegible]

ACT II.

No.			Voice.	s.	d.
11.	Recit. & Romance,	"How peal on peal of thunder rolls."	[illegible]	[illegible]	[illegible]
12.	Trio,	"By the tempest overtaken."	T. B. B.	[illegible]	[illegible]
13.	Trio,	"No welcome else in this roof."	T. B. B.	[illegible]	[illegible]
13a.	Cabaletta,	"[illegible]"	B.	[illegible]	[illegible]
[illegible]	Duettino	"Let [illegible]" (Italian.)	T. B.	[illegible]	[illegible]
14a.	Recitative,	"[illegible]"		[illegible]	[illegible]
15.	Air	"[illegible]"	T.	[illegible]	[illegible]
16.	Duet	"[illegible]"	S. B.	[illegible]	[illegible]
18.	Drinking Song,	"[illegible]"	T.	[illegible]	[illegible]
[illegible]	Ballad,	"The Paradise of Love."	S.	[illegible]	[illegible]
20.	Finale, Act II.			[illegible]	[illegible]
20a.	Trio,	"What man [illegible] of the [illegible]."	B. B. B.	[illegible]	[illegible]

ACT III.

No.			Voice.	s.	d.
[illegible]	Recit.* Scena			[illegible]	[illegible]
[illegible]*	Ballad	"Hush, gentle sleep."	T.	[illegible]	[illegible]
[illegible]	Concerted Piece			[illegible]	[illegible]
[illegible]	Ballad,	"A loving daughter's heart."	S.	[illegible]	[illegible]
[illegible]	Concerted Piece			[illegible]	[illegible]
[illegible]	Rondo Finale,	"With [illegible] all feeling."		[illegible]	[illegible]

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W. H. Holmes's Fantasia, "The Puritan's Daughter"	[illegible]	[illegible]
Brinley Richards's "Bliss for ever past"	[illegible]	[illegible]
Brinley Richards' Fantasia on the Favourite Airs	[illegible]	[illegible]
Galop, from "The Puritan's Daughter," arranged by C. Coote	[illegible]	[illegible]
The [illegible] Valse from "The Puritan's Daughter," arranged by C. Coote	[illegible]	[illegible]
Quadrilles, from "The Puritan's Daughter," arranged by C. Coote	4	[illegible]
Kuhe's Fantasia on "The Puritan's Daughter"	4	[illegible]

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15. Il balen del suo
16. Si la stanchezza
17. Merci, jeunes amies
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19. Jour d'ivresse
20. Libiamo, Brindisi
21. Parigi o cara
22. Di Provenza
23. Ah! fors' è lui
24. Sempre libera
25. [illegible] of the Sea
26. [illegible]
27. The Power of Love
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30. M'appari tutt' amor
31. Ombra leggiera
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35. [illegible]
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9. Masaniello
10. Linda di Chamounix
11. [illegible]
12. Robert le Diable
13. Les Huguenots
14. La Fille du Régiment
15. Don Pasquale
16. Norma
17. Les Vêpres Siciliennes
18. La Sonnambula
19. [illegible]
20. [illegible]
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7	Et Resurrexit	Mass in C	Beethoven
8	Gloria in Excelsis Deo		Pergolesi
	Fac ut Portem	Stabat Mater	Rossini
9	[illegible]	St. Paul	Mendelssohn
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8. La mia letizia
9. La donna è mobile
10. E il sol dell' anima
11. Questa o quella
12. Bella figlia
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ACT I.

No.			Voice	s.	d.
	Overture			[illegible]	[illegible]
1	Chorus	"Here's to wine, and here's to beauty"		[illegible]	[illegible]
2.	Duet	"Hate, hate."	T. & B.	[illegible]	[illegible]
3.	Duet,	"I would ask a question" (Comic)	S. B.	[illegible]	[illegible]
4.	Song	"My own sweet child."	B.	[illegible]	[illegible]
5.	Aria,	"What glorious news" (Comic)	B.	[illegible]	[illegible]
6.	Recit. & Chorus, with Solos, "Let us pray"		Soprano.	[illegible]	[illegible]
7.	Solo & Chorus,	"By earth and sea"	Mis. Vincent	[illegible]	[illegible]
8.	Concerted Piece,	"What do we see?"		[illegible]	[illegible]
8a.	Duet,	"Oh, father, pity"	S. B.	[illegible]	[illegible]
8b	Duet,	"Oh, rather than you decide."	[illegible]	[illegible]	[illegible]
9.	Cavatina,	"Pretty bird by [illegible] flower."	S.	[illegible]	[illegible]
10.	Finale, Act I			[illegible]	[illegible]
10½.*	Ballad,	"Bliss for ever past."	S. [illegible] B.	[illegible]	[illegible]

ACT II.

No.			Voice	s.	d.
11	Recit. & Romance	"How peal on peal of thunder rolls."	B.	[illegible]	[illegible]
12	Trio,	"By this rampart overtaken."	T. B. B.	[illegible]	[illegible]
13.	Trio,	"My welcome guest to this roof."	T. B. B.	[illegible]	[illegible]
13½.	Cabaletta,	"Can it be, do I dream?"	B.	[illegible]	[illegible]
14	Duettino,	"Let us a bond disclose" (Unison)	T. B.	[illegible]	[illegible]
14½.	Recitative,	"Nay, do not run away."		[illegible]	[illegible]
15.	Air	"Though no fond maiden's blandishing wiles."	T.	[illegible]	[illegible]
16.	Duet,	"Thou pretty gentle girl"	S. B.	[illegible]	[illegible]
17	Drinking Song.	"Let us be singing the praise of wine."	T.	[illegible]	[illegible]
18.*	Ballad	"The Paradise of Love."	S.	[illegible]	[illegible]
19.	Finale, Act II.			[illegible]	[illegible]
19a.	Trio,	"What man worthy of the name."	S. B. B.	[illegible]	[illegible]

ACT III.

No.			Voice	s.	d.
19½.	Entr'acte			[illegible]	[illegible]
20.*	Ballad	"Hail, gentle sleep."	T.	[illegible]	[illegible]
21	Concerted Piece			[illegible]	[illegible]
22.	Ballad,	"A loving daughter's heart."	S.	[illegible]	[illegible]
23	Concerted Piece			[illegible]	[illegible]
24.	Grand Finale,	"With emotion past all feeling."		[illegible]	[illegible]

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Brinley Richards's "Bliss for ever past."	[illegible]	[illegible]
Brinley Richards's Fantasia on the Favourite Airs	[illegible]	[illegible]
Galop, from "The Puritan's Daughter," arranged by C. Coote	[illegible]	[illegible]
The Sirens Valse from "The Puritan's Daughter," arranged by C. Coote	[illegible]	[illegible]
Quadrille, from "The Puritan's Daughter," arranged by C. Coote	[illegible]	[illegible]
Kuhe's Fantasia on "The Puritan's Daughter"	[illegible]	[illegible]

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Reviews

"*Elaine's Song*"—words from TENNYSON'S *Idylls of the King*, music by WALTER HAY (Duncan Davison & Co.).

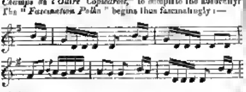
Though the spirit of the "little song" which Elaine, who "sweetly could make and sing," did make and sing as "*The Song of Love and Death*," is not, perhaps, *exactly* reflected here, in other respects we have nothing but praise for Mr Walter Hay's composition, which—whether we look to its melody, as natural and flowing, or to its accompaniment, as a model of neatness—is, in a strictly musical sense, altogether irreproachable.

"*Mignon;*" "*Self Deception*"—words from GOETHE, music by ADRIAN (Duncan Davison & Co.).

This is the first time we have heard of "Adrian." We presume he is a German. That he is a good musician is apparent in both these songs, but that his modesty is equal to his merit would seem doubtful. Beethoven, as all the world knows, has set the delicious song from *Wilhelm-Meister* ("Kennst du das Land?"), and how he has set it need not be told. What Beethoven himself thought of his own music may be gathered from his talk when he first played and sang it to "Bettina." "Is it not beautiful?"—says he. "*Yes*," says she. "I will play it again," says he. "*Do*," says she &c. After this one might have set down "Mignon's Song" as, by universal consent, sacred to Beethoven. "Adrian," however, not squeamish, has reset it, more or less (more "more" than "less") in the Italian style. What he has written is graceful enough, but it has not a spark of the Goethic fire; and we shall, therefore, continue our allegiance to Beethoven. "*Self Deception*" ("*Selbst Betrug*"), with German and English words (the English version, by the way, done in a kindred spirit by Mr John Dwight, of Boston), is a *volkslied*, or people's song. Judged from a musical point of view, it is at least as good as its companion, while as a *genuine thing* it is altogether preferable. Taking the average of the Proch-Abt-Kücken drawing-room songs, "*Self Deception*" may pass muster as one of the best of the class.

"*Fascination Polka*"—*pour le pianoforte*—*par* J. C. BEAUMONT, Professor of Music, Berry Row, near Huddersfield. Copyright (L. Scholefield, Huddersfield.)

Why not "*Professeur de Musique, Front de Berry, Champs de l'Outre Copedrout,*" to complete the absurdity? The "*Fascination Polka*" begins thus fascinatingly:—



Fascinating, truly!

"*Watch and Pray*"—words by W. S. PASSMORE; music by THOMAS THORPE (E. T. Lemare).

The accompaniment is too *[illegible]*—"indecorously intercalated" as Scaliger might have said. There is margent for improvement, wide as that which surrounds the page itself.

"*Te Deum Laudamus*"—for solo and chorus, with organ or piano accompaniment—by ARTHUR CRUMP (Robert W. Ollivier).

There is abundant good intention in this piece; but here commendation must stop. Mr Crump should first endeavour to write purely; and when he has mastered that, slacken the reins of his Pegasus by degrees. He might then ride safely on the clouds of his harmonic fancy.

"*Heath Flower*"—for the pianoforte—by ALFRED BENDOE (J. Norwood, Preston).

There is nothing new in this piece, nor any evident reason why it should be styled "Heath Flower," any more than *Meerschaum*. It is, however, brilliant and showy without being difficult, lying well for the hand in every passage.

"*In the Spring*;" "*The Summer Wind*"—songs—the verse arranged by HENRY F. CHORLEY (Cramer, Beale & Wood).

The first is for a tenor voice, the second for a soprano. Both are unpretending, and neither is without grace, although the termination of each verse of "*In the Spring*" may fairly be taxed with abruptness.

DRESDEN.—Herr von Lüttichau, Intendant General of the Theatre Royal, is suffering from a paralytic stroke. His place is temporarily filled up by Herr Bär.

HANOVER.—M. Gounod's *Faust* has been placed on the stage at the Theatre Royal, with more than ordinary splendour. In the last act alone there are five new scenes, painted by Herr Martin. As a mark of his approbation of her performance of Gretchen, the King has forwarded Mlle Ubrich a magnificent bracelet, accompanied by a most flattering letter. A concert has already been given in aid of the funds for the Marschner Monument.

BAMBERG.—The Musikverein, consisting of more than 200 members, lately gave a highly successful performance of Mendelssohn's *Elijah*.

WIESBADEN.—Ferdinand Hiller's new opera, *Die Katakomben*, libretto by Herr Moritz Hartmann, is in active rehearsal, and will be produced on the [illegible] February.

COBURG.—A new grand opera, entitled *Die Jungfrau von Orleans*, words by Herr August Langert, has just been produced, with success. On the night of the first performance, the young composer was called on several times, and loudly applauded.*

REGENSBURG.—The numerous admirers of Joseph Haydn will be glad to learn that an account of the old master's life and productions will shortly be published. It is from the pen of Dr Dominicus Mettenleiter, and will form four volumes. The author has spent twenty years in collecting his materials, with what trouble and sacrifices may easily be imagined.

MUNICH.—M. Gounod's *Faust* has been given here, before a crowded house. The subscription-list was entirely suspended. Not only were the singers, but the scene-painter and the machinist repeatedly called on. The King and Queen, as well as the Princes Adalbert and Theodore were present. At a concert lately given by Herr Peter Marquit, Mad. Sophia Schröder, an old lady eighty-two years old, and a pensioned member of the Theatre Royal, recited an ode by Klopstock, with all the energy and spirit of a young woman. She was loudly applauded.—At the second subscription-concert given by Herr Ortner, Court organist, the great features in the programme were a Symphony in E flat, by Haydn, and Mendelssohn's "Capriccio brillante" in B minor for pianoforte and orchestra; the latter played by Professor Schönchen.—During the past year there were, at the Theatre Royal, altogether 214 representations; 140 representations of operas, and 32 of ballets. Three operas were entirely new; and five, revivals. The three novelties were, *Der Hans ist da*, comic opera, by Fery; *Orpheus and Eurydice*, by Gluck, and *Don Sebastian*, by Donizetti. The revivals were *Doctor und Apotheker*, by Dittersdorf; *Le Chaperon Rouge* by Boieldieu; *Marie* by Hérold; *Le Maçon* by Auber; and *Le Nozze di Figaro* by Mozart. Meyerbeer was represented twelve times; Weber, nine; Gluck and Boieldieu, eight each; Conradi, Donizetti and Flotow seven each; Mozart, six; and Wagner five.

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* Who was the young composer?—*Printer's Devil.*

MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

Feb. 13, 1862.

This missive will reach you on Valentine's day, but it will be neither a declaration of love nor an explosion of spite, such as tyrant custom loads the tired postman with, making him thus commemorate by his sufferings the martyrdom of the good Bishop Valentinus, A.D. 271. The simple and unadorned narrative of current events I have to send you this week, will contrast with the wreath-enclosed lovers, or the garish caricature, which will form the contents of most letters received by the same post. Something of love and romance, however, I shall have to touch on, though of a date far antecedent to the martyrdom of the saint who has so oddly become the patron of lovers. All the world concerned in art matters is babbling and prattling over the forthcoming production of M. Gounod's much and long talked of opera *La Reine de Saba*, the production of which has been put off from St. Valentine's day — when, appropriately enough, the story of the ancient Royal lovers was to have been first told in musical accents — until the 21st of February, which has no particular fitness about it that I can discover with the help of the calendar. It may interest your readers to know the subject of the opera, and I shall therefore here insert a short account of it, translated from a sort of prospectus of the new work recently put forward. I will premise that the foundation of the libretto is a legend narrated in a book of eastern travel, published by the unfortunate Gerard de Nerval. The argument of Gounod's opera runs thus:—

"The works which earned for Solomon, in the legend called *Soliman* the surname of the Wise, are conceived and executed by a mysterious being named Adoniram, who exhibits a profound contempt for all earthly greatness, and especially for the King, whom he treats as the son of a shepherd. The fact is Adoniram is himself descended of a divine race, of the sons of Fire.

"The Queen, yielding to the love-suit urged by Soliman, has promised to marry him, and as a token given him a ring; but, under the influence of a sinister presentiment, she regrets this engagement upon seeing Adoniram, and quails in the presence of this supernatural genius, whose power affrights even the King himself, when at the desire of the Queen to behold his army of workmen gathered together, Adoniram, by merely tracing with his hand certain signs in the air, collects them in a few moments from every point of the city.*

"The power of freemasonry appears then in all its splendour, for to the chief of the workmen who built the temple of Solomon is ascribed the foundation of that great moral association which has spread over the entire world.

"The Queen has come to be present at the consummation of an immense work — the casting of the sea of brass, which is to crown the glory of the master, or cause him to lose the fruit of his labours. The operation is conducted on the stage, and fails through the treachery of three workmen, to whom Adoniram had refused to disclose the master's pass-word.

"Adoniram, crushed by the weight of his misfortune, loses all courage on learning that Soliman loves the Queen; but the latter has seen him as great in his overthrow;† then she discovers him to be of royal origin, and makes an avowal of her love, notwithstanding the oath which binds her to the King.

"The work of Adoniram has been successfully completed through the assistance of the Djinns during the night; his glory is restored, but hatred pursues him; the three workmen have detected his secret dealings with the Queen, and inform Soliman, who promises them the pass-word if they know how to earn it as a reward. Adoniram must die!

"The Queen, to recover her token, employs a means which only the Biblical origin of the legend can authorise;‡ she fills Soliman's cup with an enchanted beverage, and abstracts the ring; but in her flight from Jerusalem she encounters the vengeance of the King; Adoniram, with his expiring breath utters a last attestation of his love, and expires."

With me, I am sure you will admire this unsurpassable document. It is positively dazzling with darkness, overwhelming with majestic absurdity. Oracular — portentous — sublime! What a work it must be that is ushered in by such a prologue! Gounod, Adoniram the author of the prospectus, the mystic founder of the "sea of brass," are they not one? We have master hands — some of whom have studied in the great school of the United States — the land of blatant charlatanism — masters of the art of puffing! Our papers contain daily models of such managerial manifestoes. But their authors must hide their diminished heads before the "supernatural genius" and the "sea of brass" of the Imperial Opera of Paris. That touch of Zadkiel, in his most mysterious predictions, is an entirely new ingredient, and constitutes a grand discovery. I recommend this "argument" to the attentive study of our managers, apologising for the inadequate English I have found for the original; but I confess, had I a forty Palgrave-Simpson-power of translation, I could not have made my English as obscure as the Frenchman's French.

The "getting up" of this great work will be something stupendous, it is said. The casting of the "sea of brass" is particularly mentioned. It is to take twenty minutes in doing. Heaven grant us a safe passage over this mysterious sea!

From these mighty loomings in the distance turn we to accomplished facts. Donizetti's *Il Furioso*, or as the title at length stands *Il Furioso all'isola San Domingo*, has been produced at the Italian Opera. As this work is not very well known, a brief statement of the subject will not be out of place, although I detest plots (nobody reads them), and I have already given one which, however, as no one will be expected even to try to understand it, hardly counts.

Cardenio (so the madman of the opera is called) is robbed of his young wife by a seducer. He overtakes them in St. Domingo, and just as he is about to despatch them with his dagger, he is seized and bound, and becomes raving mad. Cardenio, however, breaks his chains and takes refuge in the mountains, where he leads a wandering life, alternating between lucid intervals and fits of insanity. In one of his attacks he seeks to drown himself, but is saved by a brother, or a [illegible], who, being on the spot at the very nick of time, rescues him, and that so deftly, that he does not even wet his pantaloons of immaculate white or his kid gloves. Cardenio does not recover the permanent use of his faculties until his repentant wife has repeatedly proposed a joint suicide. This handsome offer to die with him quite reconciles him to live with her again — and the ex-lunatic plunges into the joys of a second honeymoon under the tropical climate of St. Domingo.

If a composer goes to Bedlam for his subject, we are not to expect a very cheerful result. There is, however, a comic negro, played by Signor Zucchini, who somewhat relieves the gloom which surrounds the principal personage assumed by Signor Delle Sedie, with remarkable dramatic power. Any one who desires to plead insanity to an inconvenient charge against him at the Central Criminal Court, would do well to take a trip to Paris, in order to study the part in the magnificent assumption of this artist. The public were agreeably surprised in hearing the opera by the recognition of not a few favourite airs which Donizetti had borrowed from himself to introduce into other works.

A new work, by M. Grisar (Albert), is shortly expected at the Opéra Comique. Its title is *Le Joaillier de Saint James*. But the frequenters of this establishment are less pre-occupied with the promise of this new piece than they are with the [illegible] issue of the negotiations now on foot for the re-engagement of Mad. Carvalho, who is now in Belgium, where she is so prized that astounding terms are offered to her to induce her to remain. What the upshot will be is still a matter of doubt. It is well to be a *prima donna* smothered in golden showers by rival managers.

In the theatrical region, revivals have been chiefly the order of the day. The Odéon however has produced two new one-act pieces, both successful. One is called *La Jeunesse de Grammont*, a little comedy *à la Pompadour*; the other is entitled *La Dernière Idole*, and is a miniature domestic drama, most delicately handled, and imbued with true pathos, as indeed might be expected from the fact that one of the authors, M. Ernest l'Epine is the author of *La Joie fait Peur*, known on the English stage under the title of "*Sunshine through the Clouds.*"

M. Victor Séjour's drama, founded on modern historical events, and to be called *L'Invasion ou les Volontaires de 1814*, is definitively to be produced at La Porte St. Martin. Your readers will remember it was suspended. I think the subject, however patriotic, an unwise one, as reviving old sores uselessly; and I said so at the time, and thought the Emperor had acted on my advice in ordering its withdrawal. Perhaps the piece has been modified and rendered harmless. I trust so.

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* For the profound obscurity of this paragraph not the translator but the original author is responsible. A mystic style was probably thought suitable to a mystic subject.

† *Locus admodum nebulosus.*

‡ Qu'est-ce? De quoi? *Plaît-il? Obscurius sphinxibus et plusquam Egyptiacis!*

THE MENTAL HISTORY OF POETRY.*

By Joseph Goddard.

> "To search through all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the laws."
>
> Tennyson.

In the early ages of Poetry it is represented as having been recited by bards in celebration of certain gallant deeds of war or chivalry, in honour of chieftains, victors and heroes, or in praise of virtue and beauty. In its latter exemplifications—as the general nature of man rises, as his observation becomes deeper, his intelligence clearer, his imagination purer—Poetry may be observed to be attuned through sentiments to less palpable and physically striking but deeper and purer embodiments of beauty and worth; such as the varied aspects of Nature, illustrations of the personal virtues, the charm with which the mind enrobes youthful or other associations endowed with the deep interest attaching to the grand passes in life's path, the natural and mental halo of loveliness surrounding country and native locality.

Now emotions aroused with reference to objects of contemplation such as these will always, more or less, tend to partake and in some phase or other of a character of admiration. It may be admiration fraught with a joyful or sad complexion. It may be the ardent and impulsive state of that feeling, or an emotional current, still and pensive and calmed into reflection. Yet, whatever be the circumstances that sober or stimulate its course, that brighten it as with the noon-day sun, or that deepen it as with the pensive hue of eve, the emotion arising from the contemplation of the above order of influences will always, in a high degree, be charged with a character of admiration.

Although these observations are here made with particular reference to Poetry, still—so far as they have been carried, they apply equally and fairly to art-phenomena generally; for we have up to this point only considered a certain inward emotional state preceding all external art manifestation. The state of the breast thus described is only the latent preliminary condition for the exemplification of art generally. It is the internal preparation of Nature for the exhibition of art creation. In the outward expression of this condition is merely where art becomes visible, and where it assumes form and distinctive character.

Doubtless, regarding it from a chronological point of view, Poetry would appear the *primeval art*, the first feature that the general art-effluence ejected into form, and without departing from the direct path of our inquiry this truth will in due course be observable.

Reverting to that general principle governing the action of all human demonstrativeness, in circumstances where admiration is the emotion craving expression, which was laid down in our general definition of Art—that the first spontaneous tendency of this emotion will be to conjure up, to *reproduce* the original influence, the natural incentive that aroused it, we have now to consider how far this process is visible in Poetry.

Even from a first and general glance it is clearly perceptible that all intelligible forms of moral or physical nature into which the whole field of Poetry resolves itself are, more or less, aesthetically modified *reproductions* of objects and influences of *general human admiration*, be they the moral charms shining through the veils of humanity or the beauties and splendours of the universe.

Even by this brief retrospect we are led to perceive that in Poetry there is a continual reproduction of some influence worthy of admiration; we see that it is, for the most part, in the warmth, vividness and enthusiasm of this feeling in which it is written, and that its continual aim, tendency and main purpose is the reproduction, through description, and all the powers of suggestiveness furnished by language, both that suggestiveness which comes directly and obviously and that which works through a deeper and more circuitous labyrinth of the mind—of the original provocative of the emotion.

We may again remark that up to this point our observations, though applied prospectively to Poetry, relate just as directly to all other forms of art; for this reproduction of an original influence of admiration, though tending immediately to the assumption of palpable embodiment, is still the process which produces the basis *of all art*. It is the *manner* of this reproduction which gives to art its special character and distinctive order. It is the manner of the reproduction in the circumstances of Poetry which immediately constitutes Poetry, and which we shall in the next place consider.

In the old historic warlike eras and ancient chivalric times when actions, and these not of the most productive or discriminating character, were more in vogue than thoughts, and before music existed even as a moderately developed art, or the scientific knowledge necessary to painting had been gathered, there were still not wanting powerful appeals to the imagination and high incentives of admiration. Much of this mental order of influence might have been furnished in the brilliant vicissitudes of war and chivalry, and in the striking and restless circumstances attending religion. The circumstances of the crusade, for example, contained almost an unparalleled combination of elements which, in the phase of human intellect incident to the epoch in question, were even singly calculated, in the highest degree, to influence the above faculties. For here the stern animal idea of war was chastened and sublimed by that of religion, and both were tinged with the vivid splendour and ideal spirit of chivalry. Neither in those days were there wanting other and softer influences than these, tending, in their very nature, to kindle highly the imagination and incite to a far action the appreciative mental acts of man.

Love is a passion which has left its traces, graven by the red finger of crime, as blooming and fraught with fragrance in the perennial flowers of virtue, in all regions and all times. Although it is a natural emotion, although it is *the* emotion, it is still an exceptional one; for it is the only single natural emotion that is composed of both *personal* and *abstract* feeling—that, whilst glowing in its instinctive warmth, fosters simultaneously almost to its brightest pitch the imaginative fire. Ambition, religion, love of nature or the ideal, are all emotions which are evolved through, and in fact which could not exist but for the developing light and warmth of imagination; these, however, are abstract emotions, not ordinary personal and natural feelings, like affection, grief, hope, or joy. But the passion of love unites all the individual earnestness and intense poignancy of the latter emotions with the grandeur, breadth, soaring tendency, expansiveness and nervous spirituality of the former.

At the epoch of which we are speaking also, although the intellect had scarcely penetrated to the perception of any of the philosophical beauties, natural, moral or scientific, there were still minds not insensible to those displays of devotedness, disinterestedness, self-sacrifice, honour, virtue, affection, faith—those "deeds that shall not pass away"—those rare and mostly hidden, but still living and blooming, flowers of the human plain, which, happily, are never altogether undiscoverable on the fitful track of man.

Amidst all these general, and at the same time powerful, incentives of admiration, and in those natures so formed, where it would converge into such a focus as to seek that expression which in the present day would distribute itself over the various demonstrative outlets of art—in those circumstances, and in those times, how was this internal rapture of the mind and heart to assume expressional form—for natures such as those above alluded to must have existed then as now. That innate fertility of nature in man,—that appreciative warmth, discriminating keenness, and the original and striking faculty of demonstrativeness incident to genius,—is undoubtedly fraught with the general constitution of man. The laws which produce it are part of the permanent laws of his being, and must have always prevailed. The efficiency, doubtless the very fact of their palpable manifestation, is a matter of circumstance, is materially affected by knowledge and cultivation, in short, is sympathetically related with the general march of the mind. But the original conditions of such a manifestation which exist in the breast,—the natural fervour of fancy and imagination, the keen sense of beauty, the susceptibility to grand or delicate impressions, the strong and earnest flow of nervous energy, the broad consciousness of the varied emotional pulsations, all combined with a special endowment, a vigorous faculty of demonstration—may exist totally without reference to any particular mental stage, and must have frequently been developed in the times in question. But, to take up the thread of our inquiry,—in natures such as these, wherein beamed all these striking and varied influences of admiration we have enumerated, and in the times of which we speak, how was this high emotional afflatus to attain palpable expression?

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* *Continued from page 87.*

The *inner principle* on which this expression would manifest itself would of course be that which is exemplified in the general tendency of the emotion of admiration to reproduce the influence that created it. But in what particular outward medium would this reproduction be attached; in what esthetic material would its likeness to be wrought? In colour, sound, or symbol?

We shall preface the reply to this proposition by entering for a brief space into that difficult question—as to the cause of the different species of genius which are applicable to the different orders of art. What makes one mind a great and original painter, another a great creative musician, and another a great poet, since the main and general conditions underlying all these endowments are the same? All involve that imaginative scope, susceptibility of impression, fullness of emotional nature and vigorous power of demonstration, mentioned in the last paragraph but one; all are animated by the same strong determination to wreak the state these qualities involve upon expression; and all (with some reservation as regards Music)* accommodate this expression in obeyance to the same principle—that of reproducing the immediate outward influence that inspired them to action.

Now all these varied conditions are common conditions of the general order of Art of which we speak—high creative art. The outward variation of type which arise from these common conditions must, therefore, be caused more by external circumstances than through any inherent divergence in the main stream of inspiration. The reason then of this variety in the outward forms, put forth from the common burthen of genius, lies in the different forms which the impressional instinct involved by Genius—assumes—through the difference and variety in man's demonstrative faculties. One may possess a faculty of wielding with peculiar power and facility all the suggestiveness and resources for effect dwelling in language. Another may be able to bear in his memory, with remarkable and minute distinctness, visual images of all the forms and effects in Nature. Another may possess that fine aural perception, that retentive mental grasp, that deep gift of realizing effects of sound in the mind—all its delicate shades, and all its impressional resources, and thus attain the faculty of conceiving original tonal designs. In each of these cases it will be observed that a chance perfection in some almost purely physical sense, a concurrent excellence in a few of the ordinary and general physical endowments of man, begets alone a distinct art-faculty. In the one case, the art faculty and gift born purely of excellence in physical endowment, is that of Colour and object in form—the fine visual endowment of receiving and retaining faithful impressions of this order of natural effect *begetting the faculty of demonstrating these impressions*. In another case, the art faculty born of material more than mental parentage, is that of Language; and, in the remaining instance, it is that of Sound. Now these external circumstances alone are amply sufficient to produce, and without doubt do produce, in the cases of those whom they invest, respective exponents of the different branches of fine art in question. These circumstances alone suffice to make poets, painters, or musicians; but all the art which they, and they only, ensue, will be, in the case of Painting, merely imitative art, and with respect to all the orders of art involved generally, mostly but that whose figure is wrought through diversion on the surface of the art material—as in Music, in simple melody and pleasing superficial effect. And herein is the explanation of the remark made at the commencement of this paragraph, that it is *high creative art* which is in this inquiry generally treated of, for it is only when the possession of the *external art faculties* of which we have just been speaking are allied to those deeper and wider moral conditions before specified, whence the exalted phenomenon of creative art ensues. It is only when these essential physical endowments are combined with that grand and rarer general moral susceptibility and intelligence, which we have previously dwelt upon, and described as the primary condition underlying all art, whence can ever issue the spectacle of high creative art—the art which embraces deep thought, which moulds forms out of the shadowy sphere of the abstract, and which grapples with the Infinite. In preparing an answer to the proposition now under consideration of the way in which the art tendencies of ancient times would most consistently attain expression, it is desirable to consider somewhat further the subject of that external art-endowment which has been already to some extent investigated.

It was remarked of all the several outwardly demonstrative art-faculties, that they followed from purely physical antecedents, that they were the results of certain combinations of physical excellence. This being the case, it will now be perceived that they must consequently be amenable to that general influence of progress and development which almost wholly determines the condition of a physical faculty—*cultivation*. This is particularly the case with reference to those faculties which produce Music and Painting, involving the senses of the eye and the ear respectively. Both of these arts demand a special training and education of those faculties before even the language through which they speak is mastered, and not only a training with respect to the individual, but through long periods of time involving generations. Any comparatively forcible example of either of these arts, any moderately important specimen assuming to fairly represent them, will always be found to involve an education of the above faculties over a great space of time. Again, these two arts of Painting and Music demand also, in an important degree, that which can only be the result of protracted practice—manual skill. Beyond this there enters largely into a portion of the demonstrative process attending both, that marrow of all knowledge and progress—science; and thus is a condition of the availability of these two arts which involves not a particular but a general and high stage of advancement in the human intellect.

But in the case of the art of Poetry it is apparent that, in the process of this art's assuming impressional form, scarcely any of the many conditions just enumerated with respect to Painting and Music surrounds it. So far as its physical conditions are concerned, it involves and demands but the knowledge and power of language, the wielding of which requires no separate faculty, such as trained eye or ear or manual skill; neither does Poetry demand for any portion of its constitution the embodiment of scientific knowledge.

(*To be continued.*)

Letters to the Editor

MISS THIRLWALL.

SIR,—Last week I went to hear the *Puritan's Daughter*, and having seen the name of Miss Pyne in the advertisements and bills, was grieved to find that our brilliant cantatrice was suffering from indisposition. Still more grieved was I subsequently to learn that the talented lady had been ill, and not singing for nearly a fortnight. The "kind indulgence" of the audience was therefore claimed for Miss Thirlwall, who both sang and acted the part of Mary Wolf in a manner which showed that she had no need to ask any "indulgence," although her task would have been more grateful if one or two of the ballads had been retained. The management should be proud of a *remplaçante* capable of sustaining the post of *prima donna* with such genuine ability.

C. H. W.

TO ORGAN BUILDERS.

SIR,—Can you, or any of your numerous readers, inform me whether any of the organ builders are preparing large specimens of their skill for the forthcoming International Exhibition?

AN ORGANIST IN THE NORTH.

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* The deviation of Music, in its manner of production from this principle, is explained in "The Philosophy of Music."

TWENTY-SIX LETTERS OF JOSEPH HAYDN.

THEODOR GEORGE VON KARAJAN, second in rank of the officials in the Imperial Library at Vienna, and one of the most distinguished of Austria's living scholars, has recently published a paper in the *Jahrbuch für vaterländische Geschichte*, entitled *Joseph Haydn in London*. It is made up mainly from the well-known authorities, Dies and Griesinger. But not entirely; for several letters, hitherto unknown, written by Haydn from London, have afforded some new materials, and give us new insight into their writer's personal characteristics. The correspondence begins, however, two years before Haydn's visit to London, and affords a valuable addition to our knowledge of his position and condition during those last of his thirty years of service as Esterhazy's chapelmaster. As the prince advanced in years, his annual visit to Vienna appears to have become shorter and shorter, until at length a few weeks in winter was all the opportunity which Haydn had of mingling in that musical circle to which Gluck, Mozart, Salieri, and so many other great men belonged, who had been or still were making Vienna the musical capital of Europe — a circle in which Haydn could move as loftily and worthily as the best.

It is true that for many years Haydn could have found in all Europe no position more to his taste or more to his advantage in so far as his artistic development was concerned, than that which he held as Prince Esterhazy's chapelmaster at Eisenstadt and Esterhaz (or Estoras as Haydn writes it). He said many years after, to Griesinger: "My Prince was satisfied with all my compositions. I received applause as chief of the orchestra; I could try experiments; observe what increased and what weakened the effect; could therefore correct, add, leave out, venture. I was cut off from the world; nobody was at hand to lead me to doubt my own judgment and plague me with advice, and I had to become original." "On the other hand," says Karajan, "one can easily perceive that such a life extending over a period of thirty years in a small town, and part of the time in a solitary palace, must at last become insupportable to a man of Haydn's talents." And indeed, after a lapse of twenty-five years, during which the peasant waggonmaker's son had quietly but surely elevated himself to the foremost position in the world as composer of instrumental music — when his "sound had gone out into all lands," when the multifarious duties of his office, a pleasure to the young man, had become a burden to the man of nearly sixty years, when he had already begun to long for rest and leisure to work out still grander ideas than those with which his brain was formerly filled — then his being of service at Esterhaz was made doubly painful by the thought of Mozart and a new generation of musicians in Vienna, and by the sudden and glorious development of operatic, church and chamber music there, from all of which he was cut off. Then, indeed, the spirit of Haydn began to pant for freedom from the thraldom of his official routine, and this finds expression (for the first time in any published documents) in these letters. It must not, however, be thought that Haydn's condition was in any, even the smallest, degree that of a dependent upon a harsh or tyrannical master. It was love for his old prince, that constrained him — gratitude for long years of kindness — it was this that kept him so rarely and for such short periods in Vienna; but this heart, like his old master, that was [illegible]. Death at length separated the two and gave Haydn his freedom — naught else could [illegible].

Karajan's article, which has also been printed separately, begins with a short description of the large building known as the Schottenthor (Scotch gate) on the north side of the city proper, which was as the "Schottenhof" it appeared seventy years ago. In this building, in the second story, lived, at that time, a famous physician, a Dr Genzinger. "Here was a place," says Karajan, "where on Sundays men like Joseph and Michael Haydn, Mozart, Dittersdorf, Albrechtsberger, were always welcome to the hospitable table of the doctor—where they played for a merry company sometimes upon the pianoforte to a company of friends, sometimes joining together in a quartet, and now producing a symphony—and thus affording enjoyment to a cultivated circle of citizens, which, in these days of public performances, had become a rarity, and was only to be found in the palaces of the nobles."

Genzinger had, earlier in life, been physician to Field marshal the Prince Nicolaus Joseph von Esterhazy, had, in this capacity, been much in Eisenstadt, and thus acquired an intimacy with Haydn, which ripened into strong and lively friendship. Hence, in later years, whenever Haydn was in Vienna—that is, so long as he continued in the active service of Esterhazy—he was expected to dine every Sunday at Genzinger's. The Doctor's wife, a Von Kayser by birth, was, at the time this correspondence begins, near her fortieth year (born Nov. 6, 1750), and had been married about seventeen years. They had five children: Josepha (the Peppi of the correspondence), 16 years of age, and Salvius, 4, and three sons, Franz, Peter, and Joseph, of 14, 9 and 7 years. Mad. Genzinger, a woman of fine culture, was eminently so in music. She read Haydn's scores with ease, and arranged them for the pianoforte. That these arrangements were of real value is proved by the request of Haydn, in one of the letters, that she should send him a complete symphony thus arranged for publication in Leipzig.

The letters of Haydn are printed by Karajan from the originals; those of Mad. Genzinger from the first drafts, presented by her with Haydn's. To convey in an English translation, the odd quaintness of the Austrian-German which makes many passages in these letters very amusing, is not possible; but in other respects—save that the high flying complimentary terms in the addresses and signatures are usually omitted, together with the compliments to the Doctor and others—our translation is as literal as any well be. The customary "*Euer Gnaden*"—still almost as common as in Haydn's day, especially among the lower classes to all of higher social position, is necessarily translated "Your Grace," although it has not the technical value of the English expression. What are we to do in English with such an address as this,—"*Hoch und wohlgeborne — hochschätzbahrste, allerbeste Frau von Genzinger!*" (Literally, "High and well born Mad.—most highly treasured, all best Frau von Genzinger!")

The reader will then be pleased to hang on each letter of Haydn beginning thus or in similar terms, and usually closing with a phrase to this effect: "My most devoted respects to high your Herr Spouse and entire family and the Pater Professor." And now for the letters.

(No. 1.)—MAD. GENZINGER TO HAYDN.

Vienna, June 10, 1789.

Most respected Herr von Haydn!—With your kind permission, I take the liberty of transmitting to you a pianoforte arrangement of the beautiful andante of your composition, which is such a favourite with me. I have made this arrangement entirely myself without the least assistance from my master, and I beg you to do me the kindness to correct any mistakes which may not meet your approbation. I hope that you find yourself in the best condition, and have no stronger desire than to see you soon in Vienna, that I may give you new proofs of the respect which I cherish for you.—I remain, with sincere friendship, your most obedient servant,

MARIA ANNA EDLE VON GENZINGER,
Born EDLE VON KAYSER.

(No. 2.)—HAYDN TO MAD. GENZINGER.

Estoras, June 14, 1789.

High and well-born—gracious Frau!—In all my correspondence up to this time the surprise of having such a beautiful [illegible] and such kind expressions [illegible] the most delightful, and still more do I admire the [illegible] with it—the correctly transcribed *adagio*, which is so correct that any publisher might put it to press. I should only like to know whether your Grace has arranged it from a score, or whether you have taken the amazing pains of first scoring it yourself from the [illegible] making the pianoforte arrangement; for in the latter case [illegible] is really too flattering [illegible] that verily I have [illegible] excellent and worthy Frau v. Genzinger. I await but [illegible] I can do your Grace some sort of service. Meantime I send the *adagio* back, and confidently hope from your Grace some [illegible] in which my small talents may be adequate, and am, with [illegible] most distinguished respects, &c.

(To be continued.)

MAINZ, &c.—According to general report, Herr Richard Wagner will [illegible] his permanent residence either here or in Wiesbaden. He [illegible] to be near the celebrated house of Schott and Sons, who publish his more recent works. The "Musician of the Future" [illegible] is engaged on the composition of a comic opera, to be entitled *Hans Sachs*. [Query: are not all the operas of Herr Wagner more or less "comic"?]

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

SEVENTY-FIFTH CONCERT, on MONDAY EVENING, February 17, 1862, the Programme selected from the Works of Various Composers.

First Appearance of

MR. SIMS REEVES.

PROGRAMME.

PART I.—Quartet in C, No. 1, for two Violins, Viola and Violoncello (first time at the Monday Popular Concerts), MM. Sainton, L. Ries, H. Webb and Piatti (Cherubini). Song, "Soft and bright the gems of night," Miss Susanna Cole (Henry Smart). Song, "Oh beauteous daughter of the starry race," Mr Sims Reeves (Beethoven). Sonata in A flat, Op. 26 (with Funeral March), Mr Charles Hallé (Beethoven).

PART II.—Fragment of Quartet (Posthumous), Andante E major, Scherzo, A minor (first time at the Monday Popular Concerts), MM. Sainton, L. Ries, H. Webb and Piatti (Mendelssohn). Lieder Kreis, Mr Sims Reeves (Beethoven). Lullaby, "Golden slumbers kiss your eyes," Miss Susanna Cole (Old English). Trio, in E major, for Pianoforte, Violin and Violoncello (first time at the Monday Popular Concerts), MM. Charles Hallé, Sainton, and Piatti (Haydn).

Conductor, Mr Benedict. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

*** Between the last vocal piece and the Trio, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street; and of the principal Musicsellers.

TO CORRESPONDENTS.

FIDELIO.—Does our correspondent mean the original, or the translation of Schœlcher? Chrysander's is the best life of Handel. It is published at Berlin.

NOTICES.

TO ADVERTISERS.—*Advertisers are informed, that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforward be forwarded to the Editor care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, FEBRUARY 15, 1862.

THE Sacred Harmonic Society will have work enough on hand this year. Besides attending to its own immediate affairs, administrative and executive, it will have to devote its best energies to the proceedings of the Great Handel Festival at the Crystal Palace, and in the preparations for the musical inauguration of the forthcoming International Exhibition at Kensington. A wonderful Society truly, the members of which—at least the majority thereof—being non-professional, can assume so potent an influence and so large a sway! A very Cerberean Society at the present juncture, with three heads on one body! How the Sacred Harmonic Society reached such a height of power, overtopping in that respect all other societies, it might perhaps not be difficult to indicate. Of course, its principal power is to be traced to the gratuitous support it receives from the choral members, a large body, numbering some hundreds; but this alone would never have placed it in its present lofty position. The appointment of Mr Costa to the conductorship gave the Society a *prestige* it had never before enjoyed. Even more, however, is due to Mr Robert Bowley, the most energetic and enterprising of "organisers," who, during the whole term of his office, has left nothing undone that could conduce to the advancement and prosperity of the Society.

It is gratifying to know that the Sacred Harmonic Society was never in so flourishing a condition as at this present moment. All true lovers of the grandest kind of music, the Sacred Oratorio, the true musical epic, will be delighted to learn this. The twenty-ninth annual meeting of the Society, held on Tuesday last, at Exeter Hall, John Newman Harrison, Esq., in the chair, informs us that the subscriptions for the current year are larger than for any previous year excepting 1859. The printed statistics are somewhat confused—also a contradiction indeed. The Report affirms that the receipts for the past year amounted to £5876. 2s 2d and that the expenditure was £5501 12s 11d, "leaving a balance in hand of £495 14s 7d," a result which by no mode of arithmetical calculation can we possibly arrive at. Perhaps there may be a mistake in the figures. That there is so much balance in hand however, may be accepted as a fact. In addition to this surplus amount, the Society possesses funded and other property to the value of £7500. The liberality of the Society may be estimated from the fact, that two sums of one hundred guineas each have been subscribed, one to the Prince Consort Memorial, the other to the Hullah Testimonial Fund; as also a sum of ten guineas for the preservation and repair of an organ in St Boniface's Church at Arnstadt, of which John Sebastian Bach was for some time organist.

These acts require no comment. The musical preparations for the opening of the International Exhibition with which the Society is now busied, is alluded to at some length in the Report. The orchestra will consist of upwards of eighteen hundred performers, of which five hundred will be selected from provincial societies and choirs. The regular band and chorus of the Sacred Harmonic Society being deducted from the remaining thirteen hundred, will leave about four hundred more choralists (query, *Sir* ? the orchestral force of the Society numbering seven hundred) to be chosen from the regular attendants at the Handel Festival Choir meetings. It is not necessary to follow the Report in the sanguine anticipation it indulges in regarding the success of the approaching Handel Commemoration in June at the Crystal Palace; and we have already spoken of the contemplated arrangements and modifications of the Great Orchestra. Enough has been said to show that the Society not only prospers, but is determined to strive for still larger prosperity. The Report, we repeat, is in the highest degree satisfactory, and musicians of every grade, professional and amateur, must feel gratified at the brighter and brighter prospects which appear to open upon our loftiest and most disinterested musical institution.

* * *

HEINRICH MARSCHNER, whose recent demise has been announced, and whose name in this country is much better known than his works, wrote more successfully for the stage in his own country than any one else, except the author of *Der Freischütz*, whom he sometimes imitated, though without ever equalling. He was born on the 16th August, 1795 at Zittau in Upper Lusatia. As is the case with nearly all children destined to become celebrated musicians, his vocation soon manifested itself. When he was six years old, he was placed under the care of a master, to be taught the piano; but, at the end of six months, the master was surpassed by the pupil. Two other masters shared the same fate. The fact is, Marschner's father did not possess the means to pay the best that could be got, and which was, no doubt, the dearest. The boy's lessons were, consequently, discontinued for a year.

Young Marschner entered the boys' choir at the Gymnasium, to sing the solos, because he was a good reader and possessed a pleasing soprano. The then director of the choir was Friedrich Schneider, who had obtained celebrity as a writer of oratorios. Actuated by a desire to learn harmony, Marschner left Zittau and went to Bautzen, the organist of which place had offered him a situation in the choir of the church, with the promise that he should study singing and composition simultaneously. Disappointed in his expectations, the poor boy returned to Zittau; but he had lost his voice, and did not know to whom he should apply to improve himself in that art which was the sole object of his ambition. Thrown upon his own resources, he composed incessantly, and tried his hand on every possible style. A troop of dancers having paid a visit to his native town, he undertook to write them the music for a ballet. The circumstances attending the first rehearsal of his work were something similar to those of the famous concert of J. J. Rousseau in the house of M. de Treytorens, at Lausanne. Marschner had hidden himself in a corner to judge of the effect produced by the instrumentation, but he had no idea of the compass of the various instruments. Suddenly the horns were stopped by notes which it was impossible for them to play. It was, at first, supposed that the copyist had made the faults, but on examination, it was found that they emanated from the author, whose emotion was so great, that he fell ill, and never heard his score performed.

Instructed by his very faults, Marschner subsequently received some good advice from competent persons. At Prague, he met Weber, who then directed the Opera, but was completely absorbed in his duties. His relations with Tomaschek proved more useful to him. As his father wished him to study law, he proceeded to Leipsic, and it was there that Schicht's advice proved of great service in forwarding his education as an artist. Yielding to the vocation which attracted him towards the theatre, he began by setting to music a translation of Metastasio's *Titus*. In 1816, he composed a short opera, *Der Kiffhauser Berg*, which was played successfully at several theatres in Austria. The following year he produced at Dresden *Henri IV und D'Aubigny*, an opera in three acts, quickly followed by *Saidar*, which, also, was in three acts, and played at Presburg. In 1821 he returned to Dresden, where he took up his permanent abode. He wrote the introduction and interludes of *The Prince of Homburg*, a drama by Tieck, as well as *The beautiful Ella* and *Ali Baba*. The last two works were not well received; far from being cast down, however, Marschner felt only more resolved and energetic. He wrote *The Wood Stealer*, which he intended for amateurs, but which, thanks to several excellent pieces, made its way from theatre to theatre, and from town to town.

Since 1826 Marschner had been musical-director of the German and Italian Opera, conjointly with Weber and Morlacchi. In 1826, he married Mlle. Marianne Wohlbrück, a celebrated singer, whose brother was afterwards his *collaborateur*, and wrote for him the *libretto* of *The Vampire*, one of his three best works. Weber died in June 1826, and, not being able to get appointed his successor, as first musical director of the Dresden Opera-house, Marschner threw up his post and set out, with his wife, on a lengthened tour. From Berlin, where an attempt was made to keep him, the two proceeded to visit Breslau, Posen, Koenigsberg, Dantzig, Magdeburg and Brunswick. Madame Marschner having accepted an engagement at the Leipsic Theatre, *The Vampire* was played there on the 28th March, 1828. "This work," says M. Fétis[*], "was crowned with gratifying success. Called on, at the conclusion of the performance, the composer and singers were enthusiastically received. The fame of the opera spread rapidly; such, we are informed, was the eagerness exhibited by the managers of the German theatres to produce it, that the copyists were unable to supply the demands for copies for the score. Many pieces from *The Vampire* became popular." Last season, M. Pasdeloup had the overture played at one of the concerts of the Société des Jeunes Artistes du Conservatoire, in Paris, when the audience were struck by the analogy it presented in its structure to Weber's *chefs-d'œuvre* in the same style. *The Templar and the Jewess* continued what *The Vampire* had begun so well. Another work, *The Falconer's Bride*, was performed at Leipsic in 1832.

Marschner was summoned to Hanover as Kapellmeister to the King, and it was there he was destined to terminate his career. Having received in that city the *libretto* of *Hans Heiling*, sent him by Ed. Devrient, he wrote as follows:—"Were it possible to compose an opera right off I should have done so—so much was I surprised by this work, which I conceived instantaneously." *Hans Heiling* was represented on the 24th of May, 1833, under the direction of the composer. Two other operas, written subsequently, of which one was entitled *The Château at the Foot of Mount Etna*, were less successful.

When Marschner was forty-four years old, to quote M. Fetis once more, the progress of his talent appears to have stopped. "We cannot," says the learned biographer, "deny him the merit of being one of those successors of Weber who have displayed the greatest amount of dramatic feeling in their works. It is not in serious drama alone that he is successful; we may even assert that he is one among the small number of German composers who do not fall into triviality, when engaged on a comic subject. His melodies are expressive, but his manner is slovenly, and he frequently employs transitions to excess. Despite this criticism, the author of *The Vampire*, *The Templar*, and *Hans Heiling*, will leave no common name in the history of art." Marschner was also known in Germany as a composer of instrumental music by a considerable number of works for the piano. He died at Hanover, on the night of the 14th-15th December, 1861, a year more than usually fatal to public men.

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BEETHOVEN'S BATTLE SYMPHONY

MALZEL, the inventor of the metronometer, had promised, in the year 1812 to make Beethoven an acoustic machine. To show his gratitude *beforehand*, Beethoven composed for the Panharmonica, which was also invented by Malzel, a "Battle Symphony," as *he called it*. Mälzel asked him to score it, and thus arose the second part of the instrumental work known under the name of "Wellington's Victory at the Battle of Vittoria," to which Beethoven subsequently added the second part, the "*Battle of Vittoria*" (see Op. 91). On his side, Mälzel constructed four acoustic machines. Beethoven found that only *one* of them was of any use, and employed it for some time in his conversations with the Archduke Rudolph, as the stream of conversation would have been too greatly impeded by writing everything down. In December 1813, the "Battle of Vittoria" was repeatedly performed (see, for the details of the important political circumstances of that time, Op. 91). Beethoven had unsuspiciously left the arrangement of the concerts to his so-called friend—a *Viennese* friend (Beethoven's own expression), Mälzel. In the concert bills Mälzel entitled the composition his property and in reply to Beethoven's protestations against this pretension, declared that he *attached* the work for the acoustic machines and for fifty ducats he had lent Beethoven. The latter, who *never* allowed his scores to go out of his possession and was even accustomed to keep an anxious watch over the parts when copied out, would have had no occasion to fear any loss, had not Mälzel found means to procure copies of the orchestral parts, with which he made off, by way of Munich to England. When intelligence was brought to Vienna that Mälzel had already had the "Vittoria Music," although in a mutilated state, performed as his own property in Munich, the wrath of the excitable Beethoven swelled up, and he took the first legal steps in the matter. It appears from Beethoven's deposition, which unfortunately has only been preserved in a fragmentary form, that it was true he had borrowed fifty ducats of Mälzel, but with the promise that he should return them in Vienna, or give an order on a publisher of the "Vittoria Music." In a *public* letter addressed, through the medium of the papers, to all the musicians in London, Beethoven warned them against the mutilated work—to which Mälzel, not having been able to procure the whole of the parts, had caused a great deal to be added by some profane hand—and declared the performance in Munich to be an act of deception towards the public as well as towards the composer. This occurrence increased Beethoven's distrust, originally arising from his defective hearing, of those around him, and of mankind in general. The most disastrous effects upon both soul and mind, as upon his artistic activity, were the immediate results. Instead of living for art, and realising the ideas existing in his elevated mind, Beethoven now anxiously and often pettily controlled his copyists, whom he would not allow to work anywhere but in his own house. Henceforward the artist's splendid soul—a picture of deeply coloured disquiet which was with difficulty combated—beat about upon the black waves of unthankfulness and hate, without any guiding star whatever. It is to this period, also, that we must refer the occasional cantata—a most insignificant work for the composer of *Fidelio*—written at the order of the municipal authorities of Vienna, for the Congress in the autumn of 1814, "The Glorious Moment,"* (Letter 1, 3rd section of the Catalogue). For this weak production, written on the shortest notice, Beethoven received what he had so long deserved, an honorary diploma as a citizen of Vienna. Yet he had already presented the city of Vienna with an "inhabitant without an equal," when he gave them the *Sinfonia Eroica!*

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[*] *Biographie Universelle des Musiciens.*

MR. HENRY LESLIE'S CHOIR.—The Second Subscription Concert was particularly interesting, as it included two works, either of which well executed would be attractive to connoisseurs of part singing. Mendelssohn's Psalm for an eight-part choir, "Why rage fiercely the heathen?" given for the first time, is a composition worthy of the author of *St Paul* and *Elijah*, and, although presenting many points of no ordinary difficulty even to practised singers, was, on the whole, executed in a manner which will decidedly increase the fame of Mr Leslie's Choir. Equal in importance was the motett for double choir by John Sebastian Bach, of which we had occasion to speak in our notice of the first concert. It is sufficient now to say that it was sung with unswerving steadiness and precision. The first movement, "I wrestle and pray," with its constant reiteration and masterly treatment, the chorale for soprani alone, and final chorale for all the voices, "O Jesu, Son of God," were all unexceptionable, and the applause which followed manifested the thorough appreciation of the audience. Mr Leslie contributed three of his own part-songs, "The troubadour," with its sparkling melody and capital harmonies; "The flax spinners"—animated and tuneful—enthusiastically encored; and the taking "We greet thee, merry spring time," which terminated the concert. Amongst other noticeable features, we must particularise the part-song from *Robin Hood*, "Now the sun has mounted high," which has never before been so well sung in public, Mendelssohn's "The deep repose of night," and Mr Henry Smart's charming "Cradle song." The choir seems to be in a higher state of efficiency than ever, thanks to Mr Leslie's unsleeping energy. The pianists on the present occasion were Miss Catherine Thomson, and Miss M. A. Walsh, the first of whom gave a barcarolle of Stephen Heller's, and a valse of Chopin; the latter Nos. 1 and 2 of Mendelssohn's *Lieder ohne Worte*, both performances being well received.

ADELPHI THEATRE.—*Le Gamin de Paris*, one of the best-known pieces on the French stage, when it was associated with the inimitable Bouffé, has been newly rendered into English by Mr Boucicault, with the title of the *Dublin Boy*. Several years since, while the original piece was still fresh in the public mind, an earlier version was produced, in which Mrs Keeley sustained the part assigned to Bouffé, but Mr Boucicault has given an entirely new tone to his adaptation of an old story by a transfer of the scene to the capital of Ireland, and the endowment of the principal character with Irish peculiarities. It may be as well to remind our readers that the boy who is the hero of the tale is the orphan son of a soldier who was killed in battle while saving the life of his general. He lives with his grandmother and sister, and is so hopelessly idle and mischievous that it is predicted by every one, save his fond grandmother, that he will come to some disgraceful end. His better qualities are, however, called forth by the discovery that his sister has lent too ready an ear to the flatteries of a young gentleman, who visits the house, disguised as a humble artist. Without a moment's hesitation he proceeds to the house of the seducer's father, an old military officer tormented by the gout, and obtains matrimonial reparation of his sister's honour, partly by the force of that plebeian eloquence which has long been popular on the stage, partly through the circumstance that the gouty old man is the very general whose life his father preserved. The story is very pleasant in its Irish dress, the dialogue having been well seasoned with characteristic pleasantries by Mr Boucicault, and Andy, as the "gamin" is now called, is played by Mrs. Boucicault with a great deal of spirit. She does not, indeed, completely convert herself into a "lubberly boy," but she depicts the hearty love of fun, the sensitiveness to dishonour, and the strong affection which are the attributes of Andy's nature with a force that does not lose its efficiency through the gracefulness by which the part is somewhat idealised. The old general, now called Daly, with his benevolence, his irascibility and his gout, is played by Mr Emery in his best style, and stands out highly coloured without caricature. Mr Stephenson, celebrated as Father Tom in the *Colleen Bawn*, displays to advantage his Milesian peculiarities as the tutor of Andy, and Mrs. Lewis looks the complete picture of a doating old grandmother. The piece is thoroughly successful.

CRYSTAL PALACE.—The favourable impression created by Mr Howard Glover's operetta *Once too often* during its performance at Drury Lane, was fully confirmed on Saturday last, when some 4000 persons were attracted to Sydenham and highly gratified, despite the inevitable drawback which a work of this character had to contend with in being given in the great transept, where even the best orchestras and gigantic choruses fail to make themselves distinctly heard for any distance in the vast building. Add to this the disadvantage which must always attend theatrical representations in broad daylight, when the bright rays of the sun so pitilessly expose the stage effects and render the actor's make-up no longer a matter of mystery, and it must be owned that a production must boast no small share of intrinsic merit to pass muster with credit under such circumstances. That the efforts of Mlle. Jenny Baur, Miss Haywood, Herren Reichardt and Formes were thoroughly appreciated, no less than the merits of Mr. Howard Glover's score, however, was amply testified by the frequent applause of those who were sufficiently near to understand what was going on; but to those less fortunate the operetta might almost as well have been performed in dumb-show. Marcellina's charming romance, "A young and artless maiden;" Pomperack's essentially "jolly" song when disguised as the monk; the tender and delicate air of Hortense, "Love is a gentle thing;" and Blanche's no less elegant ballad, "The love you've slighted" were one and all received with favour.

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* *Der glorreiche Augenblick.*

Monday Popular Concerts.—The programme of last Monday (tenth concert) was selected from various masters, the instrumental portion including Mozart's string Quintet (No. 4) in D major, Beethoven's *Sonata Pastorale*, Boccherini's Sonata in A for violoncello and pianoforte (first time), and the never tiring "Kreutzer"—the last "by unanimous desire," there was consequently no "quartet." Messrs. Sainton, Ries, Webb, Hann and Signor Piatti being executants, the quintet "went" to perfection, the *adagio* coming in for the warmest approbation. Nor was Mr. Charles Hallé's rendering of the "Pastoral Sonata" less cordially admired, the *rondo* especially commanding the admiration of his hearers. Signor Piatti's marvellous playing in the sonata of Boccherini raised an enthusiasm which would hardly be satisfied by his returning to the orchestra to acknowledge the compliment. Mr. Lindsay Sloper's rendering of the pianoforte part was no less admirable. The accompaniments and the songs were also given by this gentleman in his best manner, which is equivalent to saying "*on ne peut mieux*." Miss Palmer and Mr. Weiss shared the vocal music, the lady being heard to the best advantage, both in Mozart's "Addio" and Mr. Henry Smart's plaintive song, "Sleep, heart of mine," while Mr. Weiss's noble voice and thoroughly artistic delivery produced a marked effect in a manuscript song also by Henry Smart—"Star of the Valley" (another genuine inspiration) and "Per la gloria" of Buononcini. The very few who did not remain until the end missed a rich treat in the "Kreutzer Sonata," the performance of which by MM. Hallé and Sainton was such as to delight all present. At the next concert Cherubini's third quartet (in C) will be given for the first time, and Mr. Sims Reeves makes his first appearance this season.

The Seventy-seventh Monday Popular Concert.—"The concert of last night in so far as the instrumental portion was concerned was selected from the works of Beethoven. There were two of his quartets—that in the key of C, No. 3, one of the 'Rasoumoffsky' set, and that in D, Op. 18—both played by MM. Sainton, Ries, Webb, and Paque; and there were two of his pianoforte sonatas—the Sonata *Appassionata* in F minor, played by Miss Arabella Goddard, and the Sonata in E flat (one of the set dedicated to Salieri), for the piano and violin, played by Miss Goddard and M. Sainton. The quartets, both of them well known to amateurs, are two of the finest specimens of Beethoven's style at different periods. The Rasoumoffsky Quartet, written when his powers were in their zenith, is full of beauties from beginning to end. The romantic and melancholy *andante* in A minor, the minuet so flowing and melodious, and the final *fugato*, so fiery and impetuous, keep the listener's mind in a constant state of excitement. The other quartet is an equally fine specimen of his early manner, when he copied Mozart in form and construction, preserving the simplicity and symmetry of his model, in conjunction with his own original inspiration. The execution of these great works was most excellent. We have no finer quartet player than Sainton; were he coming among us as a wandering star only now and then, he would be regarded as a star of the first magnitude. His three coadjutors, M. Louis Ries, Mr. Webb, and M. Paque, are masterly performers; and their clearness, spirit, precision, and perfect unity had an effect not only satisfactory but delightful. But the great features of the concert were the piano performances of Miss Arabella Goddard. Wherever this lady appears, such is always the case. Of all our renowned instrumental performers she is certainly the especial favourite of the public. Her mere name, whenever it is announced, draws a crowd, and her appearance in the orchestra at once inspires the audience with enthusiasm. They listen with breathless expectation, for they are sure that they will not be disappointed. Miss Goddard, to use a phrase of the day, may be said to have her own peculiar 'mission.' She is the interpreter of Beethoven. She conquers the great master's greatest difficulties, dispels the clouds which hang over his wonderful conceptions, clears up his intricacies, teaches the general public to understand what even the educated amateur has hitherto deemed unintelligible, and evolves power and beauty out of seeming confusion. The 'Sonata Appassionata,' which she performed last night, is not one of the last and most obscure of the master's works. Nevertheless it is full of profound thoughts which are lost unless the fullest expression is given to them; and we felt, as we listened, that we were receiving new lights, and enjoying beauties which we had never clearly felt before. The pleasure derived from her second performance—the sonata for the piano and violin—was of another kind. Here all was simplicity and clearness; and the enjoyment lay in the exquisite grace and delicacy which the two performers threw into every passage, every phrase of the music. The singers were Miss Banks and Mr. Weiss. The former gave a canzonet of Dussek's—one of those pretty things which have been revived at the Monday Popular Concerts—and Henry Smart's new and beautiful song 'Dawn, gentle flower.' The latter sang Macfarren's air from *Don Quixote*, 'When Bacchus invented the bowl,' and 'The Wanderer' of Schubert, the last of which was encored."—*Daily News*, Feb. 4th.

ROYAL ENGLISH OPERA.

Mr. Benedict's new opera, *The Lily of Killarney*, has now been given six times, and abundant opportunity has been afforded of judging it upon its merits. The reception of a new opera on the first night of performance constitutes no basis on which to form a correct judgment. Friends muster in crowds anxious to applaud; good nature is rampant for the occasion; and at no other time is forbearance so strongly manifested. A week makes all the difference. Six consecutive nights bring the audience to their senses, and criticism takes the place of eulogy. We cannot say we have heard the *Lily of Killarney* six times, but we have heard it three, and were more pleased with it the second night than the first, and more the third night than the second. From these three impressions, and moreover a careful perusal of the score, we have no hesitation in pronouncing Mr. Benedict's new opera a veritable masterpiece, and the work alike of a profound artist and an original thinker. If the composer has been occasionally restrained in his aspirations by the somewhat conflicting elements of the story, and the special character and *colour locale* of lowly Irish life, he has in many instances triumphed over all obstacles, and literally competed with the old Irish composers themselves in the sweetness, wildness, and plaintiveness of their melodies. In the two ballads of Eily, "In my own mountain valley," and "I'm alone," Hardress Cregan's ballad "Eily Mavourneen," and Myles's "Lament," in the first act, Mr. Benedict has caught the very spirit of Irish melody. But the music is all beautiful. Our columns, this week, are so full, that we have only space to record the increasing success of the opera, and the deep impression it has made on musical London. Next week we shall give a lengthened review of the music.

ROYAL ENGLISH OPERA.

At present we can do little more than chronicle the brilliant reception accorded on Monday night to Mr. Benedict's long-expected opera, *The Lily of Killarney*, and append a brief sketch of the manner in which Mr. Boucicault's unprecedentedly popular drama has been recast in the shape of a musical "libretto." It would seem that we are never to hear the last of the *Colleen Bawn*; and certainly the music with which its skilfully drawn characters and romantic incidents have inspired Mr. Benedict is a new and legitimate element of attraction, much more likely to endow it with fresh vitality than to hasten its demise, even supposing such a catastrophe impending, which few playgoers will assert to be the case.

The first act of the opera begins with a scene not found in the original drama. A large party is assembled in the hall of Tore Cregan, to celebrate the approaching marriage of Hardress Cregan with Anne Chute, the introduction mainly consisting of a jovial chorus (interspersed with recitatives and solos), in which the health of the bridegroom is proposed, and the latter responds with a song. The guests shortly disperse to witness a steeple-chase by moonlight between two of their number who, in the course of the introduction, have nearly quarrelled about the respective merits of their horses. Mrs. Cregan, now left alone, is visited by Corrigan, who informs her (in dialogue) of the attachment of her son Hardress, to an unknown beauty residing on the opposite side of the lake. During their conversation Danny Mann is heard behind the scenes, singing a song—"The moon has raised her lamp;" upon which

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they conceal themselves, in order to watch proceedings. The song being intended as a signal by Danny, the second verse is taken up by Hardress, who enters the room and, by means of a lighted candle, makes signals to Eily across the lake. The situation gives rise to a concerted piece—sung, on the one hand, by Hardress and Danny, prior to their departure in the boat,—and on the other by Mrs. Cregan and Corrigan, who have observed all that has taken place. In the next scene the original drama is closely followed. Corrigan, meeting with Myles-na-Coppaleen, extracts from him (in a short dialogue) the secret respecting Eily O'Connor; and Myles, when left to himself, indulges in a characteristically quaint and half-comic ditty ("It's a charming girl I love"), a revelation of his hopeless passion for the Colleen Bawn. Next follows the well known scene of the "Cottage interior." Here Eily expresses her love for Hardress, through a plaintive romance ("In my wild mountain valley"), and takes part in the "Cruiskeen Lawn," which is given in orthodox fashion by Myles, Father Tom, Sheelah, and herself—the original words, as well as the original melody, being retained. A brief concerted piece takes the revellers off the stage just as a snatch from Hardress's song, already mentioned, announces his approach. The no longer ardent lover has come to demand Eily's marriage certificate; and this prepares the finale, in which Hardress, Eily, Myles, and Father Tom are engaged, and which terminates with a concerted piece for the four characters, where the priest compels the kneeling girl to swear that she will never part with the certificate but with life. The first scene of the second act takes place in the hunting grounds of Tore Cregan. A chorus is vociferated by a party of huntsmen, who are presently joined by Anne Chute—now seen for the first time. When alone with Hardress, Anne reproaches him for his coldness in an air, ultimately resolving itself into a duet, in which Hardress earnestly vindicates his constancy. The next piece is a trio for Mrs. Cregan, Hardress, and Corrigan, the son indignantly opposing the upstart lawyer's addresses to his mother, while the lawyer exults in the equivocal position of his adversary, of the secret of which he is possessed. The situation in which Danny Mann obtains the glove from Mrs. Cregan is elaborately worked out—first in a duet, and afterwards in a grand "scena" for Danny, who gives alternate expression to his determination and his remorse, to compassion for his intended victim and unscrupulous devotion to his master. A new scene is here introduced, in which Eily sings a song, "I'm alone, I'm alone," indicative of her forlorn condition, and receives a visit from Myles, who, in the course of a duet, warns her against Danny Mann. The finale of the second act is devoted to the business of the water-cave, in which the Adelphi precedent is exactly followed, while a chorus is supplied by a party of Killarney boatmen, who, in the far distance, chaunt the praises of the mythic King O'Donoghue. The third act, which is much shorter than either of the preceding, opens in front of Myles's cottage. Myles sings a serenade to the concealed Eily, and the consignment of the Colleen Bawn to the care of Father Tom forms the subject of a trio. The scene changing to the interior of Castle Chute, where the guests are assembled to witness the union of Anne and Hardress, a bridal chorus is introduced; but the bridegroom soon enters alone in melancholy mood, and in a song ("Eily Mavourneen") gives utterance to his grief and unabated love for the lost "Colleen." The entrance of Corrigan with the soldiers, followed by the arrest of Hardress for murder, is the subject of a somewhat complicated concerted piece; after which the appearance of Myles, accompanied by Eily herself, restoring the general happiness, is expressed in a short finale, including (as a matter of course) a brilliant vocal display for the heroine.

From the foregoing it will be seen that the "scenario" has been effectively laid out for the composer and with as few important deviations as possible from the original, inasmuch as, though the words of the songs, duets, and concerted pieces are from another hand, the construction of the drama and the whole of the dialogue are Mr. Boucicault's own. Of Mr. Benedict's music we must be content to say that it is not only dramatic and beautiful throughout, but invariably and in an eminent degree the work of a master—worthy, indeed, of a pupil who when under the guidance of Weber was, although so young, regarded by the author of *Der Freischütz* (as his published correspondence has shown) as much in the light of a friend as of a disciple. That it is also instinct with the more popular elements of attraction was plainly demonstrated on Monday night by the enthusiasm of the audience, which was carried to such a height that no fewer than eight pieces were encored, six of which were repeated to the satisfaction of all present. These last were the overture, the serenade and duet for Danny Mann and Hardress ("*The moon has raised her lamp above*"); Myles-na-Coppaleen's ballad "It's a charming girl I love;" the "Cruiskeen Lawn" (quartet for Eily, Myles, Sheelah, and Father Tom); Eily's song, "I'm alone, I'm alone;" and Hardress's ballad "Eily Mavourneen." The two pieces encored, but not repeated (thanks to the well-timed discretion of Miss Louisa Pyne and Mr. Santley), were Eily's romance, "In my wild mountain valley," and the slow movement of Danny Mann's scena ("The Colleen Bawn, the Colleen Bawn"), which, nevertheless, would have been heard again with at least as much pleasure as any of those that were actually given twice. The performance was generally too excellent to be dismissed in a sentence. The principal singers—Miss Louisa Pyne (Eily), Miss Susan Pyne (Mrs. Cregan), Miss M'Lean (Anne Chute), Mr. Harrison (Myles), Mr. Haigh (Hardress), and Mr. Santley (Danny Mann), all did their very best. They were supported with commendable zeal by Messrs. Dussek (Corrigan), Patey (Father Tom), and Lyall (O'Moore), every one, even to the representatives of comparatively insignificant characters like Hyland and Sheelah (Mr. Wallworth and Miss Topham), being "word and note" perfect. The chorus was all that could be wished, the band irreproachable, and Mr. Alfred Mellon, the conductor—as usual on these important occasions—vigilant, active, and intelligent. No pains have been spared in the mise en scène, which, both as regards scenery and costumes, is appropriate and beautiful. In short, *The Lily of Killarney* fairly earned the unequivocal success it obtained. That the principal singers should be repeatedly summoned forward was a matter of course; and that the same compliment should be paid to Mr. Benedict at the end of the first and last acts, and to Mr. Alfred Mellon at the conclusion, was no more than just. Seldom, however, has a well-marked tribute been rendered with more genuine heartiness by a theatrical audience. The house was crowded to the ceiling.—*Times.*

Provincial

The Liverpool Philharmonic Concert of Tuesday (the 11th inst.) seems to have been a brilliant affair. We extract the following from a very long report which appeared in the *Liverpool Daily Post* of Wednesday morning:—

"The only vocalist was Mdlle. Titiens, always a favourite from the fine quality of her voice and her splendid style. She sang most charmingly an air from *Le Nozze di Figaro*, Arditi's valse, 'La Stella' (encored), amid enthusiastic applause, 'Volta la terra,' from *Un Ballo in Maschera* (in which once or twice we thought her hardly well in tune with the orchestra) and Beethoven's charmingly fresh and beautiful song 'Gesang aus der Ferne,' which she gave with exquisite taste and a thorough appreciation of the author.

"The instrumentalist of the evening was Arabella Goddard, indisputably our queen of pianists. Whether we look to the varied character of the music performed, the equality of excellence shown in interpreting each style, or the executive dexterity and thorough command over her instrument which she displayed, we must admit her performance to have been of the very highest order. Her rendering of Mozart's glorious Concerto in C major was a perfect treat, and proved her to be every way an artist of the most refined taste. Her sympathetic touch in cantabile passages, her facility of execution in the difficulties which met her in every page, were alike entitled to the highest praise. Liszt's elegant fantasia on the grand quartet from *Rigoletto* was most admirable in her hands, and the way she sustained the melody was in every way artistic. In the second part she played Benedict's *fantasia* on Irish airs, entitled 'Erin,' which being encored, she introduced 'The last rose of summer,' creating quite a furor.

"The chorus gave several madrigals with their wonted ability, and a chorus by *Bishop*, 'Loud let the Moorish tambour sound.' This was redemanded and repeated.

"The overtures included Weber's *Ruler of the Spirits* and Mendelssohn's *Ruy Blas*—both well played. The accompaniments to Mozart's concerto and the march from *Athalie* were capitally given, and the fragment from Beethoven's symphony in A was equally well played, the audience, to their credit be it said, not availing themselves of the obliging arrangement of the committee which gave them the opportunity of being 'played out' by such a masterpiece. The hall was well filled, and the applause testified to the truth of our remarks, that two really good performers are worth any amount of 'padding.' Had the symphony in A been given in its entirety the whole concert would have been richly entitled to the best praise we could bestow." J. B. C.

The remainder of the article is taken up by a severe rebuke administered to the committee of the Philharmonic Society for giving a fragment instead of the whole of a symphony. We may possibly find room for this in our next.

At the 17th (last but three) of Mr. Charles Hallé's Concerts in Free Trade Hall, Manchester, Beethoven's Pastoral Symphony

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was performed for the second time "by desire." Add to this the *andante* with variations from Haydn's Symphony in E flat (Letter T), with the overtures to *La Chasse du jeune Henri* (Méhul—first time), *Tannhäuser* and *La Gazza Ladra*, and the rich orchestral treat may be well imagined. Then Mr Hallé played with more (as might have been expected) the delicious *Serenade* and *Allegro Giojoso* of Mendelssohn for piano and orchestra, besides giving solos of Stephen Heller (who, by the way, is on a visit to Mr Hallé, and was present at this concert), and Chopin. There was also a solo for the oboe, composed and performed by M. Lavigne. The singer was Mad. Guerrabella, who sang the *Cavatina* from *Ernani*, the *Polacca* from *I Puritani*, the *Cavatina* from *Beatrice di Tenda* and "Kathleen Mavourneen." The *Guardian* says of this lady:—

"Mad. Guerrabella more than confirmed the favourable impression she made on her first appearance. Both the cavatinas, but especially that of Bellini, displayed artistic qualities of the first order. The Polacca was brilliantly hit off, and the ballad was sung with so much refined pathos that the audience would gladly have had it repeated."

A LETTER FROM MUNSTER (*Jan. 21, 1860*).—"All last week the musical circles of this city were in a state of joyful excitement. Whenever the lovers of music met, they greeted each other with the exclamation 'He has consented; he will come!' Their whole conversation turned upon this simple and yet so significant theme. Who then was the person expected with such great satisfaction? Who could it be but Joachim, who, at the request of Herr J. O. Grimm, our musical-director, a friend of his, consented, in the most kindly manner, to conjure up for us, in the midst of cold winter, a real spring evening, graced by the song of the lark and the plaintive note of the nightingale? He arrived yesterday, but not alone. He brought with him for his work of enchantment, Herr Johannes Brahms, the pianist, from Hamburg, who happened to be staying in Hanover. The concert, or rather the festival, took place in Gebhardt's Rooms, which were crowded by inhabitants of the town, as well as by visitors, who had come from Hamm, Soest, and Dortmund, for the purpose of hearing the celebrated artists. Never before perhaps had such a numerous and brilliant company been assembled in the same rooms. After Cherubini's overture to *Anacreon*, performed by way of introduction, under the direction of Herr Grimm, and well received, Herren Joachim and Brahms played Beethoven's Sonata for violin and pianoforte, Op. 47. Herr Brahms then gave Schumann's Pianoforte-Concerto in A minor, and Herr Joachim, Beethoven's Concerto for the Violin. In breathless silence did every one present listen to the wonderful and magnificent play in which German art celebrated one of its greatest triumphs. Tumultuous applause after every movement announced the overpowering impression produced upon the audience, until, at the conclusion of Beethoven's Violin-Concerto, an enthusiastic call burst forth amidst the braying of trumpets and the rolling of kettle-drums, and appeared as though it would never end.

"When Joachim plays, we forget composition, artist and instrument, to enjoy pure music with a total unconsciousness of the material means by which it is produced. Just as the fountain bubbles up, from springs which are out of sight, Joachim's strains proceed from his inward soul and awaken the poetry of those dark feelings, which sleep so wonderfully in the heart. His manual dexterity is so great that we forget, while listening to him, that what he plays is difficult. In the Concerto, he introduced a cadence, which, with its double thirds in the counter-movement, made us think the performer must possess a pair of hands more than ordinary mortals. Yet his playing did not, in the slightest degree, produce the impression that he wished to show off his own skill; far from it, the cadence is conceived in the most noble style, and blends with Beethoven's work into one whole, as though it had been written by the master himself.

"In the person of Herr Johannes Brahms, we made the acquaintance of an admirable pianist, who displayed great mastery both in his playing together with Herr Joachim, and in his execution of Schumann's Concerto by himself. There is one thing in which he particularly excels, and that is in imparting to his tone great and wonderfully beautiful variety of character, just as though he were playing upon different manuals. His execution reminded us strongly of that of Herr Franck, Musical Director in Zürich." F.

[The foregoing enthusiastic epistle, evidently the production of an occasional correspondent to the *Niederrheinische Musik Zeitung* (Herr Franck of Zürich owes him a wax candle).—ED.]

OLMUTZ.—Meyerbeer's *Dinorah*, so long and so anxiously expected, has, at length, been produced—it is almost superfluous to add, with complete success.

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In this new edition the author has made various important additions to the work, especially to the Exercises. Formerly they were confined to soprano or tenor voices; exercises for the one being also suitable for the other. But, for the contralto, or the barytone, provision was not made. This desideratum is now supplied, partly by means of entirely new exercises, partly by giving the old exercises likewise in transposed keys, and partly by adapting the soprano exercises also to the contralto or barytone, by the insertion of alternative passages in small notes. By these means the utility of the work is very greatly increased.

We have said that the remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; and this we will show by quoting unconnectedly a few passages which cannot fail to strike every reader.

"Voices are too often ruined by giving pupils difficult songs, in order to gratify their vanity or that of their friends, before they have acquired the power of sustaining the voice throughout its natural extent, with a firm and clear intonation. When it is recollected that it has taken years of application and study to enable professional singers to execute properly the songs we are accustomed to hear attempted by almost every young lady who is requested to sing in a drawing-room, the absurdity of the preceding system becomes self-evident.

"I strenuously advise all who wish to sing not to defer the commencement of this study, as is generally the case, till the pupil arrives at the age of 17 or 18, by which time young ladies ought to be good singers, but to commence early, at about 13 or 14 years of age, and relinquishing the gratification of singing a number of songs for the amusement of their friends (this word may be taken in more senses than one), to devote sufficient time to what may be termed the drudgery of singing, so as to enable them to acquire the power of sustaining the voice, easily to themselves and agreeably to the ear.

"Many young ladies now-a-days speak habitually in a feigned voice. Here lies the greatest difficulty in teaching or practising singing; for should neither the pupil nor master know the real tone of the voice, the more earnestly they work together the sooner the voice deteriorates. In my experience I have found this difficulty most easily overcome by making the pupil read any sentence in a deep tone, as though in earnest conversation, beginning two or three notes below what they consider their lowest notes; but, as the lower and richer tones of the voice are generally objectionable to young singers, all of whom are ambitious to sing high, it requires much firmness and some courage on the part of the master to get the pupil to submit to this exercise. I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.

"In conclusion I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately; therefore it is of the utmost importance that the pupil should come to the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of willing submission to the teacher's corrections, however minute, and however unimportant they may appear; for it is simply by the constant correction of little nothings that beauty of intonation and elegance of singing are obtained."—*Daily News.*

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"Last week we mentioned the successful production of this operetta at Drury Lane and spoke with just commendation of Mr. Glover's music. The most favourite pieces have been published, and are now before us. Their perusal strengthens the agreeable impression we received from their performance on the stage. 'The love you've slighted still is true,' sung by Mlle. Baur in the character of the heroine, is a very pathetic song; we have seldom found so much melody and expression conveyed by a few simple notes; and, simple as these notes are, they derive novelty and interest from the very happy modulations in the second part of the air. 'Love is a gentle thing' is a lighter and more lively strain, but of the same simple and natural character—a character which pervades all Mr. Glover's music, and gives it a peculiar charm seldom possessed by the most elaborate productions of the art. It is a charm, indeed, which is the effect of consummate art. It is a mistake to suppose that it is easy to write simple music. 'Ah!' said Carissimi, the most melodious of the old Italian masters—'Ah, questo facile, quanto è difficile!' In this difficult faculty Mr. Glover is not excelled by any melodist of the day. 'A young and artless maiden' is a romance for the tenor voice, full of tenderness and passion. In the concert-room or private circle this little romance will always be charming. 'The monks were jolly boys' is a good comic song, which Formes sings with considerable humour. There is something amusing in the mock solemnity of some of the passages, and several of the progressions of harmony have an antique quaintness which is pleasant. These songs are worthy of the author of *Ruy Blas*, one of the best works of the modern English school."—*The Press.*

"Mr. Glover's operetta is a decided, and, what is better, a legitimate 'hit.' The songs before us have already attained a well merited popularity. 'The monks were jolly boys' is as racy as the best of the old English ditties, harmonised with equal quaintness and skill, and thoroughly well suited to the voice of Herr Formes. 'The love you've slighted still is true' (for Mlle. Jenny Baur) has a melody of charming freshness. Not less a model ballad in its way is 'A young and artless maiden' (for Herr Reichardt), which sets out with an elegantly melodious phrase. Perhaps more to our liking, however, than any of the foregoing, excellent and genuine as they are, is 'Love is a gentle thing' (for Miss Emma Heywood), which enters the more refined regions of the ballad-school, and attains an expression as true as it is graceful. The opening holds out a promise which the sequel entirely fulfils. We shall look with real interest for the remaining pieces of *Once too Often.*—*Musical World.*

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MISS ELEANOR WARD will play "QUI VIVE," Grand Galop de Concert (composed expressly for her by Wm. [illegible]), [illegible] on Wednesday, the 26th instant, at the Concert to be given [illegible] in aid of the SUFFERERS from the dreadful accident at the HARTLEY COLLIERY.

MISS ELEANOR WARD will play at the Grand Concert at the Manor Rooms, Hackney, in aid of the SUFFERERS from the late dreadful accident, on Friday, the 28th instant.

MR. LEWIS will sing BRINLEY RICHARDS' Popular Song, "THE HARP OF WALES," at the Free-Trade Hall, Manchester, on Saturday next, March 1st.

MR. LAMBERT will sing at the London Institution, Finsbury, Monday, February 24th, [illegible] February 26th [illegible] General Wilbraham, [illegible] W. Carter), and "Dettingen Te Deum," Locke's Macbeth Music and Mendelssohn's [illegible] at Chelsea, February 27th, and at Camberwell, March 1st. 15 Adelaide Square, Windsor.

ST. JAMES'S HALL.—MISS MARTIN has the honour to announce her Grand Evening Concert on Tuesday, March 4th, at Eight o'clock.

Vocalists: Miss [illegible], Miss MARTIN, [illegible], Mr. WILBYE COOPER, Mr. [illegible].

Instrumentalists: Pianoforte, Miss FANNY [illegible]; Flute, Mr. [illegible]; Violin, Mr. W. WATSON; Violoncello, M. [illegible].

Conductors: Mr. [illegible] and Mr. [illegible].

Sofa Stalls, 5s.; Balcony, 3s.; Area, 1s.

Tickets at Austin's Ticket Office, 28, Piccadilly; Ashdown, Hopwood & Crewe, [illegible] Regent Street; Keith, Prowse & Co., 48 Cheapside; [illegible], St. Paul's Churchyard; and of the Manager, [illegible] Street, W.C.

THE MUSICAL SOCIETY OF LONDON.

FOURTH SEASON, 1862.—THE FIRST TRIAL of NEW CHAMBER COMPOSITIONS will be held at the Marylebone Institution, [illegible] Street, Portman Square, on Wednesday Evening next, February 26th, at 8 o'clock precisely.

Members are admitted on presentation of their Tickets for 1862. Tickets not transferable.

N.B.—Evening Dress not necessary.

CHARLES SALAMAN, Hon. Sec.,
36 Baker Street, Portman Square.

St. James's Hall, W.

THE MUSICAL SOCIETY OF LONDON.

FOURTH SEASON, 1862.—The Members are hereby informed that the CHORAL PRACTICES will be resumed at the Marylebone Institution, [illegible] Street, Portman Square, on Tuesday Evening, March 4th, at 8 o'clock precisely, and that they will be continued on the following Tuesday Evenings, viz.:—March 11th, 18th, and 25th; April 1st, 8th, 15th, 22nd; [illegible]

Members will be required to produce their Tickets for 1862.

N.B.—Tickets not transferable. Choral Director: Mr. HENRY SMART.

CHARLES SALAMAN, Hon. Sec.,
36 Baker Street, Portman Square.

St. James's Hall, W.

M. SAINTON begs to announce that his **ANNUAL SOIRÉES**, for the performance of CLASSICAL CHAMBER MUSIC at [illegible] residence, 5 Upper Wimpole Street, on the following dates, at half past eight o'clock: Tuesdays, March [illegible], April 1 and Wednesday April 23.

Executants: [illegible] Pollitzer, Doyle, Webb, Paque and Piatti. A pianist of eminence will appear on each occasion.

Subscription for the Series, one guinea and a half; for a single soirée, half a guinea, to be had of M. Sainton at his residence, and of the principal Musicsellers.

MADAME SAINTON DOLBY begs to announce that her MEETINGS for [illegible] CONCERTED MUSIC (for Ladies only), will be held on every Monday and Thursday throughout the season.

Particulars can be obtained at Mad. Sainton-Dolby's residence, where the meetings take place, 5 Upper Wimpole Street.

MLLE. GEORGI will sing at the Grand Concert to be given on Wednesday Evening, the [illegible] instant, in St. James's Hall, for the Benefit of the BEREAVED WIDOWS AND CHILDREN of those who were killed by the dreadful accident at the HARTLEY COLLIERY.

MANCHESTER.—Mr. BRINLEY RICHARDS has been engaged by the Cambrian Society to play his WELSH FANTASIAS at their Festival, on St. David's Day. These publications may be had of [illegible] Cocks & Co., Publishers of the "Recollections of Wales" for the Pianoforte, in 12 Nos. 3s. each, or in one volume, bound, 21s.—New Burlington Street.

MESSRS. KLINDWORTH, H. BLAGROVE, DEICHMANN, A. BLAGROVE, and DAUBERT'S CONCERTS of CHAMBER MUSIC (Second Season) at the Hanover Square Rooms, on Tuesday Evenings, March 11 and 25, and April 8.

Programme of the first Concert: Trios by Volkmann and [illegible], Beethoven's Trio for Violin, Viola and Violoncello in C and Sonata (Piano). Vocalist: Miss Banks.

Subscription Tickets, 1l. 1s.; Single Tickets, 10s. 6d.; Family Tickets to admit three to one Concert, One Guinea, to be obtained at the principal Music Warehouses, and of the Concert-givers.

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For further particulars apply to Joseph [illegible], Secretary, 10 Sweeting Street, Liverpool.

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RIVIÈRE'S OCTOROON QUADRILLES, played nightly at the Theatre Royal, Adelphi, under the direction of the Composer. This is the only set on the airs of Louisiana, introduced by Mr. Dion Boucicault in the Drama. Price 4s.
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MUSIC IN BERLIN

(*From our own Correspondent.*)

THERE has been little novelty at the Royal Opera House lately, the attractions having consisted of *Nurmahal*, *La Fille du Régiment* and the *Lac des Fées*. In the last-named Mad. Harriers-Wippern sustains the part of the fairy Zelia, and makes more of it, both vocally and dramatically, than any of her predecessors whom I have seen undertake it here.

Leaving the stage awhile for the concert-room, I have to chronicle the third Soirée for Chamber Music, given by Herren Zimmermann and Stahlknecht, a very agreeable entertainment, with regard to the pieces selected as well as to the manner in which they were executed. Among the old favourites were Schubert's Pianoforte Trio, Op. 100, and Beethoven's Quartet in F major. In the way of novelty there was a Quartet by Herr Stahlknecht, of which I am inclined to think favourably. Herr Becker, who is well known as a violinist in Paris, and, if I mistake not, in London*, has produced a favourable impression of his talent on the occasion of his first appearance here when he played some Paganinian variations, and Mendelssohn's Violin concerto. In the former he astonished the general public; in the latter he proved his right to be considered a musician fit to interpret the works of the giants of art. The programme of the fourth Sinfonie-concert, by the Royal Chapel, comprised Beethoven's Overture to *King Stephen*, Mozart's Symphony in G minor, the "Reigen seeliger Geister," from Gluck's *Orpheus*, Cherubini's Overture to *Anacreon*, and Beethoven's Symphony in C major—a goodly array as I am prepared to admit against all comers, although, it is true, the first named overture was a *pièce de circonstance*, and is one of the least vigorous compositions that ever came from the pen of the mighty master. Gluck's contribution delighted the audience so much that they insisted on its repetition, yet, to my mind, the effect would have been greater still, had the well-known "Dance of Furies," from the same opera, been played first, as on former occasions. Cherubini's overture to *Anacreon*—one of the show pieces, by the bye, of the Royal Chapel—fully maintained its old popularity. That both symphonies were performed in a manner worthy of this celebrated band, it is perhaps, superfluous to add. That of Beethoven's I never heard more beautifully rendered. At the third concert of the Sing-academie the attraction was Blumner's oratorio of *Abraham*, first performed by the Society in March 1860. The choruses were given with great precision, and materially enhanced the effect of the solos, in which, on the present occasion, Herr Krause, of the Royal Opera House, took part.

A large number of invitations was issued for the last Court Concert, in the White Hall of the Royal Palace, M. Meyerbeer, Royal Musical Director-general, acting as conductor. The first piece in the programme was Beethoven's overture to *Coriolanus*; then followed the "Waltz-song," from M. Gounod's *Faust*, sung by Mlle. Lucca, and the "Inflammatus," from Rossini's *Stabat Mater*, by Mad. Köster. The first part was brought to a conclusion by the "Miserere" from *Il Trovatore*. The second part began with the introductory music and bridal chorus from *Lohengrin*. Next came M. Gounod's "Ave Maria," sung by Mad. Köster with violin accompaniment by Herr Becker; and finally M. Meyerbeer's imposing "Coronation March," performed by two orchestras, the effect of which was exceedingly grand.

Mozart's birthday, the 27th January, was allowed to pass over without any particular demonstration on the part of amateurs and professors here. About the only exception was the performance of the overture to *Die Zauberflöte* and the Symphony in C with Fugue (*Jupiter*), at the fifth Soirée for classical orchestral music, given by Herr Liebig.

Herr Hans von Bülow has returned from the Netherlands, where, according to report, he was very successful; but then Herr von Bülow is pianist to the king, and the good Netherlanders, like the Germans, have great respect for any one who is "*Königlicher*" this, or "*Hof*" that. The gentle musician's *cheval de bataille* appears to have been Liszt's Transcription of the waltz from M. Gounod's *Faust* which he played at almost every concert. He is loud in praise of the orchestras in Holland.

The Italian performances at the Royal Opera House were brought to a close a few days since. A season of three months in Berlin may be taken as a fair test of the capabilities of the company; the mere fact that the original term agreed on, namely two months, was extended to three is a convincing proof of their excellence. Yet an attentive observer could easily perceive the difference between this year and the preceding ones. There was no such lively interest as in the previous season, and scarcely any enthusiasm, while, when there was any manifestation of the latter feeling, it was confined to a few individuals. Whence arose this coolness? Whence sprang this sudden want of sympathy? Were not the greatest female artists in the world assembled here? Was not the favourite of four winters with the Berlin public, namely, Zelia Trebelli, again engaged? Were not the Sisters Marchisio, and Adelina Patti, who was preceded by so brilliant a reputation, worthy of the most lively interest? We must seek for the reasons of public apathy in some other circumstance. Many will assert that the want of a good tenor was the principal cause. Without absolutely denying the truth of this assertion, I believe it cannot be logically maintained. I must, therefore, seek some other reason. For two years, the public had given itself up to the intoxicating excitement of Italian music, raving about *La Traviata*; in raptures with *Rigoletto*; worshipping *Il Trovatore*. I mean, of course, only the great mass of the public, for competent judges were invariably calm and moderate. Without wishing to dispute the excellences of the above operas, to which some few others might be added, I say that, for German tastes, they do not in the long run possess sufficient attraction to create a lasting enthusiasm. Accomplished singers appeared and charmed the public and, in the general enthusiasm, even persons of less talent were accounted great. Such was the position of Italian opera in past years, a state which justified Eugenio Merelli, who could call the greatest artistic celebrities his own, in looking forward full of hope to the season just over. But circumstances had changed. The result of two years' rapture was a marked reaction; and now ensued a want of interest, bordering upon apathy. Much has been said and written for and against Italian Opera in Berlin. Some thought it uncalled for, while others regarded it as a necessity in "the metropolis of art."* Without adopting either of these views, I confine myself to facts, and, from the experience gained, believe I am justified in saying that a mediocre Italian company dares no longer show itself here, and that even a combination of first-rate artists such as we had last season would find it difficult to maintain a position for any lengthened period. A retrospective glance at the events of the now defunct season, will prove that the impresario Merelli has deserved the thanks of the public, though much is due, on the other hand, to the Intendant-general, who, at a large sacrifice, provided a body of singers, such as few Italian theatres in Europe could show. Italian Opera has become a matter of fashion; the members of the Parisian *beau monde* meet each other at the Théâtre Italien, while the rendezvous of the London aristocracy is Covent Garden Theatre. But apart from this national and fashionable view of the case, which, at Berlin, may, perhaps, be placed in the background, an annual and not immoderately extended series of Italian performances possesses attraction for amateurs and professional men; and when artists of first-rate talent are engaged it is of undoubted value. If, therefore, Herr von Hülsen made a sacrifice for the sake of art, he ought not to be blamed, but, on the contrary, is entitled to gratitude. By introducing singers of the first class, his object was to give the establishment entrusted to his care its proper rank.

The season began with the Sisters Marchisio, who alone sufficed to keep alive public interest for months. Then there was Mlle. Trebelli, who showered out, in a single breath, an entire cornucopia of fioriture and *solfeggi*, enchanting with the boldness of her style and conquering with the clear bell-like tones of her voice. Mlles. [illegible] and Brunetti (to proceed) were also valuable acquisitions, and, last not least, Adelina Patti, the girlish vocalist, who speedily transported her English triumphs here, and, by a rich combination of artistic excellences, brought the season to a brilliant conclusion. Six such ladies in one company is almost unexampled, and shows clearly the object of the management of the Royal Theatre to have been the gratification of the public. If we cannot think as favourably of the gentlemen, the reason is that even in Italy there are not many really great men-singers, and that we must be content with such as can with least discredit fill their place. Signori Zucchi, Agnesi and Squarcia, were very good, and if the tenors Pancani, Montanaro and Tiberini, were less commendable, a double obligation is due to Herr Theodor Formes, for having, with such readiness come to the rescue of the Italian repertory and enabling *Lucia* and *Il Trovatore* to be played towards the close of the season.

Sig. Orsini conducted the performances in a manner which showed him thoroughly acquainted with the repertory, the style in which he got up *Un Ballo in Maschera* especially demonstrating his musical ability.—The Italians have left Berlin, but, it is hoped, only to return next winter and delight us with more that is beautiful and new.

VALE.

* * *

HAMBURG.—The members of the orchestra and chorus at the Stadt theatre lately serenaded Herr Neswadba for the great pains he took in getting up M. Gounod's *Faust*.

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* Monday Popular Concerts, to wit.—ED.

* What will Paris say to this?—ED.

THE MENTAL HISTORY OF POETRY.*

By Joseph Goddard.

"To search through all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law."

Tennyson.

Now, in those art-circumstances incident to the times we have alluded to, before those external conditions essential for the formation of Painting and Music existed, before science had dawned, before the simple and precious ore of Music was separated from the miscellaneous and earthy materials surrounding it, when it was scarcely seen to exist, before it was gathered even into the vaguest system, whilst it had not conformed a rudiment of its science, or assumed a feature in art; and when Painting was seldom seen, ere any of the sciences and preliminary studies which precede it were begun to be cultivated—the first and the only general medium of demonstration which man possessed was—language. Consequently in language that high and comprehensive internal flow of admiration, that abstract rapture of emotion resulting from a keen moral susceptibility, a bright and broad imaginative expanse, a full mental endowment, acting upon all the grandeur, beauty, wisdom and worth of the external world,—sought expression. On language this inherent spirituality in man, this eternal sunshine of the mind, poured its lustre and kindled it into song.

From the circumstances we have considered, it would appear that Poetry at the period in question, existed to a great extent *of necessity*—that is, in the absence of Painting and Music to divert the stream of æsthetic expression. It may be observed however that it is not here intended to imply that at this period there would be no strong predisposition in some minds to adopt other art-expression than that of Poetry; but that, however favourably many natures may have then been inwardly endowed for demonstrating the arts of Music or Painting, this primary endowment, from want of the necessary shaping by cultivation, and the essential guide and inspiration of previous example, besides the minor artificial requisites which the illustration of these arts involve, and which can only exist in a rather highly civilised age,—from the absence of these outward conditions, the most favourably endowed tendencies in the direction of the above arts could scarcely have accomplished any noticeable result, or conducted the mind of their possessor to any adequate expression of his ideas,—and that these circumstances would tend to drive the mind for expression into the *freer* and more attainable medium of Poetry.

The reader is now in possession of the circumstances whence we derived the conclusion essayed in page 101, that Poetry was the primeval art—the commencing link in that grand and golden chain of the fine arts which encircles and adorns life—the first shining herald from the human mind of their bright existence and future reign.

Having now separated the art of Poetry, with regard to its physical constitution, from that of the sister arts, Painting and Music, showing that the material of its effect is of a compound and negative character, whilst that of the other arts is pure and of positive influence; at the same time having shown, on the other hand, that Poetry, in its effect, is intimately connected with these arts, inasmuch as it absorbs much of the æsthetic instinct, whose pure tendency is in their direction. Having observed that Poetry is the *primeval* art, that it shines in the dawn of *all* art, carrying at this period the whole burthen of that wide expression — bearing in its channel the main stream of that full spring tide of admiration which, inspired by nature, is ever flowing through the mind and from the heart of man, and shining on the record of the world as the one tribute of intelligent nature to that invisible spring of beauty, "the unseen God," or the part of *all nature*; the moral stream of art thinking to the heavens, though within, carrying the images of earth, and bringing down upon the earth the high glories—and mingling its images with the deep and bright infinity—of the skies. Having observed the circumstances which caused such an influence to assume the form of Poetry, and Poetry alone, we shall proceed to consider the immediate process of the formation of Poetry more in detail, and thus enter upon that portion of our inquiry, anticipated in page 87, respecting the separate and foreign art-influence which invests it. And whether we consider this separate influence with reference to former times, or all times, the principles which regulate it are the same in all circumstances; it is simply the presence in Poetry of instincts tending and belonging to the other arts, as to Music or Painting, but which, through absence of appropriately specific demonstrative endowments, or through other and still more external desiderata, such as the existence of the arts to which these instincts relate at the requisite point of development, the instincts themselves, in the necessary vigour and ardour, or the domination of the special poetic instinct (the consideration of which, by the bye, has not yet been arrived at) which, through some of these causes, have retired from or been baffled in, other art-directions, and sought the channel of Poetry, and whilst adopting poetical expression, still influencing and modifying the character of that expression.

In appealing to language as a medium wherewith to *reproduce some influence of admiration*, it is obvious the first proceeding would be to adopt that process which confines language only in its simple application, which employs it in its common and ordinary capacity of suggestiveness alone, namely *literal description*. This ordinary use of language would go to form the framework, the necessary subject-matter of the æsthetic intention; and under the inspiration of the Poet, it would soon be observed to define the *outline* of the poetical idea, to portray the general material *likeness* of those objects which lit the fire of his imagination; or, if the influences of his admiration were qualities instead of objects or persons,—then this literal description would be observed to prepare the essential physical circumstances, by the narration of actions or events, appropriate for the display of the qualities in question. This literal reproduction process alone would be sufficient to invest with replete form an unpretending poetical idea—to reproduce a simple object of Poetic admiration—and where that idea unites the qualities of commonness, or equality with that of not involving circumstances or effects lying far without ordinary experience, it suffices to produce simple but very effective Poetry, as in the following example:

"A violet by a mossy stone
Half hidden from the eye."

But in investigating the component character of poetical reproduction and expression, there is soon seen to manifest itself the instinct of Painting and Music. First, with reference to Painting, it is soon evident that the poet begins to borrow that richness, that *beauty in the abstract* which a kind and lavish portrayal of natural objects and effects can confer upon his literal description. The abstract and always mysteriously gratifying influence of *colour*, of *light*, of *space*, the influence of *form* and of *natural arrangement*, is evidently understood by the poet, and is highly conspicuous in all Poetry. This fact is exemplified in that tendency which prevails in Poetry to *adorn* its circumstances with all the splendour—or, on the other hand, gird them in all the glowing force, massive grandeur, or desolate picturesqueness—of effect, which those attributes of the material world, handled by nature, or by one who understands nature as a painter, can be made to convey. This accounts for much of that varied and powerful *scenic* effect in Poetry; for the poetical tendency to clothe persons, objects and circumstances in that condensed fulness and force of natural colouring—to surround them with that redundant array of natural imagery, beautiful or austere, which is scarcely compatible with reality. All this is the working within the poet of the *painter's instinct*.

Here is an example of a person thus clothed with, and associated with, a teeming abundance of natural charm, in Tennyson's "Eleänore":—

"Far off from human neighbourhood
Thou wert born, on a summer morn,
A mile beneath the cedar-wood.
Thy bounteous forehead was not fann'd
With breezes from our oaken glades,
But thou wert nursed in some delicious land
Of lavish lights, and floating shades;

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* *Continued from page 102.*

And flattering thy childish thought
The Oriental fairy brought,
At the moment of thy birth,
From old well-heads of haunted rills,
And the hearts of purple hills,
And shadowed coves on a sunny shore,
The choicest wealth of all the earth,
Jewel or shell, or starry ore,
To deck thy cradle, Eleanore."

Again, this instinct is visible in Poetry, not only with reference to the materials, requisite for natural scenic effect themselves, but with respect to the *manner* in which those materials are used, the way in which they are wielded, the *method* in which they are rendered productive of effect. Thus we may observe in poetical description all that effect which can be wrought by skilful and intelligent "touch," that wonderful efficacy that characteristic expression and ultimate sum of effort which is produced through a *few strokes*; and here the presence of the painter's instinct in Poetry is more visible than ever; for it is in the faculty of attaining the desired effect—as in many cases only that effect can be attained—by one or a few strokes, where more particularly the artistic genius resides; and no one, not even a painter, will dispute that this quality is observable, and to its highest and most masterly exemplification, in the works of great poets. In the following example the salient features of Rhine scenery are rapidly selected by the eye of the bard, and thus projected into a poetical picture:—

"The negligently grand, the fruitful bloom
Of coming ripeness, the white city's sheen,
The rolling stream, the precipice's gloom,
The *forest's growth and Gothic walls between*,
The wild rocks shaped, as they had turrets been."

Here are materials not only for one, but for many pictures; and it is worthy of observation how finely the different materials of natural effect are contrasted in the above example, how skilfully and artistically they are arranged, as in the passage italicised, where the forest's growth is so romantically associated with Gothic walls. There is, moreover, visible in the above,—the power of grasping extraordinary *breadth* of effect, and expressing it in one stroke. Thus, what a *sweep* of natural scenery is embraced in the expression, "the negligently grand!" What an *illimitable* array of all can be pictured when side by side with this is suggested "the fruitful bloom of coming ripeness." "The white city's sheen," connected by "the rolling stream" with "the precipice's gloom," both in *propriety* of arrangement and *contrast* of effect, is, to say the least, unexceptionable and most picturesque and graphic, and of itself would require more than one picture of the artist for its portrayal.

Besides the substantiation of this truth of the general presence of the painter's instinct in Poetry which examples from the works of all great poets (of which many more might be adduced) supply, the fact, that it is the continual and general custom of a large class of artists to draw the subjects of their pictures from the poet, and literally *follow* the poet in his projection of natural scenes and effects, would afford adequate proof of the same—of the presence of the painter's instinct, his love of nature, his susceptibility to her varied phases of manifestation and impression, his delicate and truthful discernment of her effects, and his intelligence of the æsthetic principles of those effects, consequently his power of reproducing them or conserving them—being strongly recognisable in Poetry.

(*To be Continued.*)

ROYAL ENGLISH OPERA.

Six representations of Mr. Benedict's new opera have thoroughly established its success. On Saturday night the house was literally "crammed;" the opera was listened to with the same lively satisfaction as on the night of the first performance; the same pieces were singled out for applause and "encores" alike hearty and unanimous; the principal singers were recalled after every act; and, at the conclusion, in obedience to a rapturous summons, the composer himself appeared before the curtain.

Enough has been said about the book, and when it is stated that the task of preparing verses for the songs and concerted music, has been accomplished in such a manner as to combine sense and poetry with lyric numbers—a desideratum too often unsupplied in operatic *libretti*, one duty in this respect is fulfilled. It is too late in the day to enter critically into the literary and dramatic merits of *The Colleen Bawn*, and the question of whether such a subject was well suited for musical treatment is simply one of taste. Whatever objections might be laid would, in most instances, apply with equal strength to *Der Freischütz*, *Dinorah*, and other operas of forest, pastoral, or village life. The incidents of the water-cave are not a bit more melodramatic than those of the flood scene in *Dinorah*, the only drawback lying in this fact—that as Eily, Myles, and Danny Mann are not all three brought in face to face contact there is no opportunity for such a grand trio-finale as Meyerbeer has contrived for Dinorah, Hoel, and Corentin. Myles-na-Coppaleen mistakes Danny for an otter and shoots him, it is true; but a trio for soprano, tenor and bass with an imaginary otter for bass, would hardly, we think, be acceptable. As the original play is reconstructed, it presents quite sufficient dramatic "effect," variety of character, and hints for local colouring; and of all these Mr. Benedict has availed himself with the utmost skill. If no one would speak, or rather attempt to speak, with the Irish "brogue" except Mr. Dussek, who represents the rôle of Corrigan—whose impersonation, by the way, though a little overdone, exhibits a considerable amount of humour—there would be really nothing to complain of. Allowing for even so many deficiencies, however, the opera has won the ear and the admiration of the public.

The general characteristics of Mr. Benedict's music are precisely what we had a right to expect from Weber's most gifted disciple (the late Heinrich Marschner not excepted), and the author of so many genuine melodies. It is strange, that since 1846, when *The Crusaders*, his third English opera was produced at Drury Lane Theatre—a dramatic composer of such eminence should have been neglected by the directors of our operatic establishments, and stranger still when it is remembered that in the interim, Mr. Benedict has been constantly producing works that are now universally praised. To mention no others, his *Undine*, so full of dramatic power, of bright tune and harmonious beauty, has been talked of ever since its production at the Norwich Festival, and rendered the name of its composer "familiar as a household word." The fame of this may probably have reminded the spirited managers of the Royal English Opera that the musician who wrote *The Gipsy's Warning*, *The Brides of Venice* and *The Crusaders*, was still alive, and still in the undisturbed possession of his inventive faculties.

The Lily of Killarney is divided into three acts—the first being the longest and best, the second the next longest and next best, the third the shortest and, on the whole, least vigorous. It could hardly have been otherwise. As with the music so it is with the *libretto*. Mr. Benedict is always equal to the situation he has to deal with; indeed, he not seldom rises above it; but he must bend perforce to the absolute conditions of his libretto. A German in musical taste, although a naturalised Englishman in fact, he has treated his subject just as any of his aspiring compatriots would have done (granting them the ability), and especially his master Weber. He has idealised it from first to last. Not alone Danny Mann, but Hardress Cregan, Myles-na-Coppaleen, and Eily herself, are raised into a higher region by the wand of the musical enchanter. On the other hand, with a felicity that very few German theatrical composers have exhibited, he has caught the national melody of the country in which the plot of his opera is laid, and has used it with unhesitating propriety as a sort of harmonious undercurrent. Thus he has affected by artistic touches here and there, never interfering with the main design, nor appearing where—as in the higher passages of feeling—the imitation of peculiar turns of melody, &c., would be obtrusive and a mere trick of handling. A thorough master of all the resources of instrumentation he has made the orchestra everywhere subservient to his ends, and by well-imagined combinations, introduced at not too frequent intervals, has obtained the characteristic colouring alluded to wherever it was most essential and wherever it was sure not to interfere with any graver purpose—such as the portrayal of strong emotion or the delineation of powerfully dramatic climax. But to leave generalities, the overture is what it should be—a pastoral and in its way a *petit chef d'œuvre*, sparkling, dramatic, full of tune, and scored to perfection. The introduction in the first act, in which Hardress and his guests are assembled on the eve of the intended wedding, is alone an ample apology for the interpolation of a new scene, by way of prologue, into Mr. Boucicault's well known drama. Nothing could be more spirited or more cleverly designed. Hardress's song "The bachelor's life," contrasts most effectively with the choral acclamations of his more boisterous companions, besides being genial in itself; while the chorus which brings the introduction to an end—"A race now by moonlight"—delivered first by the men, then by the women, and then by both simultaneously, is blithe, animated, and full of the subject. In the solidity of this introduction, which is not the less brilliant for being well-knit, the German training as well as the German sentiment of the composer is manifest; here, in short, Mr Benedict, notwithstanding the old English or Irish cast of the [illegible] allotted to the drama, is fancy, if unconsciously, in "Vaterland." The equal-rating commencement is successfully followed up in the serenade and duet for Danny Mann and Hardress ("The moon has raised her lamp above")—the "signal duet," as it is called—a piece which, though not in a rhythmical sense so entirely original as many other things in the opera, must inevitably attract musicians by its ingenious construction just as much as it delights the public by its graceful melody and its admirable appropriateness to the situation. The quartet ("Oh never was man such a boon [illegible] star")—in which the two characters already named take the chief part, while Mrs. Cregan and Corrigan are in the background—shows Mr Benedict again in "Vaterland," and could only have been written by one to whom the music of Weber was as much "a feeling" as "high mountains" to Lord Byron. Myles-na-Coppaleen's first air is in its way irreproachable. The recitative, in the minor key, is as plaintive as the air in the major ("It is a charming girl I love"), is hearty and tuneful. The burden of this is repeatedly alluded to during the opera, especially when Myles is soliloquising. Eily's first air is to the one already mentioned what the Colleen Bawn is to her unrequited but constant lover. Just as characteristic as the other, "In my wild mountain valley" becomes proportionately more expressive. Myles's song is the manifestation of a love for one in the same sphere as the singer; but Eily's love moves in a higher sphere than her own; and there was the beautiful melody with which Mr Benedict has been inspired by this nice distinction, something of "the desire of the moth for the star" which one of our great poets has apostrophised so eloquently. It is replete alike with dejection and aspiration—the first being conspicuous in the opening, which is in the minor key, the last in the exquisite burden—

> "And led by my taper's bright shining,
> He comes o'er the waters to me,"

—which is in the major. The whole nature of the "Colleen Bawn" is foreshadowed in this and in another song to which we shall presently allude. Of the "Cruiskeen Lawn"—arranged in quartet for Eily, Sheelah, Myles, and Father Tom (Eily principal)—we can only say that never was national melody (whether Irish, Scotch, or English—and Mr W. Chappell, an excellent authority, tells us that it is English, the name of the original tune being "St. Paul's steeple") treated in a more discreet, and, at the same time, ingenious manner. Mr Benedict, again, by a few artistic touches, has enriched the melody and enhanced its intrinsic beauty. The *finale* to the first act is in some respects a masterpiece. The duet for Eily and Hardress, with which it commences, reveals a touch of Spohr, and is at any rate for the most part essentially German in feeling. The rest was forcible as it is musicianly. The concluding quartet has, it is true, a strident passage, in unison, of the Donizetti and Verdi school; but that is only one element in the general effect. The situation, the strongest in the opera, could hardly have been treated more powerfully.

The hunting chorus—"Tally ho-ho!" with solos, interspersed, for Anne Chute, is as bright and cheerful as could be wished; nor from a musical point of view is there anything to be said in disparagement of the florid air for Anne Chute ("The eye of love is bright") and the duet into which it merges; though it was certainly difficult for the composer to make as much of Hardress with the rich heiress as of Hardress with the poor and low-born "Colleen." The next piece—a trio for Hardress, Corrigan, and Mrs Cregan (the accompaniment to which occasionally reminds us of Spohr's overture to *Faust*)—is one of the most striking and ably written concerted pieces in the opera. Here once more our composer is dreaming listlessly in "Vaterland." The following duet (in which Danny Mann obtains the glove from Mrs. Cregan), in the first movement, again shows Mr Benedict's predilection for Spohr (whose style he can emulate without borrowing his ideas), and in the last—a pompous military *refrain*, in which the purity of the Cregan escutcheon is duly apostrophised—an entirely independent train of thought, hardly of a colour with the rest. Danny Mann's *scena*—however difficult it may be to imagine Danny Mann singing it—is another masterpiece. Nothing in the whole work is more touchingly expressive than the slow movement, "The Colleen Bawn, the Colleen Bawn!" while the *allegro*, fiery and passionate, is rife with the very spirit of Weber, whose name might have been attached to it without fear of questioning. To this fine piece succeeds what, in our opinion, is—to speak a conventional language—"the gem of the opera." The ballad "I'm alone, I'm alone," would seem to have sprung from the fountain head of Irish tune, so genuine is it, so plaintive, and at the same time so spontaneous. Has Mr Benedict obtained access to some hitherto undiscovered works of Carolan? Yes or no, that Carolan in his best moments of inspiration might have produced just such a melody is as positive, as that, under any circumstances, Carolan could never have clothed it in such perfect harmony. There was a time when such an air as this, so beautiful and so instinct with the Irish character, would in itself have sufficed to make an opera; but the Webers and Rossinis, the Meyerbeers and Aubers of our day have taught the public to expect some half dozen more or less perfect things in every opera—just as it was when Mozart filled all Europe with melody, and Cimarosa and Paesiello sang what J. S. Bach would have called "the pretty Italian tunes," to the favoured [illegible] of the South. Happily Mr Benedict, in *The Lily of Killarney*, has not been reduced to such straits as to make the success of his opera depend upon one song; but like his gifted contemporaries, has been able to "strew his score with tune." Between Eily's ballad and the *finale* there is an extremely clever and dramatically conceived duet between the heroine and her humble adorer, in which Myles warns Eily against Danny Mann. In this, as in so many other parts of the opera, Mr Benedict, while clinging to the traditions of "Vaterland," evinces a fluency which can only have been derived from an intimate knowledge and thorough appreciation of the best Italian models. The music of the water-cave scene, in which occurs the incident of the "header" and other points not easily amenable to anything higher than a purely melodramatic treatment, has in no way daunted the composer. The introduction of a chorus of boatmen, in the distance, was a happy idea, and is in an equal degree effective, whether as a prelude to what follows or as a sequel to the whole, to which its continuation, as the curtain falls, gives a sort of poetical consistency. All the purely melodramatic music is excellent—picturesque as well as melodious, the occasional snatches of Myles's song, "There's but one Colleen Bawn," forming another happy connecting link. For a grand concerted *finale* there was, as we have hinted, no opportunity; but Mr Benedict (like Weber in the incantation scene in *Der Freischütz*) has managed to create and sustain a lively interest without this important musical accessory. That the dignity of the work in some degree suffers from its absence must be admitted; but under the circumstances there was no help—"header" and grand *finale* together being incompatible.

Act III. begins with a remarkably graceful serenade ("Lullaby") for Myles, addressed to the sleeping "Colleen," to which succeeds an admirably written trio for Eily, Myles and Father Tom. We have then the wedding music, comprising a chorus with ballet, and a charming address for the bridesmaids ("Let the mystic orange flowers"), all showy and brilliant, and like the rest in the legitimate school of German dramatic art. The "popular ballad" of the opera, "Eily mavourneen"—sung by the repentant Hardress, who imagines that Eily is dead—is far above the ordinary calibre of such things, being elegant without the slightest tinge of commonplace. In this respect words and music are well matched, and might serve as healthy models for the future. The concerted piece which follows, and may be regarded as the commencement of the last *finale*, is ingeniously constructed, and includes a trio for Mrs. Cregan, Anne Chute, and Hardress ("From the window, haste away"), in the shape of a round or canon, which will hardly fail to enlist the attention and approval of connoisseurs. The final air for Eily ("By sorrow tried severely"), chiefly noticeable for its buoyant and cheerful melody, is nevertheless appropriate to the situation and brings down the curtain with unmistakable effect.

We have spoken in general terms of the performance, and have only to add a word or two about the representatives of the *dramatis personæ*. Miss Louisa Pyne, both in a musical and dramatic sense, is an ideal "Colleen Bawn." About her execution of music, the effect of which depends on fluent and brilliant vocalisation, enough, though certainly not too much, has been written; but in the two songs of Eily, and especially the last, "I'm alone, I'm alone," she rivals the sweetest singers of any period and of any nation. More perfect and touching expression was never listened to. Mr Harrison in Myles-na-Coppaleen has added another to his recent list of "genre" characters, in which his stage-tact and histrionic proficiency stand him in such good stead. The music, too, suits him entirely, and he delivers it *con amore* throughout. Miss Susan Pyne cannot make herself look precisely old enough for the mother of Hardress; but what she lacks in age she atones for by a spirited conception of the part. Miss Jessie McLean improves, and it depends upon herself to make further progress. With a voice so sweet, so flexible and agreeable there is nothing (but herself "a little") to prevent her attaining an honourable position. Industry and application will effect all that is required. Mr Haigh, too, is advancing. On the whole, Hardress is the part in which he has appeared to most advantage. As specimens of his singing, the duet with Mr Santley in the first act, and the ballad, "Eily mavourneen," may be cited with special commendation. To Mr Dussek allusion has been made. Mr Patey has an ungrateful part in Father Tom; but as far as the music goes he made the most of it. For Mr Santley no praise can be excessive. To specify what he sings well in the somewhat high-flown music allotted to Danny

Mann would be to single out almost every passage; but not to name the scene of the second act, beginning with the slow movement, "The Colleen Bawn, the Colleen Bawn," as among the finest pieces of dramatic singing that have been heard for years upon the stage, would be to leave unnoticed one of the most remarkable features in the performance of Mr Benedict's deservedly successful opera. To the chorus, the orchestra, and Mr Alfred Mellon, their talented and indefatigable chief, justice has already been rendered. Such auxiliaries in an operatic performance on the grand scale of the Royal English Opera are invaluable. They give life and spirit to the whole.—*Times* Feb 17

MONDAY POPULAR CONCERTS.

The concert on Monday night (the 75th) was interesting for several reasons. The programme contained three pieces which had not previously been heard—viz., Cherubini's third quartet (in C major), the *andante* and *scherzo* from Mendelssohn's unfinished quartet (No 7), and Hummel's trio in E major for pianoforte, violin and violoncello. It was the last appearance of M. Sainton, and the first of Mr Sims Reeves. M. Sainton's engagement has been a legitimate success. The great French violinist has shown that his style was neither French, German, Italian, nor Belgian, but cosmopolitan, and that the works of every master came easy to his hand, and lay entirely within the sphere of his appreciation. More vigorous, chaste, and unaffected playing could not be wished. On Monday, as though to give *éclat* to his temporary retirement, M. Sainton played, as it seemed to us, even better than at any previous concert. The quartet of Cherubini—a truly grand work, originally composed as an orchestral symphony—is a severe test for the most expert violinist; and equally so, in a totally different style, are the movements from the posthumous quartet of Mendelssohn. Both, however, were perfectly executed, the *scherzo* of Mendelssohn (a thoroughly Mendelssohnian inspiration, full of the spirit and humour of *A Midsummer Night's Dream*) being encored and repeated. M. Sainton's coadjutors were MM. Ries, Webb and Piatti—Mr Webb especially winning distinction in the first variation of Mendelssohn's *andante*, where the theme is given to the viola. Signor Piatti, who has but lately returned from the tour with Mad. Goldschmidt-Lind, remains where he was—at the head of all existing violoncellists. In the quartet of Cherubini he was a tower of strength; while the fairy-like passages of Mendelssohn's *scherzo* were touched with a delicacy scarcely less ethereal than themselves. To Mr Hallé, the pianist of the evening, was assigned the solo sonata of Beethoven, Op. 26 (with the variations and funeral march)—how he played which need not be told. In the trio of Hummel (with M. Sainton and Signor Piatti), Mr Hallé's execution could hardly have been excelled in neatness, grace, and vigour by the composer himself, one of the greatest masters of the instrument in an age prolific of great masters. The trios of Hummel (whose music, by the way, is happily becoming more in vogue at these concerts than was formerly the case) are precisely the cheerful, brilliant sort of pieces to wind up the concerts with effect, and send away the audience in good spirits. The trio in E is among the most spirited and attractive of the seven; but every one of the [illegible] deserves a hearing.

For Mr Sims Reeves, who received the hearty welcome to which his rare merits as a singer of classical music entitle him, two of the finest songs of Beethoven were selected—"Oh beauteous daughter of the starry night" (in the original, "[illegible]"), and the *Lieder Kreis*—"An die ferne Geliebte" ("To the distant beloved"), six songs in one, each a melody, and the whole combined a masterpiece which even Beethoven has not surpassed. Both were grandly sung, and after both Mr Reeves was recalled with enthusiasm; but, as a matter of course, the incomparable *Lieder-Kreis* was the most striking display. Although the six songs comprise in all some thirty verses, the earnest and impassioned manner in which they were delivered held the audience spell-bound to the end, a genuine burst of applause testifying to the delight they had experienced. The other singer was Miss Susanna Cole, whose fresh and attractive voice is getting more and more thoroughly under the control of its possessor. In Mr Henry Smart's elegant canzonet, "Soft and bright the gems of night," and in an exquisite "Lullaby" of the 17th century ("Golden slumbers kiss your eyes"), for the revival of which we are indebted to the indefatigable research of Mr W. Chappell (in whose "Popular Music of the Olden Time" it finds a place), Miss Cole won golden opinions, and at the termination of each was complimented by a "recall." Mr Benedict accompanied the vocal music. The pianoforte part of Beethoven's *Lieder-Kreis* is extremely difficult, but under the hands of this accomplished musician the difficulties seemed to vanish, and none but those who are acquainted with the music would have guessed that anything more trying than an ordinary accompaniment was in question.

At the next concert, when Mr. Sims Reeves is again to sing, Miss Arabella Goddard is announced to play Woelfl's celebrated *sonata di bravura*, called *Ne Plus Ultra*. On the same occasion M. Vieuxtemps makes his last appearance for the season. The place of the admirable Belgian violinist, however, is immediately to be filled up by Herr Joseph Joachim. If spirit and enterprise deserve success, it is unquestionably merited by these entertainments, nothing being left undone to sustain the high position to which they have hitherto been indebted for their almost unexampled popularity.

ADELINA PATTI AT BRUSSELS.

(From an occasional Correspondent.)

We have lately been in a high state of excitement, musically speaking, in this pleasant little capital, the *petit Paris*, as the dear Belgians themselves delight in calling it; so, under the impression that a short account of the cause thereof may prove interesting to the readers of the Musical World, I have determined to forward you a few lines on the subject.

Sig. Merelli has arrived here with his Italian Operatic Company from Berlin, and taken up his quarters in the Théâtre Royal de la Monnaie. The first opera represented was *La Sonnambula*, and Mlle Adelina Patti was the Amina. The house was crammed long before the rising of the curtain, the most astounding reports of the fair stranger's vocal powers having preceded her arrival. Great was the anxiety manifested to hear one who may be designated the "girl *prima donna*" with as much right as Cardinal Wolsey was once dubbed the "boy bachelor," since it required the same amount of precocity in the young lady to achieve at her age the position she holds on the lyric stage as it did in the Ipswich student to merit, when only fourteen, the title of B.A.

Public expectation was screwed up to fever height, and, in this case, it was not disappointed. In Mlle Patti, Bellini has found an artist worthy of the gentle production of his brain, and one who won all hearts ere she had half got through the part she selected for her *début* before a Belgian audience. All those who have listened to the syren strains declare they never heard a more beautiful, a softer, or a purer voice, a voice which owes more, mayhap, to nature's bounteous source than to art. She was more especially applauded in the duet of the first act, in the scene of somnambulism of the second, and in the *andante* of her grand *scena* in the third. I really fancied the public would never be tired of applauding.

Although you in England know all about Mlle Patti's voice and acting, you do not know what the critics here say of them, and therefore I will give you a specimen from the leading journals.—The subject being Amina.—"*In the two performances of La Sonnambula*"—I forgot, by the way, to inform you that this opera has been given twice—"Mlle. Adelina Patti surpassed all the expectations which, with good reason, had been founded on her extraordinary merit and recent reputation. Mlle Patti is a great singer. She belongs to no one school more than another; her singing, full of sympathy and feeling, leaves the old beaten paths far behind. Her style is peculiar to herself. It is impossible to compare it, with justice, to anything ever heard before; she resembles no one, she imitates no one; she is Mlle Patti. Her certainty of execution; the delicacy and purity apparent in all she does, and, above all, the irreproachable correctness of the whole register of her voice, which is of an extended compass, render her an exception among the artistes of distinction of the day; her prodigious talent astonishes, surprises, captivates; you applaud in spite of yourself, carried away by an irresistible feeling of admiration. If to the preceding qualities, which border on the marvellous, we add the most graceful appearance that ever set off a young girl, beautiful and brilliant black eyes, full of slyness when they are not full of tenderness or grief; an infantine grace, overflowing with charms and well-bred ease, and a genuine histrionic talent, delicate, witty, striking, and dramatic, you will have a tolerably complete idea of this fairy of eighteen, whose name is Adelina Patti. Her success, or, as we prefer saying, in order to be nearer the truth, her triumph, was immense. Overwhelmed with marks of approbation and applause, and recalled by the entire audience with a degree of excitement verging upon frenzy, the fair young creature was obliged to come back and repeat the final rondo, besides coming forward once again, after the fall of the curtain, to receive from our intelligent public a fresh proof of their approbation." Mlle Patti will mark a fresh era in Brussels, as, by the way, she has already done in America, in London, and, quite recently, in Berlin.

All I hope is (and I could choose a dozen more critiques, on Rosina, Lucia, Norina, &c., equally flattering), that these unbounded eulogia will not turn the head of the little "*prima donna*." I am told this is unlikely; that, in short, Adelina is not to be spoilt. *Tant mieux.* B. B.

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

SEVENTY SIXTH CONCERT, on MONDAY EVENING, February 24, for the Benefit of
M. VIEUXTEMPS

Being, most positively, his last appearance this Season.

PROGRAMME.

PART I.—Quartet, in E flat minor, Op. 12, for Two Violins, Viola, and Violoncello, MM. Vieuxtemps, L. Ries, H. Webb and Piatti (Mendelssohn). Song, "[illegible]," Mr. Sims Reeves ([illegible]). Song, "Cradle Song," Miss Clari Fraser (Mendelssohn). Song, "[illegible]," Mr. Sims Reeves (Otto Goldschmidt). Sonata, "Ne Plus Ultra," for Pianoforte Solo, Miss Arabella Goddard (Woelfl).

PART II.—Sonata, in D major, for Pianoforte and Violin, Miss Arabella Goddard and M. Vieuxtemps (Mozart). Song, "Adelaida," Mr. Sims Reeves (accompanied on the Pianoforte by Miss Arabella Goddard) (Beethoven). English Song, [illegible] (Popular Melody of the Olden Time). Quartet, in A, Op. 18, No. 5, for Two Violins, Viola and Violoncello, MM. Vieuxtemps, L. Ries, H. Webb and Piatti (Beethoven).

Conductor—Mr. Benedict. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Quartet, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and of the principal Musicsellers.

HERR JOACHIM, the celebrated Violinist, will make his first appearance in London at the Monday Popular Concerts, St. James's Hall, on Monday evening, March 3rd. Sofa stalls, 5s., at Chappell & Co.'s, 50 New Bond Street.

TO CORRESPONDENTS.

E. A. J.—Received and will be attended to.

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TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, FEBRUARY 22, 1862.

MRS. BRADSHAW, the once celebrated Miss M. Tree, sister to Mrs. Charles Kean, whose death has this week been recorded, was one of the most popular ballad-singers of her day. The term "ballad-singer," as understood in the olden time, can hardly be estimated at its proper value now. According to the modern acceptation of the word, all our artists are ballad-singers, from Mlle. Titiens and Mr. Sims Reeves, downwards, since they are constantly singing simple songs. But these are their exceptional moments, and only go to prove the condescension, or the willingness to oblige, of our first sopranos and first tenors. Formerly the reputation of vocalists in this country depended almost entirely on their ballad-singing. For that branch alone of vocalisation they were prepared and educated, and they attempted no other style. Nor did their fame suffer because their range was restricted and their efforts limited to one school. That a vast deal may be accomplished in the interpretation of simple, unsophisticated airs, no one will dispute. Miss Stephens, one of the most remarkable singers whom England has produced, owed the greater part of her celebrity to ballad singing. So did Incledon, Sinclair, Wilson, Miss Dickons, &c. Singers like Mrs. Waylett, Miss Byrne, Mr. Pearman, and Miss M. Tree were indebted for their fame altogether to their ballad-singing. Ballads were not only the songs of their predilection, but they had studied them alone, and could excel in no others. The artists had concentrated their mental powers into one focus, wherein was displayed all their strength and brightness. Had Incledon lived in the present day, who could assert that, with all the advantages of modern education, he would have risen superior to what he was when he wrung tears from his audience in "Black-eyed Susan" and "Farewell my trim built wherry," or threw them into ecstacies in "The storm" and "The white blossomed sloe?" Certainly in those days ballads were the sole medium for the expression of sentiment in music. Our composers did not attempt grand operas, like Mr. Balfe and Mr. Wallace, nor operas of the *Opera Comique* kind, like many of our native musicians.

The real English lyric work for the stage was a ballad opera, which was little more than a drama with single songs, like the *Beggars' Opera*, with an occasional duet, trio, or chorus, and now and then, *rara avis*, a concerted *morceau*. Henry Bishop, the most successful of our writers of ballad-operas, achieved his principal successes in productions of that kind, and by his genius, made them the chief standard works in the repertory of English lyric theatres. With such beacons before them, doubtless the aim of the English vocalist would be in a great measure to devote his talents to the mastery of ballads. It was that which above all was expected from him, and the accomplishment of which was most deeply appreciated by his hearers. But music made rapid advances as an art and a science, and the public feeling went no longer hand-in-hand with such trite simplicities as ballad operas. The introduction of Italian and French operas on the English stage lent a distaste to these meagre national concoctions, and some of our composers, fired to emulation by the success of Auber, Rossini and Mozart at Drury Lane and Covent Garden, essayed to produce an opera after the orthodox model. Mr. John Barnett's *Mountain Sylph*, we believe, and Mr. Edward Loder's *Nourmahal* led the way; or, at all events, the reception they obtained from the public impelled other musicians to follow in the same track. Perhaps the greatest blow the ballad-opera received was in the immense success achieved by Mr. Balfe's *Siege of Rochelle*, which may be said to have revolutionised the English operatic stage.

That the ballad opera was the last remnant of an uninformed taste and a circumscribed education we think all will admit—as well as that it was an incontrovertible proof that England, from the days of Dr. Arne, had produced no great original thinker in operatic writing. Ballad operas had their uses and influences notwithstanding. From their constitution and the special favouritism bestowed on them sprang the best and purest school of plain singing. No vocalists in the world could sing simple airs like the English; could give them the same unadulterated expression and the same unadorned style, or warble them with richer and fresher voices. The ballad-opera is no more, and to be a mere ballad singer is now the aim of none of our artists. All desire to be great and grand, in place of simple and engaging. The desire is not to be discommended; but it too often comes to pass that a young lady or gentleman, who has a fresh and beautiful voice, possessing more feeling than energy, greater delicacy than force, a larger amount of tenderness than dramatic fire, with full powers of *sostenuto* and small powers of execution, rushes into the classical and the bravura style, and so a perfect ballad singer is lost for ever to the world and a respectable artist substituted.

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THE new edition of M. Fétis's *Biographie Universelle des Musiciens* is, in almost every respect, a vast improvement on the old one. One of the recent articles relates to that very popular dramatic singer, Chollet, who was much admired in this country, even when past the zenith of his powers.

Chollet, it appears, was the son of a chorus-singer at the Opera. Born on the 20th of May 1796, he was admitted a pupil of the Conservatorium of Music in the month of April 1806. There he applied himself to the study of the violin and the solfeggio. Shortly after, his course of study was suspended, but subsequently resuming it he obtained a prize for solfeggio in the competition of 1814. The Conservatorium being closed in 1815, in consequence of political events, Chollet not long after this became a chorus-singer at the Opera; thence he went to the Italian Opera, and, lastly, to the Feydeau Theatre, where he remained until 1818, and finally accepted an engagement with a troop of country actors. A good musician, and gifted with an agreeable voice, though little experienced in the art of singing, he made up for want of scientific acquirements by great intelligence and address. His voice at this time was of deeper tone than was subsequently the case; its character was that of a baritone, for in the list of the company at Havre in 1823, he figures as engaged to take the parts of Martin, Lais and Solié. He was then called Dôme Chollet. Being engaged in the same capacity at Brussels in the year 1825, on his way through Paris, he appeared at the Opéra Comique, where he was much applauded and obtained an engagement for the year 1826, as a salaried actor. Accordingly he returned to fulfil his engagement, and his *débuts* were so brilliant that he was admitted an associate (*sociétaire*) at the commencement of the following theatrical season in 1827. Composers were eager to write for him, and from that time he gave up baritone for tenor parts, to which latter he confined himself exclusively. The first who wrote a part for him of that character was Hérold in his opera of *Marie*. Then followed *La Fiancée*, *Fra Diavolo*, *Zampa*, and some other works, providing him with a stock of parts, in all of which his success was brilliant. The public listened to him with pleasure, although in Paris he never exercised that attraction which has the effect, when the name of an actor appears in the bills, of filling the theatre with a dense crowd.

On the dissolution of the Society of Actors of the Opéra Comique, Chollet was engaged by the management which succeeded; but the failure of that enterprise having left him free to dispose of himself, he seized the occasion to make a tour and exhibit his powers in the principal cities of France. Engaged as leading tenor at the principal theatre in Brussels, he made his *début* there in April 1832, and continued there until the spring of 1834. He now proceeded to the Hague, where he was employed in the same line of parts. In the month of May 1835, he returned to the Opéra Comique in Paris, and remained there for a succession of years. At a later period the management of the theatre at the Hague was confided to him, and during the term of his management the King of the Netherlands treated him with marked favour. Suddenly, however, Chollet threw up his post and returned to France. Since then he has appeared in London (at the St James's Theatre, when under Mr. Mitchell's direction), and once more at the Théâtre Lyrique in Paris. While in Brussels Chollet met with frantic applause; no such vogue attended him in Paris where, nevertheless, the public was well disposed towards him.

Endowed with qualities which might have ensured him a superior talent had his vocal education been carefully attended to, Chollet possessed more dexterity than real skill, more manner than style. He would sometimes deliver his notes with an abruptness savouring almost of affectation; and so often altered the character of the music by variations of *tempo* or the introduction of a multitude of cadences (*points d'orgue*), for it was especially in such embellishments that he made a display of his head notes. The study of vocalisation was the point in which he was wanting, so that the production of his voice (*mise de voix*) was defective, and he never executed an ascending scale otherwise than in an imperfect manner. Notwithstanding these defects, the charm of his voice, his knowledge of those things which pleased the public, and his self-possession as a musician enabled him to produce more effect than singers of greater ability unpossessed of these advantages.

Chollet has composed romances and nocturnes, which have been published in Paris and Brussels, and in some instances have met with success.

M. Van Praag.—This most able and obliging of concert-agents and managers of balls, soirées, &c. has issued his annual circular, wherein he apprises his friends that he has taken up new quarters at 71 Wardour Street, W., where he will be most happy to hear from them, engaging himself by his zeal and unremitting attention to deserve that confidence at the hands of his patrons which has been bestowed on him for many years. We endorse without hesitation, the document of M. Van Praag, knowing him to be every way experienced and trustworthy in his business, and no less eager and willing to serve those who employ him.

M. Vieuxtemps makes his last appearance this season on Monday night, at the 76th Monday Popular Concert. On Tuesday he starts for Rotterdam, being engaged to make the tour of the principal musical societies in Holland.

Herr Joseph Joachim is daily expected. He will first play at the 77th Monday Popular Concert, then at the first Philharmonic Concert, and then (his own Hungarian Concerto) at the first concert of the Musical Society of London.

M. Duprez.—The report that this singer had died in Italy turns out to be a *canard*. M. Duprez is at this moment sound of wind and limb, and enjoying himself at Florence. Also, rumour recently slew Herr Schultz.

Mr. Louis Jullien.—"On dit," that this year we shall have a new aspirant to public favour in the person of Mr Louis Jullien, the son of the renowned musical conductor who formerly was associated so much with the entertainment of the public in the production of the most interesting and popular concerts of the day, viz., "Jullien's Promenade Concerts." From what we have heard, we anticipate a repetition of promenade concerts as they were, combining all the talent, musical effects, and novelties of former days.

Postponement of the Bradford Triennial Musical Festival.—A special meeting of the general committee of the Bradford Musical Festival of 1859, was held at St. George's Hall on Tuesday, for the purpose of determining on the course to be adopted with reference to the next festival. There were about fifty present. Mr. Ald. Brown, chairman of the general committee, presided, and explained that he had called the meeting in order that they might confer as to the desirability of holding the festival this (being the triennial) year; but taking into consideration the great attractions of the metropolis, such as the International Exhibition and the Handel Festival of three days, to be held at the Crystal Palace in June, he was of opinion, like many other gentlemen connected with the town, that there would be no hope of holding the Festival with any prospect of advantage to the Infirmary.—The Rev. Dr. Willis, the Rev. Dr. Campbell, and other gentlemen expressed a similar opinion; and Dr. Campbell moved the following resolution, seconded by Mr. John Barraclough, and unanimously passed:—"That in consideration of the holding of the International Exhibition in London, it is not expedient to hold the Triennial Musical Festival in Bradford during this year; but, in furtherance of the general understanding that a musical festival should be held in Bradford every three years, the committee do now adjourn till January next year to take such preliminary steps as then may be deemed expedient, for holding the festival in 1863."

St. James's Hall.—A concert was given on Tuesday in aid of the Hartley Colliery Accident Fund, which attracted a brilliant and overflowing audience, notwithstanding the advance in the terms of admission. The artists, all of whom tendered their gratuitous services, included, among others, the attractive names of Titiens, Giuglini, Arabella Goddard, Sainton Dolby, Weiss, &c. The Vocal Association, too, under the direction of Mr. Benedict, gave their services, and supplied some favourite pieces by Mendelssohn, Apher, Bishop, Handel, &c., honourably distinguishing themselves in all. Mlle. Titiens sang Signor Arditi's "Il Bacio," a German *Lied*, a duet with Mad. Lemmens, and the popular duet "Il suon del arpe angeliche," from Donizetti's *Martiri*, with Signor Giuglini, all in her most splendid manner, and creating quite a furore in the duet and last, which were encored. The romance, "M'appari tutt' amor," which fell to Signor Giuglini, was unanimously redemanded, when he sang "Spirto gentil" instead, with no less effect than the romance from *Martha*. In the trying scena from Mr. Benedict's *Undine* Mr. Wilbye Cooper sang like a true artist. Mr. Weiss, too, displayed his remarkable powers in Schubert's "Wanderer" and "The village blacksmith." Two songs from the *Puritan's Daughter*, "My own sweet child," by Mr. Lewis Thomas, and "Bliss for ever past," by Signor Bardini, were both commendable performances; while Mad. Sainton Dolby's chaste and expressive reading of "The Lady of the Lea" was entitled to all praise. M. Sainton achieved an irresistible encore in his fantasia on Scotch airs, and Mad. Lemaire gave "Nobil Signor" and "Il segreto" in her best manner. Last, not least, Miss Arabella Goddard's incomparable playing of Thalberg's "Last rose of summer" so charmed the audience beyond measure. How the performance was received we need not say. Messrs. Howard Glover, Ganz and Benedict conducted the concert, being under the direction of Mr. Mapleson, to whom belongs the credit of its origin and organisation.

On Wednesday the Hall was again occupied for charitable purposes, the Infirmary for Consumption and Diseases of the Chest being the motive power for the display of that virtue which is said to cover a multitude of sins. Mad. Sainton Dolby, Miss Arabella Goddard, Messrs. Sainton, Cooper and Weiss were once more the principal artists, and repeated the same morceaux which was given at the previous concert. In addition Miss Augusta Thompson sang "Qui la voce," from *I Puritani*, besides joining in two quartets; Mr. Brinley Richards performed two pianoforte solos, "Ethel" and a "Tarantelle," while Mlle. George, who made her *début* at Mr. Howard Glover's concert, if we remember rightly, exhibited a pleasing voice and much promise in the aria "O mio Fernando," "Floating on the waters," and "O bid your faithful Ariel fly." The West London Madrigal Society contributed the following pieces:—"All ye who music love," "Lady fair, let golden sleep," "O who will o'er the downs," "When April deck'd," "Chant of companions" (encored), "T'other morning very early," and "Spring's delights," all fairly sung and warmly applauded. Messrs. Benedict and Lake were the accompanyists. The room was well filled, [illegible] the miserable weather, and, as in the former case, the concert was a decided success, which must add something considerable to the funds of the Infirmary, thanks to the generosity of the performers, who again tendered their valuable services gratuitously.

The Concert given at the East and West India Dock Company's Literary Institution, on Wednesday, was under the direction of Mr. George Tedder, who was assisted in the vocal department by Miss Poole, Mad. Bishop, Mr. Henry and Master Edwin Sanders, and in the instrumental by the Brothers Chapeau, who played selections from operas by Donizetti, &c., &c., on the "Silver Sax Horns." Mr. Henry Parker was the accompanyist. Previous to the concert, Samuel Gregson, Esq., M.P., the chairman of the West India Dock Company, addressed a few words to the audience, begging them to refrain from encoring the different pieces in the programme, as it would extend the concert to an unreasonable length. Notwithstanding the good advice of the worthy M.P., repetitions were insisted on of the "Last rose of summer" song (Mad. Bishop), "Will you for a soldier go?" by Miss Poole; and "The Bay of Biscay," by Mr. George Tedder. The last named, indeed, pleased so much, that it was doubtful whether he would not be obliged to sing it a third time.

Strand Theatre.—On Thursday night a very lively farce, written by Mr. J. P. Wooler, and entitled *Orange Blossoms*, was produced with a degree of success remarkable even in these days of universal approbation. The title points to matrimony, and the violent propulsion of a determined bachelor into the holy state is the subject of the plot. Mr. Septimus Symmetry (Mr. J. Clarke), revelling in the independence of single life, is a professed hater of the fair sex, and scorns the idea of becoming a Benedick, notwithstanding the circumstance that, by the terms of a deceased uncle's will, he will forfeit his extensive estates if he does not take to himself a wife before he has completed his 35th year. Colonel Clarence (Mr. J. W. Ray) and Mr. Falcon Hope (Mr. Belford) he regards as mortal foes, simply because they bring their wives (Miss Bufton and Miss Kate Carson) into his house, and thus encumber his premises with two lively specimens of womankind. He resolves, therefore, to work them a mischief, and his discovery that in early days Colonel Clarence aspired to the hand of the future Mrs. Hope, while Mr. Hope honourably wooed the future Mrs. Clarence, enables him, with the aid of a little exaggeration, to destroy the happiness of two couples at once. Words run high between the Colonel and the civilian, but the mischief-maker is not allowed to have his own way, for the two Othellos soon find reason to believe that their mutual jealousy is misplaced, and that their common Iago is also their rival in the affections of their wives. To escape a double duel Septimus accepts the condition imposed upon him by the husbands, which is to the effect that he shall immediately marry Hope's cousin Louisa (Miss Fanny Josephs), an eccentric young lady familiarly known by the name of "Little Loo." By affecting a hatred for matrimony, "Little Loo" has already made some impression on the heart of the woman-hater, and when he consents to take her for a wife he is refreshed by the discovery that she is the person to whom his estate would have passed if he had remained a bachelor beyond the prescribed period.

The circumstance that Mr. Symmetry is a despicable, malicious poltroon, half demon and half idiot, does not in the least lessen the diversion afforded by the farce. The author has simply endeavoured to get up a genteel "row" among a set of well-dressed personages, and his plot, in spite of its improbability, is rendered highly entertaining by his own smart dialogue and the very lively acting of the compact Strand company. It should be added that the action takes place in front of an exceedingly pretty scene representing the garden of the principal personage.

Olympic Theatre.—On Monday night Mr. Oxenford's capital farce, *Retained for the Defence*, was revived, and Mr. Robson, after a long interval, resumed his favourite character Pawkins. In delineating this plebeian victim of circumstantial evidence Mr. Robson presents one of those types of low life on which he has partly based his great reputation; and among the instances of humorous acting Pawkins takes his place with the *Wandering Minstrel* and the *Boots at the Swan*. Mr. Neville has become a member of the Olympic company since the last performance of the piece, and he represents the barrister Mr. Whitewash not only with his usual gentlemanlike ease, but with a forensic assurance that gives fresh duality to the part.

Death of Mrs. Bradshaw.—This once eminent vocalist, known to the elder generation of playgoers as Miss M. Tree, died on the 16th inst. In the old days of English ballad-opera she stood in the highest rank of her profession, and in the musical adaptations of Shakespeare's plays, which were common many years ago, she was frequently associated with Miss Stephens. Her retirement from the stage, consequent on her marriage with Mr. Bradshaw, occurred so long since that to modern amateurs of music she will seem to belong to a remote past, and to exist only in honourable tradition. Thirteen years have elapsed since the death of Mr. Bradshaw, and she has left one child, a daughter, who is married to Mr. H. Long [illegible] of the 2nd Guards. Mrs. Bradshaw was the eldest sister of Mrs. Charles Kean, and in consequence of her death Mr. and Mrs. Kean have not performed at Drury Lane Theatre during the week.

Provincial.

The following is an extract from *The Leeds Express* of this day:—

"To the committee of gentlemen who organised the *Messiah* performance on Saturday last in the Leeds Town Hall, much praise is justly due—for, in addition to the opportunity thus afforded our local musicians of showing their heartfelt interest in the cause of a noble charity,—they were instrumental in procuring the services of a distinguished foreigner, who for the first time essayed the soprano music of Handel's great oratorio. Mlle. Titiens readily transferred the use of her name for the benefit of our local sufferers when it was found that the Hartley Colliery Fund—to support which she had originally been appealed to for her gratuitous services—needed no further assistance. No less acknowledgment is due to Miss Carrodus, Mr Inkersall, Mr Brandon, Mr Haddock and his band, Mr Burton, Dr Spark and the members of the Leeds Madrigal and the Leeds Festival Societies—all of whom willingly placed their abilities at the disposal of the managing committee. We have stated that Mlle. Titiens, for the first time undertook the soprano music of the *Messiah*; and at the present time, when a vocalist to supply the place so long held by Mad. Clara Novello in the oratorio school is a search—the event is of more than ordinary interest. It is but following an ordinary expression in criticism to say that Mlle. Titiens created a profound sensation. Her singing indeed touched the hearts of all present. Miss Carrodus, Mr Inkersall, and Mr Brandon, in their respective roles, sang with care and efficiency. The band was, in most respects, admirable—the strings being superior to anything we have heard for some time in Leeds; the wind instruments, however, were as usual a little under the mark. The chorus once more proved, if such a proof were necessary, the thorough competence of our Leeds singers (with a little additional strength in the soprano and alto departments) for the finest performance of any complete musical work. Whilst the popular choruses 'For unto us' (encored) and the 'Hallelujah' received the greatest applause, we must specially notice the chain of fugal choruses, commencing 'Surely He hath borne our griefs.' Dr Spark played the accompaniments to the recitatives on the soft stops of the organ. At the close of all the songs, the organ was employed; and also in the whole of the 'Pastoral Symphony.' Mr Burton conducted. The attendance was exceedingly good, and we believe a respectable sum will be handed over to the Treasurer of the Leeds New Infirmary."

The production of Mr Howard Glover's operetta, *Once Too Often*, at the Free-Trade Hall, Manchester, is noticed at length in the *Examiner and Times* of Monday. The writer commences by saying—

"We have long been of opinion that English taste and feeling inclined to the comic rather than the serious character of operatic music, and that we only want the experiment fairly tried by some of our best English composers to secure a successful result. It was, therefore, with no slight gratification that we found on Saturday evening last so large an audience gathered in the Free-Trade Hall, and heartily enjoying the performance of Mr Howard Glover's latest production, entitled *Once Too Often*."

With this opinion we in some respects agree. Of Mr Glover's music the journalist thus speaks:—

"The composition of this little work is decisive as to the true direction in which Mr Glover should employ his rare musical talent. There is originality of melody throughout, and of that special quality which follows you home and lingers in memory, and which you are sure to hear sung in every drawing-room, and most probably brought still nearer to immortality by the street organs of the hook-nosed Italian boys. Among those especially worthy of notice we would select the Romance 'A young and artless maiden,' sung by Herr Reichardt with a refinement and delicacy of style which he has of late approached in a manner unsurpassed by any modern vocalist. 'Love is a gentle thing,' another of those charming ballads, to which Miss Emma Heywood did ample justice. The songs allotted to Blanche, equally graceful in character, are marked with deep and earnest feeling; 'The solemn words his lips have spoken,' with its brilliant second movement, 'Now all anxious doubts,' gained for Mad. Baur a warm encore. What shall we say of the genial [illegible] rollicking Hermanns, and who, having witnessed his Marcel or Bertram, could anticipate such broad, unctuous humour as he contrived to throw into the Baron Pompernik? The composer has evidently studied the natural and artistic qualities of the great basso, and the result is a rare combination of music and histrionic power. The buffo duet with the Count, 'Pompernik, full well you know'—in which there is the repeated exclamation, 'What a wonderful man!'—called forth hearty laughter; the change into a delicate melody. Its liveliness and [illegible] adding greatly to the effect; while the aria buffa 'In my character of Pompernik' is one of the best songs of its kind to be found in modern opera of any school."

The reopening of the Town Hall at Greenock, according to the local journals, was a most brilliant affair. A concert, consisting principally of choruses from the oratorios of Handel and Mendelssohn, under the direction of Mr J. M. Hutcheson, was given by the Choral Society, Mr E. T. Chipp, from London, and Mr G. T. Poulter, town organist, presiding at the organ. The Choral Society of Greenock is not only a well-organised but a highly influential body. It emphatically represents the musical taste of the town and to its exertions the public are mainly indebted for the new organ and the improvement and decoration of the hall. The *Greenock Telegraph* thus describes the alterations effected in the building, and the additions in the way of ornament, &c., which have been made in the interior:—

"The Hall is now a complete change from the cold, comfortless, dusty and dreary appearance it had until a week or two ago. The gallery front has been painted a light green, with gilt mouldings; the front of the boxes is of a rich maroon, overlaid with green painted fretwork hatched with gold. The organ screen has been decorated in a style corresponding with the beautiful arabesques on the front pipes, and in small panels are emblazoned the names of Handel, Haydn, Mozart, Bach, Beethoven, and Mendelssohn, with medallion portraits of the two principal composers, and in a panel above the key boards is displayed the name of the builders—Messrs Forster and Andrews. The appearance of the hall as a whole was magnificent,—the platform clustered with gentlemen and gaily-dressed ladies, the beautifully decorated instrument towering behind them, the galleries and back of area crowded, in the boxes a brilliant throng of ladies and gentlemen, principally in evening dress, while the light thrown by the many chandeliers above the galleries contributed to make the *tout ensemble* most imposing and agreeable."

A second concert was given the following evening, consisting entirely of organ performances by Dr Chipp and Mr Poulter. The proceeds of both concerts are to be distributed among the charitable institutions of the town. The organ playing of Dr Chipp created an almost unprecedented sensation, as was proved by the overture to *Masaniello* being redemanded with acclamations.

A correspondent from Bath writes as subjoined:—

"At Mr Simms's morning and evening concerts, at the Assembly Rooms, on Saturday last, M. Ascher played the following pieces of his own composition:—'Alice' (romance); 'Rondo des Elves;' 'Sans Souci' (galop); Fantasia on airs from *Dinorah*; 'Gardez cette fleur;' and 'Galop Brillant.' M. Ascher, with a true feeling for art, unites a rare facility of execution, attracting [illegible] by the grace than the brilliancy of his compositions. His playing exhibits singular ease in passages of rapidity, together with extreme delicacy, especially in the management of the *diminuendo*, seldom attained."

Saunders' News Letter gives an account of the last concert of the Philharmonic Society in Dublin, at which the "Sisters Marchisio" were introduced for the first time to an Irish audience. They also appeared at two other concerts in the [illegible], one morning and one evening, and drew enormous audiences. Their success has led to a second engagement, and they return next week and give yet [illegible] more concerts in Dublin. M. Vieuxtemps, who accompanies the "Sisters" in their *tournée*, has shared largely in their success, and is lauded to the skies by the writer in *Saunders*. Master Arthur Napoleon—the young pianist and M. La[illegible] the violoncellist, are also mentioned in terms of praise.

From the *Torquay Directory* we learn that Mad. Louisa Vinning gave a concert in the Bath Saloon on Wednesday morning, the 29th of January. The attendance was large, and the concert eminently successful. What the above-named journal thinks of Mad. Vinning, may be gleaned from the following:—

"We rejoice to find that Mad. Vinning retains her wonderful power and sweetness of voice, qualifications so seldom blended except at a sacrifice of one or both. The Italian cavatina displayed her bravura execution, but we delight much more in those simple English songs which test the hidden pathos of the singer. The lips are but the portals of the heart and singing is the highest manifestation of what dwells in the soul within. We believe Mad. Vinning's success rests securely on a heart, warm, simple and true, of which her voice is only the expression. What is true must be loved, and must carry with it its own charm; and there is a triumph for true hearts, which the greatest genius cannot secure, not the noisy triumph of applause, but the far more lasting triumph of life-long friends."

The same journalist speaks enthusiastically of the pianoforte playing of Miss Jane Jackson, who, he affirms, is considered by competent judges equal to any pianist of the day.

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Letters to the Editor

DR. WESLEY'S FUNERAL ANTHEM

SIR,—I was very pleased to see your notice of Dr Wesley's anthem, "All go unto one place," in memory of the lamented Prince Consort. It is a very fine composition and what is a great treat in these times, an original piece of writing. Yet it is simple enough for any choir who can sing notes as they are written, and who are willing to try something beyond the humdrum platitudes which are often worked threadbare by those competent to enjoy music of a higher order. Let every man purchase the anthem and judge for himself whether the modulations are not most striking and original. At the same time the parts flow smoothly enough for the majority of our parochial choirs, who, in their present improved state of efficiency, are not bound hand and foot and thrown to the ground by the bonds of the common "chord." The modulation, or rather progression, from the chord of D major to that of C natural major, which occurs on the words "Eternal in the heavens," has a most beautiful effect. The unison passage for tenors and basses which opens the anthem is striking and manly; and so, indeed, is the whole anthem. It is a treat, indeed, to meet with anything so new. Dr Wesley is as original in writing as he is in playing; both are his own. I am sure that all musicians, organists and choirmasters will thank you for your notice of the anthem, and will be delighted to possess such an original and appropriate memento of the illustrious Prince.

I hope you will do me the favour to insert this letter in the next number of your journal. Indeed I am sure you will have pleasure in allowing your columns to be the medium of paying a mark of respect to the genius and consummate talent of Dr Wesley.

THOMAS LLOYD FOWLE, *Mus. Doc. M.A.*

London, 12th Feb. 1862.

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LIVES OF HANDEL AND BEETHOVEN

SIR,—"Figaro" means the translated edition of Schindler's *Beethoven* and also the translated edition of Chrysander's *Life of Handel*.

[Chrysander is not translated. We believe the translation of Schindler was published at Bentley's,—Moscheles was the editor. It is however to be ascertained at any publisher's.—ED.]

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HERR NABICH, the well-known trombonist, has left London for the purpose of giving concerts in Havre and Orleans.

DR. GILBERT AND MISS LARRY.—A correspondent, writing from Leipsic, says:—"Dr Dennis Gilbert, from London, presented himself at the Conservatorium last night (the 2nd ult.), and brings with him his pupil Miss Caroline Larry, a charming young soprano, of seventeen or eighteen summers. We had the satisfaction of hearing her in the grand aria from *Freischütz* 'Wie nahte,' and also [illegible]. This young lady is to sing at the grand [illegible] about the 12th of this month and there is little doubt about her success. She brings here the best recommendations from such men as Kapellmeister Dessoff (of Vienna), Julius Rietz, &c.; enough to ensure her the first position on the continent.

CROYDON.—The entertainment in connection with the Literary and Scientific Institution, which took place at the New Public Hall on Thursday evening week, was a significant success. The hall doors were besieged by crowds long before the hour for opening, and many could not obtain admittance. The singing of the Orpheus Glee Union was greatly applauded. Mr George Russell, the talented pianist, played the *Andante* and *Rondo Capriccioso* of Mendelssohn, *La Cascade* of Pauer, and "Home, sweet home" of Thalberg. At the conclusion of each solo Mr Russell was enthusiastically applauded, and the performances encored—a compliment which he merely acknowledged with bows. Such an entertainment as this is a credit to the Literary and Scientific Institution.

BRESLAU.—The first subscription concert of the Breslau Orchestral Union went off with great *éclat*. About 1100 tickets were sold, and the audience were loud in their applause. The orchestra, consisting of mostly amateurs, was under the direction of Dr Damrosch. The principal orchestral works, comprised in the programme were the overture to *Die Zauberflöte*, Gade's *Michael Angelo* overture, and Beethoven's symphony in C minor. Herr Jean Becker played Mendelssohn's violin concerto, and Paganini's variations.

ERFURT.—The last concert of Soller's Musical Union was given in celebration of the 150th anniversary of Frederick the Great's birthday. A bust of the warlike monarch was set up, entwined with flowers, in the most conspicuous part of the concert room. The concert began with the grand "Parademarsch" composed by Frederick himself, followed by Meyerbeer's overture to *Das Feldlager in Schlesien* and a number of less important pieces, vocal and instrumental.

PRAGUE.—Mozart's *Idomeneo* will shortly be performed here *for the first time*.

LEIPSIC.—We learn from a correspondent that Miss Madeline Schiller, a young English pianist, made a highly favourable *début* at the Gewandhaus Concerts on the 23rd of January. The circumstances under which she appeared were peculiar. The pianist who came from Frankfort to play did not satisfy himself or the directors at rehearsal, and voluntarily resigned his engagement. Upon this Miss Madeline Schiller, who was known to one or two of the directors, was sent for and most bravely undertook to play Mendelssohn's G minor Concerto at a day's notice. As it was the young lady's first appearance in presence of a large audience her situation may be imagined. She was extremely nervous, but after the first movement, encouraged by frequent and loud applause, seemed to have recovered full possession of her powers. That she created an unusual sensation may be gathered from the fact, that the directors presented her with a very handsome brooch, gold neck-chain and pendants. The newspapers all anticipate for Miss Schiller a fortunate artistic career.

HANOVER.—There were eighty operatic performances at the Theatre Royal during the last year. Two of the operas performed—*Das Glöckchen des Eremiten* and M. Gounod's *Faust*—were novelties. There were twelve revivals. In stock operas, the various composers were represented as follows:—Auber, one performance; Bellini, 1; Boieldieu, 6; Donizetti, 3; Fioravanti, 1; Flotow, 3; Gläser, 1; Gounod, 2; Halevy, 1; Kreutzer, 1; Lortzing, 6; Maillart, 3; Marschner, 4; Méhul, 2; Meyerbeer, 9; Mozart, 3; Nicolai, 1; Offenbach, 1; Rossini, 3; Spohr, 1; Verdi, 3; Wagner, 6; and Weber, 1.

GOTHA.—The Duke of Saxe Meiningen has bestowed the medal and decoration affiliated to the Ernestine House Order on Herr Alfred Jaëll the pianist. Herr Jaëll has been making a professional tour through Hanover, Cassel, Mayence and Meiningen and will shortly visit Hamburg, Leipsic and Bremen.

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CONTENTS.

ACT I.

No.			Voice.	s.	d.
	Overture			[illegible]	[illegible]
1	Chorus	"Here's to wine, and here's to beauty"		[illegible]	[illegible]
2	Duet	"[illegible]"	T. B.	[illegible]	[illegible]
3	Duet	"I want but a question." (Comic)	S. B.	[illegible]	[illegible]
4	Song	"My own sweet child."	B.	[illegible]	[illegible]
5	Air	"What a crime [illegible]" (Comic)	B.	[illegible]	[illegible]
6	Recit. & Chorus, with [illegible]	"Let us [illegible]"	Soprano.	[illegible]	[illegible]
7	Song & Chorus	"[illegible]"	Male Voices.	[illegible]	[illegible]
8	Concerted Piece	"What [illegible]"		[illegible]	[illegible]
8a	Duet	"Ah, father, pity!"	S. B.	[illegible]	[illegible]
8b	Duet	"Oh, reflect ere you decide."	S. B.	[illegible]	[illegible]
9	[illegible]	"Pretty lovely, modest flower"	S.	[illegible]	[illegible]
10	Finale, Act I.			[illegible]	[illegible]
10a*	Ballad	"Bliss for ever past."	S., or B.	[illegible]	[illegible]

ACT II.

No.			Voice.	s.	d.
11	Recit. & Romance	"How peal on peal of thunder rolls."	B.	[illegible]	[illegible]
12	Trio	"As the tempest [illegible]"	T. B. &	[illegible]	[illegible]
13	Trio	"My [illegible] also to this roof."	T. B. &	[illegible]	[illegible]
13a	[illegible]	"[illegible], do I dream?"	B.	[illegible]	[illegible]
14	Cavatina	"Let the loud [illegible]" (Unison)	T. B.	[illegible]	[illegible]
14a	[illegible]	"[illegible]"		[illegible]	[illegible]
15	Air	"Though we [illegible] all [illegible]"	T.	[illegible]	[illegible]
16	Duet	"Thou [illegible], gentle girl."	&	[illegible]	[illegible]
17	Drinking Song	"Let others sing the praise of wine."	T.	[illegible]	[illegible]
18*	Ballad	"The Paradise of Love."	B.	[illegible]	[illegible]
19	Finale, Act II.			[illegible]	[illegible]
19a	Trio	"What man worthy of the name"	S. B. B.	[illegible]	[illegible]

ACT III.

No.			Voice.	s.	d.
[illegible]	Entr' Acte			[illegible]	[illegible]
20*	Ballad	"[illegible] gentle sleep."	T.	[illegible]	[illegible]
[illegible]	Concerted Piece			[illegible]	[illegible]
22	Ballad	"A loving daughter's heart."	S.	[illegible]	[illegible]
23	Concerted Piece			[illegible]	[illegible]
24	Rondo, Finale	"With emotion past all feeling"		[illegible]	[illegible]

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The birds were singing in ev'ry bush
At five o'clock in the morning

And Bessie the milk-maid merrily sung,—
For the meadows were fresh and fair,
The breeze of the morning kiss'd her brow
And played with her nut brown hair
But oft she turn'd, and look'd around,
As if the silence scorning;
'Twas time for the mower to whet his scythe
At five o'clock in the morning

And over the meadows the mowers came,
And merry their voices rang
And one among them wended his way
To where the milk maid sang.
And as he linger'd by her side,—
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ACT I.

	s.	d.
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SONG—A bachelor's life. (Hardress)	2	0
DUET—The moon has rais'd the lamp above. (Hardress and Danny Mann)	[illegible]	0
SONG—The above arranged as a song	[illegible]	0
SONG—It is a charming girl I love (Myles). In B flat and in A	[illegible]	0
SONG—In my wild mountain valley (Eily). In D minor and in C minor	[illegible]	[illegible]
SONG with CHORUS, *ad lib.*—The Cruiskeen Lawn	[illegible]	[illegible]

ACT II.

	s.	d.
CHORUS—The Hunting Chorus	3	[illegible]
AIR and DUET—The eye of love is keen. (Anne Chute and Hardress)	[illegible]	0
SCENA—A lowly peasant girl (Danny Mann)	3	0
ROMANCE (separately)—The Colleen Bawn. (Danny Mann)	2	[illegible]
BALLAD—I'm alone. (Eily). In E flat and in C	2	[illegible]
DUET—I give the best advice. (Eily and Myles)	4	0

ACT III.

	s.	d.
SONG—The Lullaby (Myles). In A and in F	[illegible]	0
TRIO—Blessings on that rev'rend head. (Eily Myles and Father Tom.) In D and in D flat	[illegible]	0
DUET—Let the mystic orange flowers. (For two equal voices)	[illegible]	0
BALLAD—Eily Mavourneen (Hardress). In F and in E	[illegible]	0
RONDO FINALE—By sorrow tried severely (Eily)	[illegible]	[illegible]

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The Favourite Airs. In two Books. Franz Nava	[illegible]	0
Ditto. As Duets. In two Books. Franz Nava	[illegible]	0
Set of Quadrilles. Charles Coote	[illegible]	0
Ditto. As Duets	4	0
Set of Quadrilles. "The Cruiskeen Lawn." Pierre Laroche. Illustrated by Brandard	4	0
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Galop. Pierre Laroche	[illegible]	[illegible]
Brinley Richards. "Eily Mavourneen"	[illegible]	0
" "I'm alone"	[illegible]	0
" "It is a charming girl I love"	[illegible]	0
" "The Cruiskeen Lawn"	[illegible]	0
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G. A. Osborne. Fantasia on favourite Airs	[illegible]	0
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4. "Eily Mavourneen"	1	0
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6. "The Colleen Bawn"	1	0

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The Musical World.

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Vol. 40—No. 9 SATURDAY, MARCH 1, 1862 Price { 4d. Unstamped 5d. Stamped

THE ART-WORLD.

NEW ILLUSTRATED ART PAPER

On SATURDAY March 1 1862, price Fivepence (Stamped for Post Sixpence), No. 1, of

THE ART-WORLD AND INTERNATIONAL EXHIBITOR, a Weekly Illustrated Journal of Painting, Sculpture, Architecture, Ornamental Art and Manufactures, Engraving, Photography, Poetry, Music, the Drama, &c. Edited by [illegible] assisted by Writers of Eminence in the various departments of art.

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This Journal will give a faithful report of all the productions and doings in the whole circle of the Fine and Decorative Arts—Original Articles upon the History of Art and the Interests of Artists [illegible] profession; Reviews of New Books relating to Art and Belles Lettres; besides a summary of the proceedings of Artistic and Learned Societies [illegible] Notes of Important Sales of Works of Art, [illegible], Correspondence, &c., [illegible] style.

The tone of [illegible] in THE ART WORLD will be candid and impartial; [illegible] in glaring [illegible] encouraging in every case [illegible].

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ST. JAMES'S HALL.—MISS MARTIN begs to

[illegible] announce her Grand Evening Concert on Tuesday, March 4th, at Eight o'clock.

Vocalists: [illegible], Miss Martin, Miss [illegible], Mr. Wilbye Cooper, Mr. [illegible], Mr. A. [illegible], [illegible].

Instrumentalists: [illegible]; Flute, Mr. R. S. Pratten; Violin, Mr. W. Watson; Violoncello, Mr. Aylward.

Conductors: Mr. [illegible] and Mr. [illegible].

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BEAUMONT INSTITUTION, Mile End.—GRAND

CONCERT, Monday next, March 3rd.

Artists: Madames [illegible], [illegible], and Palmer. Messrs. [illegible], [illegible]. Conductor, Mr. Frank [illegible]. Director, Mr. H. [illegible]. Stalls, 2s. Tickets, [illegible] and 1s. Commence at eight.

MR. FRED WALKER begs to announce his GRAND

EVENING CONCERT, on Tuesday, March 4th, at Myddleton Hall, Islington.

Artists: [illegible], Miss Annie Walker, Miss Frances Walker, Miss Julia [illegible], [illegible], Mr. [illegible], Mr. Fred. Walker, Mr. [illegible] and Mr. Winn. [illegible] Conductors: Mr. [illegible]. Tickets [illegible] and of Mr. F. Walker, [illegible] Warrington Street, N.W.

M. SAINTON'S FIRST SOIRÉE MUSICALE will

take place on the 6th of March, at his Residence, No. 5 Upper Wimpole Street, at [illegible] past eight o'clock.

Programme: Quartet (Fémy Posthumous); Trio (Beethoven), [illegible]; Quartet [illegible], Pianoforte and Violin.

Executants: Messrs. Sainton, [illegible], Webb, Piatti. Pianist, Mr. H. C. Deacon.

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MADAME SAINTON-DOLBY begs to announce that

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MLLE. GEORGI will sing "O MIO FERNANDO,"

from *La Favorita*, and "THE DEEP DEEP SEA" (Che [illegible]), as well as take part in the [illegible], from *Mosè in Egitto*, and the Spinning-wheel Quartet from *Martha*, at the CONCERT to be given at the Beaumont Street Institution, on Monday Evening, March 3rd.

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THE MUSICAL SOCIETY OF LONDON.—Fourth

Season, 1862.—The FIRST ORCHESTRAL CONCERT at St. James's Hall on Wednesday Evening, March 19th.

NB. To commence precisely at Eight o'clock. Doors open in Regent Street and Piccadilly at Half-past seven. Conductor: Mr. Alfred Mellon.

Programme:—Mozart's Overture, *Die Zauberflöte*; Concerto, Violin, Herr Joachim; Beethoven's Overture, *Leonora-Fidelio* No. 1; Mendelssohn's Symphony in A, Op. [illegible]; Berlioz's Overture, "Le Carnaval Romain." Vocalists: Madames [illegible] and Sainton-Dolby.

Members are respectfully requested to apply for their Tickets to Messrs. Cramer, Beale and Wood, 201 Regent Street, from whom Programmes can be obtained. A limited number of Admissions to the Gallery may be had of Messrs. Cramer and Co., and of Mr. Austin, Saint James's Hall, price 2s. 6d.

CHARLES SALAMAN, Hon. Sec.

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MR. WALTER SELWYN will sing Ascher's popular

Song, "ALICE, WHERE ART THOU?" at Myddleton Hall, on Tuesday Evening.

MR. FRED PENNA (Baritone), begs to announce his

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"CASTLES IN THE AIR." Romance. Written by J. Palgrave Simpson, Esq.; composed by J. P. [illegible], M.A., Cantab.

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Letters to the Editor

NEGLECTED COMPOSERS.

SIR,—In the admirable criticism upon Benedict's new opera, appearing in last week's number of the MUSICAL WORLD, you say, and justly,—"It is strange that since 1846, when *The Crusaders*, his third opera, was produced at Drury Lane Theatre, a dramatic composer of such eminence should have been neglected by the directors of our operatic establishments." Strange it is but true. Equally strange, permit me to say, is it that the composer of *The Mountain Sylph*, and *Fair Rosamond*, an Englishman by birth, should have been still more neglected when it is well known that for more than sixteen years he has had operas ready for production. But John Barnett has been, and is, a neglected musician. Respecting this gentleman and E. J. Loder kindly allow me to make a very brief quotation from one of my musical lectures:—

"To meet with the best compositions of this musician (speaking of Loder) it is necessary to go into the 'Byways of Song.' Why is it so? Lord Macaulay, in one of his admirable essays, remarks that 'in those things which concern this life, and this world, man constantly becomes wiser and wiser.' Now is this true as regards music? To my thinking it is not. Were it so, we should hear as much of Barnett as of Blondin, and of Loder as of Leotard. However, though we hear so little of such composers as Loder and Barnett now, we must hope for days when good music will be the real sensation theme (that's the word, I believe) and the performance of a great and accomplished artist will excite as much enthusiasm as the ascension of a Blondin, the boundings of a 'Flying Man,' or the jumpings of a 'perfect cure.' Such institutions as the Monday Popular Concerts are highly calculated to bring about this desirable state of things. Long may they flourish!"

FREDERICK PENNA.

Cambridge Terrace, Hyde Park, 24th February.

* * *

"ONCE TOO OFTEN."—Mr Howard Glover has just brought out at Drury Lane Theatre an operetta entitled *Once Too Often*, which is very highly spoken of by critics. Produced at Christmas time, our readers might fancy that *Once Too Often* was a political satire upon the behaviour of the Yankees on the "Trent difficulty." Such, however, is not the case, for though Mr Glover is both a clever journalist and composer, he wisely remembers that "there's a place for everything;" though the "difficulty" has been harmoniously settled and produced no discord.—*Liverpool Porcupine.*

MR. W. SEYMOUR SMITH gave a lecture on "Music," assisted by Mrs Seymour Smith, with vocal and instrumental illustrations, at the Whittington Club, on Thursday week, which proved highly attractive. Amongst the "illustrations," those which seemed to please the most were the song "Hearts of oak," and a duet for the pianoforte (a war march), the former sung with great spirit by Mr Seymour Smith, and the latter capitally played by Mr and Mrs. Seymour Smith. The audience were evidently pleased with the lecture, and the announcement of its repetition at an early period was received with satisfaction.

SCHWERIN.—A new and original operetta, *Der [illegible]*, by Herr Gustav Hörtel, a member of the band at the Court Theatre, has been produced and favourably received.

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NOTICE.

In consequence of an unusual press of matter, the Reviews of New Music are unavoidably postponed until next week.

THE MENTAL HISTORY OF POETRY.[*]

By JOSEPH GODDARD.

> "To search through all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the law."
>
> *Tennyson.*

In turning to investigate the presence and influence of the *musical instinct* as betrayed in Poetry, it will be first necessary to recur to the consideration of that primary condition of the breast, that high and broad pressure of admiration which precedes the advent of all art phenomena.

It will no doubt have been observed that, in speaking of this emotion of "admiration" we have almost always simultaneously alluded to the mental faculty of "imagination." The coincident coupling of these terms, in fact, is of general occurrence wherever either is mentioned.

Now this does not result altogether from a confusion of terms or ideas, although, in most instances, where these ideas are conjunctively alluded to, there is only visible a vague consciousness of some general connection between them, whilst a knowledge of their exact relationship, of the true nature of their distinctiveness and of their connection, is not often betrayed where they are spoken of.

The truth is, imagination is a mental endowment, and wherever it exists, a warm and strong instinct of admiration ensues, as a matter of course. Imagination begins in the possession of a vivid mental memory, the power of recalling, in peculiar life and warmth, imagery in the mind, and thus it embraces the ability of mentally suspending before the attention scenes, circumstances and truths simultaneously. It here begins to invoke the action of another faculty generally understood as a more purely mental property, for through the *simultaneous* exhibition in the mind of a more or less wide array of truths and circumstances, the exact relationship of these truths becomes more distinctly visible, and thus their complete nature is surveyed in a sympathetically wide embrace of the "reason."

But so far, there is only an act of imagination in a literal sense—there is only an exercise of this faculty of a direct and simple character, although even at this point of the process the grand truth is visible that the faculty of reason would be of little service without that of imagination—that, in point of fact, this latter quality is part of any important and comprehensive endowment of the former—that, in truth, imagination is the moral universe in which the intellectual system exists—that, to borrow the words of a former definition of this subject, "it is the spiritual glow and moral radiance of this faculty which defines the celestial universe of the mind, as the sun describes that of the material universe, in the absence of which the operations of 'reason' would attain to no further result than could those of nature without the warm and luminous concave of heaven."[†]

Where this faculty exists, then, of conceiving and sustaining a considerable number of known truths in the mind,—where, consequently, the correct relationship and complete nature of these truths is thus visible (and only in these circumstances can this full knowledge be realised), what is more obvious than that the reason in these circumstances, contemplating the exact relationship, the complete nature of the array of truth spread before it, will, in the same line of glance, in the same mental ray of inspection, also perceive its *onward connection with new truth.*

Now it is the perception of this *onward continuation of truth* which constitutes an act of imagination in the high sense in which the operation of that faculty is generally understood, that is so almost synonymous with the act of *creation*, although discovery more than creation is the true character of the mental act involved. This explains the reason and rationality of what has been mostly regarded as something mysterious and unaccountable, namely the presence of the pure imagination faculty—that sanguine mental temperament—side by side with a highly cultivated and carefully trained material order of intellect;—with those qualities of mind such as the power and habit of closely grappling with hard, literal fact, and whose prevailing method of action is physical induction, which, in the majority of cases, are supposed to be the least likely to be associated with it. Nevertheless the sky cleaving flight of imagination is seen to be allied with the precise and earthly step by step tread of reason, and that, particularly in the cases of the highest and greatest examples of this latter endowment, as is illustrated in the examples of navigators, astronomers, and of scientific minds, relating to all departments of discovery, and of the most elevated of their order.

It is not here intended, however, to imply that all high imaginative offspring is identical in nature with purely rational discovery and palpable mental induction, but that the process of both is in *the same line of mental volition*, that many of the generally understood purely imaginative conceptions, from their prophetic character on the one hand and the ultimate confirmation of their existence as part of the wide and pure reason on the other, may be regarded as having resulted from a *latent extension* of the intellect, of an involuntary *onward spring* of the reason to a new and distant conclusion, of the considerations of the intermediate space having occurred so unconsciously and rapidly as to render the result like inspiration.

It may be remarked, as generally confirmatory of the truth of these views, that the greatest and most brilliant exponents of the imagination faculty, be they poets, painters, or musicians, are inevitably, and always have been those representatives of art who unite with their respective art-endowment the more comprehensive *intelligence*—the more extended *knowledge*. At all events, these considerations are sufficient to show that it is this *rational direction*—this *natural vista*, towards which the use of imagination should be directed, in which this faculty should be exercised and cultivated, and through which alone its highest and greatest results can be achieved. The imaginative offspring of ignorance, involved in an ostentatious spirit of contempt for rational knowledge, but in a real inability or sluggishness of mind—is but of little worth; if it beams with a false and meretricious lustre, it is merely the result of an action of the mind, morbid and desultory, and its fascination and attractiveness must assuredly dwindle and ultimately pale into oblivion before the kingly and sunrise-beam of absolute truth, taste and intelligence.

We are now enabled to perceive somewhat of the reason and consistency of the fact of any important endowment of imagination being invariably attended by a copious flow of the sentiment of admiration, for this latter phenomenon is simply that enthusiasm and mental rapture which is always elicited by the contemplation of perfect and new truth. If it be incorrect, however, to speak of the imaginative survey as embracing absolutely material truth, it is still the light of truth which illumines it, and the imagery on which it falls will glow in all the warm hues and volume of that divine radiance. This imagery may not be palpable, substantial or of a bodily character, yet it may shine still in the ray of reason, which penetrates beyond the realms of old and easy fact, as the sunlight to other and more ethereal objects than those now extant on the earth. If it be not material truth, it is its fanciful reflection, its exaggerated spectrum, defined in the clouds of the obscure, and is thus a phenomenon at all events, *allied* to material truth—its aereal rainbow splendour scintillated from the denser forms and latent colours of the material world into the remote azure of the mind.

(*To be continued.*)

ADELINA PATTI—NORINA.—"Samedi pour la huitième représentation de la compagnie italienne *Don Pasquale* une des plus heureuses partitions que Donizetti ait jamais improvisées sur un sujet à la fois tendre et comique, la finesse, l'esprit, la grace, la légereté brillante de la voix sont les qualités requises pour le rôle de Norina, et ce sont celles que possède au plus haut degré Mlle. Patti. Elle ne pouvait donc manquer d'y être parfaite, et aussi son rôle a été pour le public une série d'enchantements et de surprises. Aux merveilles de sa vocalisation, Mlle. Patti joint un jeu plein d'esprit et de finesse."—*Etoile Belge*

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[*] *Continued from page* 117.

[†] The nature of this imaginative faculty will be *found* also treated of in "The Philosophy of Music," where several of the truths are laid down, of which the above remarks are the substance.

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MOZART AND THE CHIMES AT POTSDAM.*

In reply to my appeal in No. 40 of this paper for information from those persons who were able to furnish me with it, I have received numerous communications, for which I beg to return the writers my most sincere thanks.

The question at issue is this: *When, and by what or whose means* came the melody of the song "Ueb' immer Treu und Redlichkeit," which, as every one knows, is the same as Papageno's song in *Die Zauberflöte*, to be chosen for the chimes of the Court and Garrison Church at Potsdam? The official documents contain nothing on the subject, and even the oldest inhabitants can only say: "It was always so." The selection of this song both as a Freemason's song and an operatic composition, for the chimes of a Royal and Evangelical Prussian Church appears very remarkable, and worthy of thorough investigation.

First on the list of my correspondents comes Major the Baron von Ledebur, who is now retired from active service, and well known as a most competent musical critic and historian. He has been kind enough to send me a letter from which I extract the following passage, bearing more especially upon the matter in question.

"In Hoffmann von Fallersleben's interesting work, *Unsere Volksthümlichen Lieder*, second edition, Engelmann, Leipsic, 1859, a work which is certainly sometimes erroneous, at page 166 the author says:—

"'Ueb' immer Treu und Redlichkeit, 1775, author Ludwig Hölty, born at Mariensee, near Hanover, Dec. 21, 1748; died at Hanover, Dec. 21, 1776. First published in the *Vossische Musenalmanach*, 1779, pp. 117—120. Melody from Mozart's *Zauberflöte*, 1791, to the words, 'Ein Mädchen oder Weibchen.' This melody with words by Hölty, was first published in the *Freimaurer Lieder mit Melodien* (*Freemasons' Songs with Melodies*), Böheim, one thaler, second edition, Berlin, 1798, No. 1. It was exceedingly popular in the lodges and elsewhere, and was even employed for the purposes of the Church.'"

Major von Ledebur does not, it is true, possess a copy of the second edition which he mentions above, but he has one of the third edition of these *Freemasons' Songs* published 1805, by Herr Böheim, who was an actor and singer at the Royal National Theatre, Berlin. "The song is there to be found at page 5, and Mozart is named as the composer. It is, therefore, probable that Mozart's music was simply applied to Hölty's words."

Such is the information furnished by Major von Ledebur.

Furthermore, I received from the editor of the *Hamburg Altonaer Theater Zeitung*, Herr F. Fritsch, as well as from Herr G. Meyerbeer, Royal Music Director-General, No. 40 of the above *Theater-Zeitung*, which, in answer to my appeal, contains the following account, that certainly appears conclusive:—

"The song, 'Ueb' immer Treu und Redlichkeit,' is a genuine masonic song. By whom it was originally written I am unable to say; as it is now sung in all lodges (including those of France and Belgium) the German words are arranged by the well-known Viennese poet, Aloys Blumauer, and set to music by Mozart expressly for the St. Joseph's Lodge in Vienna, of which lodge both the Emperor Francis I. and Joseph II. were members. It was composed, moreover, for the reception of Leopold Mozart into the lodge. This reception took place, at the instigation of his renowned son, on the occasion of Leopold's last visit to Vienna in 1785-86. Mozart, sen., did not live out the year 1787, the year in which Mozart celebrated his greatest triumph, *Don Giovanni*, in Prague. In 1790, that is, two years later, Joseph II. died, and one of the first acts of his successor, Leopold II., was an order that all the lodges of Austria should be closed until further notice. It was not until the reign of Francis II. that the institution was actually abolished in Austria. But the Austrian Freemasons, up to the present day pay no attention to this. They consider their lodges as simply closed, that is to say, wherever there are five masons in one and the same place, there exists an invisible lodge, though no masonic work is ever done. The libretto of *Die Zauberflöte* is, as every one knows, nothing more than a glorification of Freemasonry. Emmanuel Schikaneder suggested the idea. A young man, then engaged as a chorister at Schikaneder's theatre, and also a mason—he played, in the lodge, the viol in the quartet, with pianoforte accompaniments—carried out the idea, and Mozart set the words to music. But Schikaneder thought the music much too learned, and, as he himself told the late Julius Müller, the tenor, cut out half the score. With regard, more especially to the pieces in which Papageno has to sing, Mozart could do nothing which met with Schikaneder's approbation. The duet: 'Bei Männern, welche Liebe fühlen,' he was compelled to set no less than four times; Papageno's first song, 'Der Vogelfänger bin ich ja,' had to be written three times, while, lastly, Schikaneder was so exacting with the song, 'Ein Mädchen oder Weibchen,' that Mozart angrily exclaimed: 'I suppose you would like me to compose it after the model of "Ueb' immer Treu und Redlichkeit."' Schikaneder replied with delight, 'Yes; that's it. The song is popular; only you must substitute something for the second part.' This was done, and, as I have been informed by my esteemed friend, Adalbert Gyrowetz, on the night of the first representation of *Die Zauberflöte* in the then Theater an der Wien (on the Wieden, in the Starhembergischer Freihaus, near the Naschmarkt), it was this very song which, with the overture, and the Priests' March in F major, which proved the greatest success in the opera. In the month of March 1840 preparations were being made to re-open the St. Joseph's Lodge. Weigl, Gyrowetz and Lewy (sen.), were already dead, and thus the arrangement of the musical library belonging to the lodge was confided to me. Being well acquainted with Mozart's handwriting, I soon discovered the song in question, which, composed at first in E flat major, is marked: *Andante con moto, ma non molto*. My late friend Fuchs, also, to whom I showed the manuscript, immediately recognised Mozart's handwriting. The book bore the date of 1786, and contained, moreover, autographs of Martini, Wenzel Müller and other composers, then living in Vienna. Mozart's song number was 205, and Fuchs directly took a true copy, which, with many other documents relating to Mozart must be among his papers.*

"J. P. Lyser."

"*Altona, Dec. 11, 1861.*"

According to this valuable communication, the belief prevalent at Potsdam, that the song was played on the chimes as far back as the time of Frederick the Great, is at any rate erroneous, if, indeed, it cannot be proved that Mozart pursued the same course with some song already existing which Blumenauer pursued with the masonic song sung in the lodges to Hölty's words. The supposition that Blumenauer adapted the words would, in the first place, be reconcilable with Hölty's undoubted authorship. Just as Blumenauer used Hölty's name, which had been known for ten years, Mozart may have profited by an already existing composition of the same! Herr Lyser's account would, at least, incline us to believe something of the sort.

Despite of all that has here been said, however, the question still remains, how and when was the melody set on the chimes? In Berlin, *Die Zauberflöte* was not known till 1794, the first performance having taken place on the 12th May. After having been sung, on the stage, by a comic personage, would this melody have been chosen for an hourly recurring admonition from the tower of a church? If we refer it to the period of 1786—1794, the supposition is contradicted by Wöllner's well known tendencies in church matters, which would scarcely have permitted the adoption for the chimes of a song known to belong so exclusively to Freemasonry. King Friedrich Wilhelm also, sought, most especially in the more severe observance of all religious and ecclesiastical matters, to establish a contrast to the state of things during the reign of his great predecessor. In the official documents, however, we find only a notice that, on the occasion of some repairs in 1792, Herr Roescher, the organist, recomposed all the tunes. 1797 is the year of the accession of Friedrich Wilhelm III., who was neither a Freemason nor, at that period, a patron of the stage or of music.

Thus, despite all the accounts we have received, and quite apart from the fact that they do not perfectly agree with each other, the subject is still shrouded in doubt, and consequently I am the more justified in wishing that it may be yet more thoroughly investigated.

That W. A. Mozart used other composers' melodies, is a fact of which I am able to adduce a proof, hitherto, as far as I am aware, little known in Germany. The last time I saw Beaumarchais' *Mariage de Figaro*, at the Théâtre Français, Paris, in 1846, it struck me that in the third act the supernumeraries were made to march to Mozart's music in the opera of the same name. The next day I mentioned the subject to M. Regnier, who has studied deeply and conscientiously the history of the Théâtre Français. He assured me that the march had been played at the very *first* representation of Beaumarchais' comedy, that is to say, in 1784, and came originally from Spain, whence Beaumarchais brought it with him to France. He said, moreover, that the original score of the Spanish march is still preserved in the archives of the Théâtre Français. We know that Mozart was in Paris at the time the comedy was first performed there. Perhaps, he remembered Molière's apophthegm,

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* From the *Neue Berliner Musik Zeitung.*—Translated for the Musical World.

* In many German lodges, after the melody of the trio of the three boys, "Seid uns zum zweiten Mal willkommen," a reception song, also, is sung, the first words being: "Sei uns, Bruder, uns willkommen." How frequently the Priests' Chorus and the song: "In diesen heiligen Hallen" is heard in the lodges, all masons know.

"Je prends mon bien où je le trouve."

This fact, also, is, I think, worthy of further investigation.

Potsdam, January 3. L. Settmann.

THE STUDENTS AND THE REID CONCERT

(From a Correspondent.)

"Auld Reekie" is rife in disputation about the conduct of the students of the University who so strangely demeaned themselves on the occasion of the recent concert given by the "Sisters Marchisio" at the Music Hall. The majority denounce the students; but the young gentlemen have a strong party who insist that they have been wronged, and that they were induced to proceed to extreme measures to obtain redress. As there is so much difference of opinion on the subject, I transmit you an extract and a letter from the *Edinburgh Courant*, which, I think, places the whole affair in a sufficiently clear light, and will enable your readers to form a correct judgment. The extract is as follows:—

"Yesterday great excitement continued to prevail among the students of the University on the subject of the Reid Concert, and considerable exultation was expressed by those who had succeeded in forcing their way into the Music Hall, and had made the subsequent demonstration at Marchfield House. On further inquiry into the subject, we learn that it has been the custom for some years to distribute tickets for the concert to all fourth year students. This arrangement was, we believe, entered into with concurrence of the students themselves, who were content that the admission should be made a special privilege of *alumni* of that rank. The number of fourth-year students in the faculties of arts and medicine averages about 300, and in the faculty of law probably 100 more. In order that all those entitled should participate in the advantage, about 400 tickets have of late years been regularly set apart for their use. This year for what reason we have not learned the number was reduced to 150, and the distribution for the first time was made at the matriculation office. The number of students being of course greatly in excess of the number of tickets supplied to the secretary for distribution, the scene took place which a correspondent yesterday described in our columns, his statement, however, being inaccurate as to the number of tickets issued. The disappointed students, after the tumult at the secretary's office subsided, held a meeting, and it was proposed to memorialise the Senatus on the subject. This representation of the grievance satisfied a large proportion of the meeting, but there were others who, seeing no prospect of redress being given in time, resolved on stronger steps, resulting, as our readers are already aware, in the forcible entrance of the Music Hall on the night of the concert. Comparatively few of the students immediately aggrieved took part in the demonstration, but those who did were at once joined by a large body of the younger *alumni* sympathising with their seniors, and foreseeing a future privilege cut off.

"Some of these gentlemen, unable to tolerate any criticism of their conduct, yesterday did us the honour to burn some copies of our journal in the quadrangle of the College, on account of our strictures on their proceedings. We must not wince at a little martyrdom occasionally in the cause of truth; but the youthful and fervid students of our University were sadly mistaken in supposing that they found in us an enemy of their true interests or of their proper rights, which we have always done our utmost to maintain. We only hope that, for the future, they will choose more peaceable means of making known their claims, and of obtaining redress when aggrieved.

"We have heard it said that one reason assigned for the limitation of the number of tickets has been that in numerous instances the students, not appreciating the privilege conferred on them, have sold their tickets to persons anxious to obtain admission. It is not very wonderful that some of the number should so little esteem the advantage as to part with their tickets, or that some of the outdoor public who have no access to the concert should be willing to buy; but it was quite absurd to punish the whole body for the offence of a few; and if the reason alleged had any force at all, it would necessarily apply to the exclusion of the students altogether, and not to any mere limitation of the number of tickets, which were simply given to those who were foremost in the scramble for them."

The letter appears to take a less favourable view of the students' conduct, and, indeed, does not hesitate to brand it with the strongest terms:

Edinburgh, February 14th.

"Sir,—The disgraceful, yet characteristic conduct of the students in relation to this concert, last night, appears to have arisen from an entire misapprehension of their rights. It cannot be too well known that students attending the College have no right to demand admission to the concert. In this respect they are precisely on the same footing as the other members of the public. The concert is not given for behoof of the College, and there is no connection betwixt them. So true is this that no one, whatever his office or position in the University may be, has a legal right to demand admission to the concert. Some years ago two of the most eminent counsel at the Scottish bar were consulted on this point, and they said—'In regard to the distribution of the tickets, it does not appear to us that any one person more than another has a legal right to demand them.' The direction in General Reid's will, instituting the concert, is plain and distinct, and it may be useful, then, publicly to make it known. It is as follows:—'*And as I leave all my music books (particularly those of my own composition) to the Professor of Music in that College, it is my wish that in every year after his appointment, he will cause a Concert of Music to be performed on the 13th of February, being my birthday, in which shall be introduced one solo for the German flute, hautbois, or clarionet, also one march and one minuet, with accompaniments by a select band, in order to show the taste of music about the middle of the last century, when they were by me composed,* and with a view also to keep my memory in remembrance.'

"The concert was therefore intended simply to be commemorative of the General—'to keep my memory in remembrance,' and 'in order to show the taste of music about the middle of last century;' and the entire direction of the arrangements for the concert is devolved upon the Professor of Music for the time being. It is not said who are to be admitted to the concert; that is left to the Professor to regulate—having a due regard to the object of the testator in instituting it. The pretension set up by the students is inconsistent with that object, and if yielded to, would defeat it. It may be a right and proper thing to give tickets to certain of the students, especially to those of them attending the music class; but this can only be done under certain restrictions and limitations, and any attempt upon the part of the general body of students to demand admission as a right the Professor ought strenuously to resist. Their conduct in forcing themselves into the hall last night was a public offence, and can only be palliated on the score of ignorance.

"I. M."

Now, for my own part, I was not deeply interested in the abstract question whether the University students were or were not admissible to the concert. I went to the Music Hall expecting a rare treat, such as had not been presented in the northern capital for a long time. I was anxious to hear the "Sisters," whose praises exceed the natural echo of their voices, wheresoever they sing, and yearned to listen once more to the magnificent tone and grand playing of Vieuxtemps. But, indeed, I heard little of what I expected. The Music Hall at times was converted into a bear garden, and scarcely a piece was gone through without interruption, destroying all gratification, or at least the fear of interruption took away the zest of pleasure. This was my grievance, and I think that, as one of the "disappointed," I have most right to complain. It seems that the authorities of the college "reck not their own rede," or they would have managed to have the "Reid Concert" conducted with some show of decency.

Young Reekie.

MONDAY POPULAR CONCERTS.

At the concert on Monday evening (the 78th) M. Vieuxtemps took his leave, until next winter, of the patrons of these entertainments, whom he has delighted since November last with his magnificent playing, and by whom his worth is so thoroughly appreciated. A larger audience was probably never assembled in St. James's Hall, which was literally thronged to the doors. The programme was one of more than ordinary interest. M. Vieuxtemps led two quartets besides joining Miss Arabella Goddard in Mozart's 10th sonata for pianoforte and violin (in D). The quartets were Mendelssohn's in A minor and Beethoven's in A major. That of Mendelssohn was repeated in consequence of the marked sensation it produced at the opening concert of the season, when M. Vieuxtemps (associated as on the present occasion, with Herr L. Ries, Mr. Henry Webb, and Signor Piatti) made his first appearance. The success of this work—which, whether the age at which it was written be or be not taken into consideration, is one of the most extraordinary manifestations of the art—was, if possible, even greater than before, and M. Vieuxtemps was unanimously called forward at the conclusion. In Beethoven's early quartet—No. 6, of the six inscribed to Prince Lobkowitz (Op. 18)—and in the delicious sonata of Mozart, both belonging to a very different order of musical creation, M. Vieuxtemps was equally happy. In short, his last appearance was precisely what the admirers of his playing might have desired—a series of artistic triumphs. He has now so identified himself with the Monday Popular Concerts that his annual reappearance will be looked forward to as a matter of course.

The pianoforte solo was Woelfl's *Ne Plus Ultra*, one of the boldest and most difficult works of what may be reasonably described as the "pre-Beethoven period," the sonata of Woelfl having seen the light before the genius of Beethoven had fairly developed itself. The history of this sonata, the last part of which consists of variations in the bravura style on the air of "Life let us cherish," foreshadowing many of the most salient characteristics of the *fantasia*, subsequently developed by Moscheles, Herz, Thalberg and their numerous followers—the "bone and marrow," as it were, of the "*virtuoso*" school—must be familiar to our readers, having been more than once related. As a piece of display the *Ne Plus Ultra* was unexampled in its time, and even now—more than half a century since the death of the author who wrote it when in the zenith of his powers as an executant—if adequately rendered, elicits universal sympathy. In short, after its peculiar fashion, the sonata of Woelfl is a masterpiece; and so long as pianists (few, for reasons unnecessary to explain, they must invariably be) are found to play it, it will continue to evoke the admiration which is the just due of a legitimate work of art. This was fairly proved on Monday night, in presence of such a crowd as its composer could hardly have dreamt of—a crowd, too, as attentive and discriminating as it was dense. At the end of the sonata, the performer, Miss Arabella Goddard, was enthusiastically summoned back to the orchestra, and had no little difficulty in resisting a very general wish for the repetition of the variations. This young and gifted lady was the first to revive the *Ne Plus Ultra* of Woelfl, as well as the *Plus Ultra** (so called, at least, in England) of Dussek, and other contemporary works of the highest interest, the value of which, thanks to her refined and exquisite playing, has since obtained unanimous acceptance. Such an impression was created by her performance of the *Ne Plus Ultra* on the present occasion, that it is announced for repetition at the seventy-seventh concert on Monday.

The vocal music was unexceptionable. Miss Clari Fraser, a young singer of great talent and still greater promise, gifted with an agreeable voice and no common share of musical feeling, was heard with evident satisfaction in Mendelssohn's beautiful "Lullaby" ("*Schlummre und träume von kommender Zeit*") and "The oak and the ash," one of the rarest genuine specimens of English melody contained in Mr. W. Chappell's *Popular Music of the Olden Time*. Mr. Wilbye Cooper, whose merits as one of the best of English tenor singers are everywhere acknowledged, gave Mozart's pathetic canzonet, "The very angels weep" ("*Selbst Engel Gottes weinen*"), and Beethoven's incomparable "Adelaida," in a style that won for him not only the applause of "the many," but the critical approbation of "the few." Mr. Benedict was the accompanyist.

At the next concert, Herr Joseph Joachim (his first appearance since 1859) will play, among other things, one of the so-called "Posthumous Quartets" of Beethoven.

* * *

Sacred Harmonic Society.—(*Communicated*).—The Twenty-ninth Annual Meeting of the Sacred Harmonic Society was held at Exeter Hall last evening, the President, John Newman Harrison, Esq. occupying the chair. The attendance of the members of the Society was more than usually numerous. The report, which was lengthy, entering into a full detail of the Society's proceedings during the past year, also sketched the outline of operations during the coming season. From this it appeared that sixteen concerts had been given in 1861, and that the subscriptions were larger for the present year than in any preceding year but 1859. The receipts for the year amounted to 6874*l.* 2s. 2d., the expenditure to 5501*l.* 13s. 11d., leaving a balance in hand of 498*l.* 14s. 7d., besides which the Society possesses funded and other property valued at 7500*l.* Included in the expenses were two sums of one hundred guineas each, the subscriptions from the Society to the Memorial of H.R.H. the Prince Consort, and the Hullah Testimonial Fund; also a subscription of ten guineas for the preservation and repair of an organ in St. Boniface's Church at Arnstadt, at which church John Sebastian Bach was for some time organist. The report alluded at length to the musical preparations the Society are at present occupied with for the opening of the 1862 International Exhibition. The orchestra on this occasion will comprise upwards of [illegible] performers, and it is intended, after engaging the principal professional instrumentalists, to offer 300 engagements among the principal provincial Festival and Choral Societies and Choirs, which, after reckoning the regular band and chorus of the Sacred Harmonic Society, will leave about 400 more choralists to be selected from among the most regular attendants at the meetings of the Handel Festival Choir. The great Handel Festival to be held at the Crystal Palace in the last week in June, was especially noticed in the report. It was stated that the plans of seats would be ready for inspection next Monday, the 3rd of March. As the Festival will be held during the heyday of the International Exhibition of 1862 and in close proximity to the great Agricultural Show in Battersea Park, it was fairly anticipated that the attendance would far exceed the 1859 *Festival*, although the latter was attended by upwards of 40,000 more than the Festival of 1857. The selection of the performers is occupying the closest attention of the Committee. The increase of Music Societies, the extension of choral practice, enabling the Committee to fix a much higher standard of excellence than in 1857 and 1859, they are fully assured that in musical efficiency a great advance would be shown. It was further stated that the Directors of the Crystal Palace Company have already commenced preparations for roofing over the great orchestra, no doubt being entertained that the results of the coming Festival would as far exceed those which preceded as the latter excelled any former efforts. After alluding to the great extension of the Society's library, which has now become one of the most valuable in the country, comprising a large portion of the most rare and valuable musical works, both sacred and secular, as well as works on musical theory, history, biography, &c., it was announced that a new catalogue was in course of preparation, and would be issued in a few months. In the meanwhile works of special interest to the science of music would be thankfully accepted by the Society's librarian, whose object was to render it the most perfect library of its kind in this country. After the presentation of the accounts of the past year, the election of officers of the Society, cordial votes of thanks were unanimously given to Mr. Costa, the conductor of the Society, and to Mr. Harrison, the President, and the other officers of the Society.

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Drury Lane Theatre.—On Monday night Mr. Charles Kean acted in *Hamlet* for the first time during his present engagement, the part of Gertrude being sustained by Mrs. Kean, who originally undertook it in the later days of the Princess's management, and thus gave importance to a part long considered ungrateful. It is now established as one of her leading characters. By performing the character of Hamlet Mr. Charles Kean is certain to awaken a sort of historical interest which cannot attach to any other part in his large repertory. With his appearance in this character in January 1838 his career as an English tragedian really commenced; for although previous to that date he had acted several of the parts that belong to the category of "juvenile tragedy," his earlier performances, successful as they were, no more belong to the record of his important achievements than the ordinary Latin verses written at school by a future poet belong to the collection of "works" which he publishes at a mature age. A prosperous tour through the then United States completely severed the juvenile aspirant from the Hamlet of 1838 in the mind of the London public, and the crowds that went to witness his *début* at Drury Lane 24 years ago regarded him as a new-comer whose excellence they were prepared to test by a comparison with his recently deceased father. The excitement which he at once produced, the series of thronged houses that he attracted on successive nights, the hearty welcome which was given to the, not rising, but fully risen "star," are now matters of history. Many were of opinion that the enthusiasm with which Charles Kean was greeted merely represented the popularity of the late Edmund, still fresh in the memory of the public, and that the young actor would not long survive the honours prematurely thrust upon him. But it is not too much to say that as years have rolled on the esteem in which Mr. Kean is held has steadily increased. Since that brilliant beginning he has sometimes absented himself from London, to reappear at long intervals, but he has never come back to find his place occupied by a younger aspirant, and his return has always been the signal for renewed excitement. As we have already said, it was with the performance of Hamlet that he commenced a professional life comprising so much that could not have been expected even by his warmest admirers. His success as Hamlet was the basis on which the whole superstructure of his reputation was raised, and mere curiosity would be sufficient to render his resumption of this great part powerfully attractive. But there is this further peculiarity in his Hamlet, that, apparently clinging to the character with a sort of natural affection, he has worked it out to a degree of artistic finish that renders it an unique phenomenon on the modern stage. Whether or not he has arrived at the real significance of the Danish Prince is a question that but little affects his character as an artist. Even the Germans, who write volumes about Hamlet where we bestow stray thoughts, have not yet settled the precise nature of that exceptional idiosyncrasy, and within the last three years we have had a book by one Herr Rohrbach which might not be inappropriately entitled, "Hamlet, a Scoundrel," and another by Dr. A. Gerth which proves the Dane to have been the noblest of mankind. It is enough to say of Mr. Kean's interpretation that he presents his audience with a highly ideal personage, whose every word suggests [illegible] reflection, and a thorough sympathy with the emotions portrayed. Such extreme elaborateness may of course be called a defect, for it would no more be the result of a sudden inspiration than the intricate tracery of some exquisite carving. But he has so completely mastered the difficult task he has imposed upon himself that he performs it as if under the dictation of an internal impulse, and we [illegible] he play Hamlet more finely or with more undiminished vigour than on Monday night.

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* *Le Retour à Paris* was the original French title.

Olympic Theatre.—The peculiar art of Mr. F. Robson in working upon the feelings of his audience by a subtle combination of the comic and the pathetic, has not for some time been made so conspicuous as in a slight dramatic sketch just produced, with the title *A Fairy's Father*. In this little piece he represents an old "property-man," attached to a London theatre, at which his daughter Susan is engaged as a principal "fairy." Paternal affection is the ruling sentiment of his mind, and while, as a genuine artist, he devotes his energies to the contrivance of a marvellous "transformation scene" for the forthcoming Easter piece, his enthusiasm is chiefly excited by the thought of the brilliant figure which his daughter will make when she appears as the principal object in all the resplendent *tableaux*. It is on Susan's birthday that the action takes place, and the father, confined to his home by an accident, is anxiously awaiting her return from the theatre, and anticipating the delights of supping on a rabbit "smothered in onions" —the delicacy that has been prepared for the grand occasion. Susan returns at an unexceptionable time; but her father is somewhat surprised by the visit of a young gentleman, who has fallen in love with her while witnessing her "fairy" exploits, and has come with a proposal of marriage. Though the honourable intentions of the young gentleman are not in the least doubtful, the worthy property-man, instead of jumping at an offer apparently advantageous, seriously weighs the chances of happiness likely to result from the proposed union. He warns the love-stricken youth, who is a wealthy merchant, that he must not confound the brilliant goddess who dazzles all eyes on the stage with the same mortal who eats boiled rabbits at home, and that it is possible a discrepancy of tastes may be discovered when the heyday of the honeymoon is past. The suitor slightly regards the warning, and the discussion might be carried on to an indefinite extent, did not the fact transpire that the property-man, formerly a merchant's clerk of (comparatively) high degree, lost his situation through the delinquency of another person, and that this person was the suitor's father, who was anxious to repair the wrong he had committed. He must be a poor logician who, out of these premises, cannot frame a syllogism proving that the young gentleman and lady ought to become husband and wife. Mr. Cheltnam, the author of this "sketch," as he properly calls it, has worked out his slight theme with much taste and delicacy. The piece, however, derives its chief value from the acting of Mr. F. Robson, who exactly depicts the transitions of a man who, without the slightest violence, can drop from an ideal worship of his daughter into a hearty relish for onions. Strong feeling and much worldly wisdom are, moreover, most happily blended when he warns the young wooer against the effect of a transient illusion. Mr. Walter Gordon, as the suitor, has thoroughly gentlemanly suitor; Miss Florence Haydon, as the affectionate daughter; and Mrs. Stephens, as a good-humoured old landlady, do their best to make the piece one of the prettiest cabinet pictures of actual life that could be presented on the stage. The *Fairy's Father* was preceded on the first night by the drama *Time Tries All*, in which Miss Amy Sedgwick made her first appearance for the season, and was heartily welcomed. The piece also contains effective parts for Mr. Neville and Mr. W. S. Emden.

Princess's Theatre.—*L'Ange de Minuit*, the great "sensation drama" with which the Parisians were furnished by MM. T. Barrière and E. Plouvier about a twelvemonth since, has been presented in an English shape to the audience of the Princess's Theatre. No attempt is made to veil its origin; Mr. John Brougham is merely named in the bills as the adapter of the piece, the title of which is literally translated, *The Angel of Midnight*. Though the action takes place in Munich, the idea of the plot is ultimately derived from an old Italian legend, which years ago suggested to the late Mr. R. B. Peake the subject of an unsuccessful melodrama entitled *Death and the Doctor*. A medical practitioner acquires a high reputation by the infallibility with which he predicts the result of every case submitted to his treatment. This infallibility he owes to a compact made with the personified Death, who, unseen by the eyes of others, is manifest to the physician, passing those whose life is yet to be prolonged and touching those whose fatal hour has arrived. Thus much is common to both plays, but in every detail the story with which MM. Barrière and Plouvier recreated the Parisians last March differs from the tale of the poor cobbler with which our prosaic English humorist displeased the audience at Drury Lane nearly 30 years ago. Albert Werner (Mr. G. Jordan), the hero of the new piece, is a poor but very honourable physician, who resists every offer to tamper with his integrity, but at last yields to the solicitations of the "Angel of Midnight" (Miss Marriott), who typifies Death, and who is really alarmed by the superior power of the man of science. She tells him that his mother (Miss Mary Fielding), to whom he is devotedly attached, will not be allowed to live 24 hours unless he binds himself not to attempt the cure of any patient visibly touched by her hand. The old woman is the hostage for the due performance of this compact, and her days are at once to be cut short if the doctor breaks his faith for the sake of another patient. In her first interview with the physician, the Angel of Death rises in spectral shape from the waters of the river, but afterwards she assumes various human forms, and mingles with the rest of the personages, regarded by all, save the privileged doctor, as an ordinary mortal. In the apartment of an apparently dying Count, she takes her place as a notary, but she leaves the patient untouched while she touches his rapacious legatee, who is longing for his decease, and is instantly struck with apoplexy. Werner, who sees all her movements, is able to predict that the Count (Mr. Basil Potter) will recover, and that the legatee will perish, and thus gains great glory, while Dr. Von Bloch (Mr. H. Widdicomb), the medical pretender, who foretells contrary results, is loaded with ignominy. In a ball room the Angel takes the form of a coquettish beauty, and by the fascination she exercises on the Count's son Karl (Mr. J. G. Shore), foreshadows the danger which that young gentleman will meet in a duel with Colonel Lembach (Mr. Ryder), a bold bad man who insists on becoming the husband of the Count's daughter Margaret (Miss Louisa Angel), although the lady herself, her father and her brother decidedly prefer Werner as a rising man. Brother and lover are both challenged by the terrible Colonel, who in a duel fought in a snow-covered wood wounds the former and is slain by the latter, the Angel of Death hovering about him like an old hag, and sweeping away the snow so as to leave an open place for his fall. The worthy physician is now about to marry his beloved Margaret, but the Angel appears among the bridesmaids and tells him that he must sacrifice his bride or his mother. Terribly perplexed, Werner has recourse to prayer, and the Angel vanishes, informing him that she must yield to a superior power, and leaving him perfectly happy both as a son and as a bridegroom. Many persons, not case hardened by the frequent contemplation of stage spectres, will perhaps feel this constant personification of ubiquitous death rather chilling than exciting, and to a still greater number will the employment of prayer as an efficient agent for the solution of a theatrical difficulty appear highly objectionable. Without entering on the wide field of controversy which is opened when the stage treatment of the supernatural becomes the subject of debate, we may further observe that the *Angel of Midnight*, while it presents a series of striking pictures, is not very interesting as a story, and affords very small opportunity for a display of talent on the part of the actors. It is on the scenic effects that the attraction of the piece depends, and possibly the "duel in the snow," which is admirably managed, may take its place among those "sensations" to which modern playgoers attach so much importance. The appearance of the personified Death on the bank of the river and her disappearance through a [illegible] at the close of the piece are also very striking, but Miss Marriott may be counselled to be so far coy to the salutations of the audience as to abstain from coming before the curtain in supernatural habiliments. Ghosts have a right to show themselves everywhere, indoors and out-of-doors, from the palace to the cottage, with one single exception, and that is the narrow boarding situated between a row of footlights and a fallen curtain.

Google

ST. JAMES'S HALL,

Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

SEVENTY-SEVENTH CONCERT, on MONDAY EVENING, March 3rd, 1862, on which occasion

HERR JOACHIM

Will make his last appearance this Season.

PROGRAMME.

Part I.—Quartet, in C sharp minor, Op. 131, for two Violins, Viola and Violoncello—MM. Joachim, L. Ries, H. [illegible] and Piatti (Beethoven). Song, "The Lady's Wish" (1st time at the Monday Popular Concerts), Miss Poole (W. V. Wallace). Sonata, "Ne Plus Ultra," for Pianoforte Solo (repeated by general desire), Miss Arabella Goddard (Woelfl).

Part II.—Sonata, in B flat, for Pianoforte and Violin, Miss Arabella Goddard and Herr Joachim (Mozart). Song, "In a drear-nighted December" (first time at the Monday Popular Concerts), Miss Poole. Trio, in C [illegible], for Pianoforte, Violin and Violoncello (first time at the Monday Popular Concerts), Miss Arabella Goddard, Herr Joachim and Signor Piatti ([illegible]).

Conductor, Mr. Benedict.—To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

*** Between the last vocal piece and the Trio an interval of Five Minutes will be allowed. The Concert will finish before half past ten o'clock.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co. 50 New Bond Street; and of the principal Musicsellers.

MARRIED.

On the 20th instant, at St. Mary Abbott's, Kensington, by the Rev. F. T. Cusins, M.A., Head Master of the Grammar School, Nottingham, brother of the bridegroom, William George Cusins, Esq., of New Cavendish Street, Portland Place, to Louisa Mary, eldest daughter of G. H. Ladbury, Esq., of Upper Holloway.

TO CORRESPONDENTS.

Greenock Organ.—Next week.

Herr Pauer's Pianoforte Concerts.—A detailed report of the last three Concerts is in type and will appear forthwith.

The Concert at St. James's Hall, for the benefit of the Hartley Colliery Fund, will be noticed in our next.

The Philharmonic Society of London, by George Hogarth—received, and will be reviewed in our next.

S—y B—s.—Is "Fiell" another Scotch tabulator? and from the Out Isles, too? If so, let him read *Calverley on Grouse*, or consult the divine Aurelius Prudentius, who writes at the end of a diatribe against cyclalops (theological *cyclalops*)—

> "Sedens tenere, secla sancta [illegible]
> Infesta [illegible] certant hos,
> [illegible] KIRIETH delegit Diem,
> Ut occidant [illegible]."

After this what becomes of the *mythos* of *Hay and Maple*!

Dilettante.—On the contrary; the Bruges paper writes as follows:—"Il y a quelques jours on jouait les *Diamants de la Couronne* et un vaudeville nouveau: la recette s'éleva à 12 francs 75 centimes! L'ouvrage obtint un succès légitime; on le reprit mardi dernier et devinez à quel chiffre la recette s'éleva? A 6 *francs* 70 centimes! Satisfaites donc au moyen de pareilles recettes les nombreuses obligations qui pèsent sur une administration théâtrale." What does "Dilettante" say to that?

A Pattist.—"A Pattist" is right in some particulars and wrong in others. With some pains we have been able to find the article which appeared in the Dublin paper, and which we hope will satisfy our sympathetic correspondent:—

"On Saturday last the opera *Marta* was advertised for the benefit of Mlle. Patti, and it was further announced that she would sing, not only 'The last rose of summer,' but also 'Home, sweet home,' and 'Within a mile of Edinboro' town.' The house was crowded to such an extent that numbers were unable to obtain admission, and in several cases people were allowed to get [illegible] of an entrée to the stage. The performance was one of the greatest successes that [illegible] ever achieved, and the encores were numerous; but the great feature of interest was, of course, the ballads sung in the English language. The execution of these was so perfect, and the enunciation of the words so clear and distinct, that the audience seemed in raptures of delight, and Mlle. Patti received an ovation such as is almost unknown anywhere but in Dublin. At the conclusion, the enthusiasm of the audience had risen to its highest point, and when the prima donna was called forward, she was literally pelted with bouquets; but at this moment a circumstance occurred which produced a feeling of depression among the immediate witnesses. Patti had made her final bow, and was disappearing behind the curtain, when a large glass bottle, flung, it was believed, from the upper gallery, fell upon the stage, and was shivered into a hundred pieces. Had it been thrown one second sooner, the consequences might have been very serious, but fortunately no particle of the glass touched the lady, nor did anybody indeed suppose the incident as other than an outburst of wild enthusiasm. The charming singer merely exclaimed, 'How very strange! Was there anything in it?' and in a short time she was prepared to take her departure from the theatre. When she reached the stage door another scene presented itself which showed that the events of the evening had not yet reached their grand climax. The weather was wet and stormy, but nevertheless a multitude had congregated outside, entirely filling the small street, and shouting with such determined energy, that the neighbourhood was 'frightened from its propriety.' A street cab (not a private vehicle, as is usual on such occasions) had been provided for the lady, and when she made her appearance the horse had been removed, and the mob attached ropes to the shafts. With the aid of these they dragged the vehicle from the theatre to Morrison's Hotel, several of the ringleaders mounting the roof and others clinging to the back. The shouts of the populace followed them to their destination, and when they arrived, they begged, or rather insisted, that Mlle. Patti would address a few words to them from the balcony. This she graciously agreed to do, and, presenting herself in the balcony, notwithstanding the drenching rain, thanked her Dublin friends cordially for their generous patronage, and [illegible] upon them the bouquets she had received from the audience. Thus terminated the first engagement of Mlle. Patti at the Theatre Royal, Dublin, and as no mischief arose from the popular excitement, the favoured artiste testified her desire to pay a second visit to the Irish metropolis as soon as circumstances will permit."

NOTICES.

To Advertisers.—*Advertisers are informed that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review to* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, MARCH 1, 1862.

A MAYOR'S NEST.

To the Editor of the Musical World.

SIR,—The subjoined paragraph appeared in a recent impression of the *Leeds Mercury* transferred, as you will perceive, from the columns of the *Sheffield Independent*:—

"Proposed Triennial Musical Festival in Yorkshire.—We understand that steps have been taken which will, it is confidently hoped, lead to the establishment of a Musical Festival, to be held triennially in Sheffield, Leeds, and Huddersfield. The Mayor of Sheffield (John Brown, Esq.) and the Mayors of Leeds and Huddersfield, have met and consulted on the feasibility of the project, and we believe the result has been the opening of negotiations with the Yorkshire Choral Union and the numerous choral societies for which Yorkshire is famous. It is not doubted that with such a large body of vocalists—who have mainly contributed to the success of the great music meetings throughout the country—the district which includes Leeds, Sheffield and Huddersfield ought not to be without a festival of its own which shall be worthy of its importance and musical talent. The festival would be for the benefit of the infirmaries and hospitals of the town in which it would be held. The promoters of the scheme feel themselves greatly encouraged by the position which the Birmingham festival—held for a similar benevolent purpose—has achieved in the English musical world. The great festival at Norwich and the triennial gatherings of the three choirs at Hereford, Worcester and Gloucester have also become celebrated as affording opportunities for the display of the first musical talent of the country; and with these examples before them the promoters of the Yorkshire Festival need not despair of success, if the scheme is properly launched. The great obstacle to be encountered in Sheffield would of course be the (present) want of accommodation for such an assembly as would be called together. We hope to see the scheme fairly before the public in a short time."—*Sheffield Independent.*

Many of the most active members of the Leeds Musical Festival Committee, I have reason to believe, know nothing whatever of the "proposed Triennial Yorkshire Musical Festival," and if the Mayor of Leeds *has* consulted with yet other Mayors on the subject, it is, I am assured, entirely without the knowledge or sanction of those influential gentlemen who form the Committee, and at whose board he officiates as Chairman. The paragraph states that the result of the negotiations which have been opened, is an application to the Yorkshire Choral Union, and the numerous choral societies for which Yorkshire is famous.

I am assured that *no application* has been made to the Bradford Festival Choral Society, the largest single vocal association in Yorkshire, or to the Leeds Madrigal and Motet Society, the next in importance and numerical strength. It is not unlikely, therefore, that the "negotiations" have so far been confined to the Yorkshire Choral Union, and to its conductor, Mr Burton, who may possibly covet the conductorship of the "proposed Triennial."

So far as Sheffield and Huddersfield are concerned, the proposal is simply a farce, inasmuch as neither of these towns has a Music Hall anything like capacious or decent enough for such an undertaking as a "grand musical festival." If the suggestion put forth by the reporter for *The Times*, on the occasion of the first Leeds Musical Festival—that a triennial meeting might very well be established "in LEEDS, BRADFORD and YORK"—could be carried out, *that* would be a sensible and, I believe, an entertainable proposal. But the implied association with Sheffield and Huddersfield can only mean that Leeds is to help those towns into some sort of a musical position and importance, to which neither their resources nor their influence at present warrant their aspiring. My own suspicion (and it is shared by very many) is that the scheme thus unexpectedly made public is the result, under a new physiognomy, of an old and deeply-laid plan to supersede the Leeds Musical Festival proper (which will, nevertheless, assuredly come on again in due course) and its eminent conductor, Dr Sterndale Bennett, by something *of a very inferior stamp*, and in favour of a conductor whose highest qualification is that of an industrious and eager chorus "coach."

I know not whether on Dr Bennett's account, or on that of poor menaced Leeds, or no matter on what grounds, you may find the matter worth some remarks in the MUSICAL WORLD; but I have thought it desirable in the interest of music in "the Ridings," to give you the opinion held by a large circle at Leeds on the matter, and upon which you may base, from your own independent point of view, any observations you feel disposed to make. I am, Sir, yours obediently,

AN ENGLISH MUSICIAN.

P.S. Your able and caustic contributor, Mr Henry Smart, could well deal with the subject, if he pleased and you were agreeable. He is well "up" in the musical politics of Leeds.

Birmingham, Clarendon Hotel, Feb. [illegible] 1862.

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IT is now the first of March, and the Musical season as yet shows no sign of movement or vitality. There is not a pen stirring nor a tongue wagging to indicate the delight and excitement so confidently predicted for the year 1862—the year of the Second Great International Exhibition, when all the world, *cum multis aliis*, are expected in London. Has anticipation grown ashamed of its enthusiasm, or has hope burnt down to the socket? Are we to conclude this dulness to be the lull before the coming storm, and is the deep silence merely the usual forerunner of vast and exhilarating events? We know not. We think that pens are always too eager to be communicative when news is valuable, and that words will come forth when the mind is laden. We fear indeed there will be disappointment somewhere, but do not like to encourage depression on the threshold of an important undertaking.

To commence with the Italian Operas. But a few weeks since three Italian Operas were counted upon. It is now doubtful if Her Majesty's Theatre will open at all, and Drury Lane is advertised "to let." Of the Royal Italian Opera not a syllable is breathed, and the name of Mr Frederick Gye is as if it never had been. We are not, however, therefore to opine that the shrewd and diligent *impresario* of the Covent Garden Italian Opera is resting on his oars, or even on one scull. No doubt we shall hear shortly how zealous and indefatigable he has been in his endeavours to procure a successor to Mad. Grisi—no easy matter, as our readers will readily understand. To one whose ears are ever open to musical rumours all over the world the names of Mlle. Trebelli and Mlle. Lucca cannot be strange. Both these ladies have recently earned high honours, one in the Austrian, the other in the Prussian Capital. Whether either is equal to represent the Pasta and Grisi line of character we cannot say, judging from the reports of the German papers. We may feel assured, however, that Mr Gye has heard both ladies, and that he will be enabled to decide as to their especial capabilities. Mr Lumley, too, is said to have entered into an engagement with a young *prima donna* of the highest talents, Mad. or Mlle. Galetti, as her admirers assert, the very *beau idéal* of a grand lyric artist. We shall be delighted to hear all three ladies at one or other of the London Italian Operas, when we shall be able to pronounce which is most likely to make us forget the Norma of the last twenty years.

A lustre or so since, and at this time of the year the prospectuses for both Her Majesty's Theatre and the Royal Italian Opera had been some days before the public. The second week in March, indeed, was the customary period for commencing operations. Some thirty years ago, the Italian Opera was in full swing in March, having opened in February, and what was called the anti-Easter season was often the most attractive of the year. About the year 1830, 1831, 1832, or 1833,—"we like to be particular in dates,"—we remember seeing perform together in the *Donna del Lago* of Rossini, in the last week of February, Sontag, Pisaroni, Rubini, Donzelli, and Zuchelli, or Lablache. The season is growing later and later every year, just like the fashionable dinner hour, until one may suppose that, in this gradual process of retardation at the beginning, and elongation at the end, it will come round to the winter, and so we may again expect Italian Opera to make its annual appearance with the Epiphany, as in the days of Camporese, Fodor and Colbran.

The directors of the Crystal Palace alone have spoken out and with most particular vigour. They have issued their *pronunciamento* for the forthcoming season, which is copious, explanatory, and full of promise. No preliminary statement, indeed, could be clearer, more concise, and satisfactory than that contained in the little book which has been sent free of charge all over London—a novel and sure mode of advertising, planned, no doubt, in the fertile brain of of Mr. R. K. Bowley, the active and intelligent manager. In this little book is set forth all that may be expected from the forthcoming Handel Festival, and assuredly a more brilliant programme could hardly be conceived. We refer the reader to the document itself wherein he will find the plan of the Festival laid out at length, and all the necessary details provided. Taking all things, for and against this consideration, we cannot reasonably entertain a doubt that the Handel Triennial Festival, at the Crystal Palace, will be one of the greatest features, if not *the* greatest of the season.

If these desultory and discursive remarks prove nothing else, they will show, at least, that there is at this moment with one exception—an important one, indeed—no musical excitement abroad, no art speculation afoot, no novelty talked about, no interest involved, nothing, in short, to originate a subject for a leader which should be the abstract and brief comment on some passing event or projected measure. Let us hope that something novel or suggestive may turn up by next week.

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THE *Bohemian Girl* is, decidedly, one of Balfe's most popular operas in England. Who shall say how many times it has been represented throughout the length and breadth of the land? who shall decide how many young ladies, after exacting a vast amount of solicitation, and declaring emphatically that they were sure "they could not," they had "such a cold,"—a calamity which is, it would appear, indispensable, on such occasions—have at last said "they would try, though they knew they should make, Oh such a failure!"—and then, screwing themselves and the music-stool up to the proper pitch, delighted evening parties by warbling out the assertion that they dreamed they dwelt "in marble halls,"—an assertion which makes our teeth chatter at the present moment, when the east wind is freezing the very marrow in our bones?—who shall settle how many pairs of lips have whistled along our leading thoroughfares and most retired back lanes, in the neighbourhood of the Pall Mall Clubs as well as in the purlieus of Wapping, and, in a word, in every nook and corner of this vast metropolis, a certain legend connected with the period "when the fair land of Poland was ploughed by the hoof of the" &c. &c.? Who can answer the above questions? Can any one do so, including under the expression "any one" all the members, past, present and to come, of the Statistical Society itself? We should say not. But the popularity of *The Bohemian Girl* has not been confined to the United Kingdom alone. This opera is as great a favourite at the antipodes; it is as attractive in Melbourne and Ballarat, as it is in London; while it has drawn thousands and hundreds of thousands, both of opera-goers and dollars, in America. Nay, more than all this, it has established itself as a universal favourite in Germany, and, if we mistake not, was the musical work selected for performance at the Congress of Stuttgardt, in 1856, when the two Emperors, Napoleon and Alexander, together with the King of Wurtemburg, met in that city. Nor is it a stranger to the theatres of Italy where its charming melodies have made it a stock piece. There is one country alone into which it has not yet penetrated, and that country is France. But even there it will shortly be appreciated, for it is announced to be brought out at the Rouen theatre on the 15th or 20th March. The manager, M. Rousseau, has set a good example and one which his Parisian *confreres* would do well to imitate, in thus introducing such a work to the notice of his compatriots. There cannot be the slightest doubt that M. Rousseau will find his own judgment confirmed by the approbation of the public, and his receipts agreeably increased, particularly as the opera will be placed on the stage in the most liberal manner. The scenery and dresses will, according to report, be exceedingly magnificent, and the distribution of the various parts highly satisfactory. There is, also, another guarantee—were another wanting—of success, in the fact that the French version of the *libretto* is from the pen of M. de Saint-Georges, so celebrated for his triumphs in this particular branch of dramatic literature.

HER MAJESTY'S THEATRE.—M. Bagier—Mlle. Sarolta—Sig. Nicola Lablache—Sig. Bianchi—Mad. Puzzi—Mr. Mapleson—Mr. Lumley—Mr. E. T. Smith—the Earl of Dudley—Mlle. Titiens (Tietjens)—Sig. Giuglini—Mr. Benedict—Mr. John Mitchell (of "No. 33"), &c., &c., &c., have more or less undertaken the direction of the establishment for the ensuing operatic season, Everybody having "*signed*" something or other, unless Mr. Gye makes a bargain for "the occlusion of portals precious in palaces" (which is also asserted), it will be very hard if, &c. For further information consult the *Era*.

ROYAL ENGLISH OPERA.—Mr. Benedict's opera, *The Lily of Killarney* has been now performed seventeen times in succession, and the verdict of the first night has been more than confirmed. So decided, indeed, is the success of the new work, that it has been determined to run it to the end of the season uninterruptedly. Mr. Wallace's opera, however, is not to be shelved. We hear that the directors of the Royal English Opera have taken Drury Lane for the summer and that Mr. Wallace's new work will inaugurate the "appendix"-season. Miss Louisa Pyne had two nights repose on Monday and Wednesday last, when Miss Thirlwall sustained the part of Eily O'Connor in a manner highly creditable to her talents. Miss Pyne has, however, resumed her original part.

SACRED HARMONIC SOCIETY.—Last night the *Lobgesang* (Mendelssohn), and the *Stabat Mater* (Rossini) were given for the first time this season—the principal singers, Mlle. Titiens (Tietjens), Miss Fanny Rowland, Mad. Sainton Dolby, Mr. Wilbye Cooper and Sig. Belletti. Every place was taken. On Friday next, the same programme will be given to accommodate those who were unable to obtain admission yesterday. Mlle. Titiens (Tietjens), however, being engaged for a month at Barcelona, Mlle. Parepa will replace her in the soprano music.

HERR JOSEPH JOACHIM has arrived.

MISS ELENA CONRAN, the young Irish lady, who produced such a favourable impression some short time since, at the Monday Popular Concerts, is at present with Mad. Gras in Paris. She has already become a great favourite in the *salons* of the fashionable world where her singing has excited the admiration of all who have heard her. During the past week, she created quite a sensation at Mad. de Morny's *soirée*, on which occasion she was most warmly congratulated by all present. There is no doubt Miss Elena Conran is destined soon to achieve a high position on the lyric stage.

THE PARIS CONSERVATORY CONCERTS.—(*From an occasional Correspondent.*) The programme for the third of the present series of these concerts, comprised the following compositions:—1. Overture to *Fidelio*, Beethoven; 2. "Benedictus," from the Mass in D, Beethoven; 3. Seventh Symphony, Mozart; 4. Fragments from the first act of *Iphigénie en Tauride*, Gluck; and 5. "Jubel-Overture," Weber. The overture to *Fidelio* would have been admirably played but for an unhappy fit of trepidation with which a gentleman, who shall be nameless, was seized while executing an important solo. Weber's overture produced a greater effect than it did last year. The clarionet solo, in the middle of it, was deliciously executed by M. Leroy. Mozart's Seventh Symphony was loudly applauded, particularly the *allegretto*. The menuet was encored. Beethoven's "Benedictus" was execrably sung, while, on the contrary, the selection from *Iphigenie en Tauride* was admirably given. M. Massol was especially good.

MILAN.—A correspondent informs us that the new opera, *L'Uscocco*, by Signor Petrocini, which had been some time in rehearsal at the Scala, was produced on Monday night with a success, almost entirely owing to the talents of Mad. Csillag, who, both as singer and actress, won golden opinions from all who heard her. It is doubtful, indeed, if the new opera would have survived to the end without her. Indeed, the great Hungarian artist has been the principal support of the Scala this season, and when she does not appear, there is a manifest diminution in the attendance.

Provincial

FROM the *Liverpool Post* (date Feb. 27th), we learn the following particulars of the third concert of the Wirral Philharmonic Society:—

"The concert was held at the new Music Hall, Birkenhead, last evening. The principal vocalists were Mlle. Parepa, Miss Corelli, Messrs. J. L. Hatton, Montem Smith, and Allan Irving. Mlle. Parepa is endowed with a soprano voice of much sweetness, which, if not of such extended compass as that of Miss Louisa Pyne, is emphatically musical. Miss Corelli sang one or two pieces very neatly; she has a pleasing contralto voice, its great deficiency being a want of flexibility. Mr Allan Irving and Mr Montem Smith both sang with taste and feeling, and the veteran Mr J. L. Hatton was as whimsical as ever. The chorus singers deserve a word of praise, there being a happy blending of their voices and a correctness of time that were noticeable. The band was efficient, the stringed and the wind instruments being in complete unison. The performers on the first violin, the violoncello, and the bassoon, especially distinguished themselves. Indeed, the concert throughout was such as to do the Wirral Philharmonic Society high credit. The splendid hall was well filled."

From a report in the *Durham Chronicle* we make an abstract of the Musical Festival which was recently given at Barnard Castle:—

"The long talked-of musical festival given by the Sacred Harmonic and Choral Society embraced two performances, viz., on Friday morning, Mozart's 12th Mass, and in the evening, a miscellaneous concert. The principal vocalists were Miss Welford, Miss Charlotte Naisbitt, Mr Clelland, and Mr Lambert, of her Majesty's Chapel Royal. The orchestra embraced a large array of talent from Newcastle upon Tyne, Stockton and Darlington. The Mass, on the whole, was a successful performance. Miss Welford and Miss Naisbitt both sang effectively. Mr Clelland has a tenor voice of much sweetness, though not powerful. Mr D. Lambert's bass voice was well displayed in the 'Benedictus.' Of the choruses, the 'Gloria' was taken too quickly, and in the 'Quoniam' several of the tenors and basses sang wrong notes through the whole piece. In the 'Credo,' they, however, won great applause. The evening concert opened with the glee 'See the chariot at hand,' well sung by the choir. The duet, 'Soft sleep' (*Trovatore*), was given by Miss Welford and Mr Clelland, and Mr Lambert in Benedict's air, 'Rage, thou angry storm,' met with an enthusiastic encore. Mr Lambert was encored in the whole of his four songs. A pianoforte solo on airs from *Trovatore* was well played by Miss Clelland, a pupil, we believe, of Mr Raper. The concert terminated with 'God save the Queen.'"

The last Gentlemen's Concert (so-called) in the Concert Hall, conducted by Mr Charles Hallé, was rendered doubly interesting by the first appearance of the celebrated composer and pianist, M. Stephen Heller, before a Manchester audience. The following account of the performance is taken from the *Manchester Examiner*:—

"At the concert last evening the pianist and composer Stephen Heller was introduced to a Manchester audience. After playing some of his own pleasant compositions, he joined Mr Hallé in a duet for two pianofortes, selecting Mozart's 'Concerto in E flat,' and adding to it a couple of his own cadenzas 'composed expressly for this occasion.' We believe this sort of intrusion is considered 'suitable' and 'legitimate' by those who profess to have judgment in these matters. We know there is precedent for it,—plenty of precedent, Moscheles among the rest,—but that does not set aside the principle which demands respect for the creations of genius, and that would cry out against our modern laureate, with all his acknowledged poetic feeling, introducing one of his cadenzas into the works of Shakspeare or Milton. We desire to say this with every respect for M. Heller, who has shown to the musical world, with his dreamy imagination and fancy, how well he understands the poetry of his art. The 'cadenzas' were talented pieces of workmanship; but they were far from adding to the enjoyment of the charming concerto, interfering, as they did, with the natural flow of Mozart's interesting theme. There was nothing particularly remarkable in the performance of the other pieces alluded to, which were 'Ländler,' *Prelude* in D flat, *Nuits blanches* (No. 17), and Tarantella in A flat, the last winning an encore; but they are all original, imaginative, and full of character; whilst it could not be otherwise than interesting to hear these pieces played by the gifted composer. Mad. Guerrabella and Mr Whitye Cooper were the vocalists. The latter has recently returned from a study in Italy, and certain qualities, such as delicacy of expression, seem to have gained by his visit to the sunny South. He sang a graceful melody from Leslie's *Holyrood* with skill as well as good taste. Mad. Guerrabella added to her Manchester reputation by the singing of Beethoven's 'Per pietà' and Costa's 'Dell' asilo della pace,' in the former showing fine declamatory power with much intelligent expression, and in the second a richness of ornament brilliantly executed. She also pleased many who remember the beauty of Sir Henry Bishop's early productions, by introducing the song of the 'Mocking bird,' with which Miss Stephens used to delight her audiences some forty years ago. The song is as fresh as ever, and we were glad to find a young vocalist like Mad. Guerrabella having an appreciation of our English composer."

The mistake about the cadenzas was not likely to escape Mr Hallé's observation, and accordingly the subjoined letter appeared next day in the same journal:—

"*To the Editor of the Examiner and Times.*

"SIR,—The remarks of your musical critic on yesterday's concert must lead your readers to believe that the introduction of cadenzas in a Mozart's concerto is optional with the performer. I feel sure you will allow me to remove such an impression, and to inform the writer of the paragraph, as well as your readers, that, in all concertos by Mozart, in five out of the six written by Beethoven, and in almost every other instance (Mendelssohn excepted)—cadenzas, the place for which is invariably marked and prepared for in a peculiar manner known to all musicians, cannot be dispensed with without destroying the symmetry of the work or involving its mutilation. It is hardly necessary to explain that the object of these cadenzas is to recapitulate the principal themes contained in the movement at the conclusion of which they are introduced, to condense them, present them in a new form, and, in short, to give a *résumé* of the whole work; that this has, perhaps, in no instance on record been done in a more masterly manner than by Mr Heller yesterday, all musicians present at the concert will readily acknowledge. Far from being an 'intrusion' or a violation of 'the principle which demands respect for the creations of genius,' the composition of cadenzas is in strict accordance with the intentions of our greatest composers, and has always been regarded as one of the severest tests of the musician's faculties. Thanking you for the space you have kindly allowed me, I remain, yours very obediently,

"CHARLES HALLÉ.

"*Greenheys, Feb.* 18, 1862."

Mr Hallé's "English," by the way, is as polished as his definition of *cadenzas* is correct. "*Herr* Hallé" he should be called no more.

NEURALGIA.—The *Lancet* some weeks ago contained several severe cases of neuralgia, which have been recently treated by Dr O'Connor, of the Royal Free Hospital, Gray's Inn Road, with valerianate of ammonia, in which the remarkable powers of that remedy were manifested with such striking success as cannot fail to attract the attention both of the medical profession and the public.

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CONTENTS.

ACT I.

No.			Voice.	s.	d.
	Overture			[illegible]	[illegible]
1	Chorus,	"Here's to wine, and here's to beauty"		[illegible]	[illegible]
2.	Duet,	"Hail, babe."	T. B.	[illegible]	[illegible]
3.	Duet,	"I would ask a question" (Comic)	B. B.	[illegible]	[illegible]
4.	Song,	"My own sweet child."	B.	[illegible]	[illegible]
5.	Aria,	"What glorious news" (Comic)	B.	[illegible]	[illegible]
6.	Recit. & Chorus with Solos,	"Let us haste."	Sop. and Male Voices.	[illegible]	[illegible]
7	Solo & Chorus,	"By word and air."		[illegible]	[illegible]
8.	Concerted Piece,	"What do we see?"		[illegible]	[illegible]
8a.	Duet,	"Oh, fatal pity!"	S. B.	[illegible]	[illegible]
8b.	Duet,	"Oh, reflect ere you decide."	B. B.	[illegible]	[illegible]
9.	Cavatina,	"Pretty lovely modest Rose."	S.	[illegible]	[illegible]
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No.			Voice.	s.	d.
11	Recit. & Romance,	"How peal on peal of thunder rolls"	B.	[illegible]	
12.	Trio,	"By the tempest overtaken."	T. B. B.	[illegible]	[illegible]
13.	Trio,	"My welcome aim to tell you."	T. B. B.	[illegible]	[illegible]
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14.	Duettino,	"Let the loud timbrel" (Unison.)	T. B.	[illegible]	[illegible]
14a.	Recitative,	"May it not surely be"		[illegible]	[illegible]
15.	Air	"Though we fond men all beauties woo."	T.	[illegible]	[illegible]
16.	Duet,	"Thou wayward gentle girl."	S. B.	[illegible]	[illegible]
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19a.	Trio,	"What man worthy of the name."	S. B. B.	[illegible]	[illegible]

ACT III.

No.			Voice.	s.	d.
20.	Entr'acte			[illegible]	[illegible]
20a.*	Ballad,	"Hail, gentle sleep."	T.	[illegible]	[illegible]
21	Concerted Piece			[illegible]	[illegible]
22.	Ballad,	"A loving daughter's heart."	B.	[illegible]	[illegible]
23.	Concerted Piece			[illegible]	[illegible]
24.	Rondo, Finale,	"With emotion past all feeling."	S.	[illegible]	[illegible]

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The snowy blooms of the hawthorn tree
  Lay thickly the ground adorning,
The birds were singing in ev'ry bush
  At five o'clock in the morning.

And Bessie the milk maid merrily sang,—
  For the meadows were fresh and fair
The breeze of the morning kiss'd her brow
  And played with her nut-brown hair.
But oft she turn'd, and look'd around,
  As if the silence scorning;
'Twas time for the mower to whet his scythe
  At five o'clock in the morning.

And over the meadows the mowers came,
  And merry their voices rang,
And one among them wended his way
  To where the milk-maid sang.
And as he linger'd by her side,—
  Despite her comrade's warning,—
The old old story was told again
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The Dew lay glitt'ring o'er the grass
A mist lay over the brook;
At the earliest beam of the golden sun
The swallow her nest forsook;
The snowy blossoms of the hawthorn tree
Lay thick'ning the ground adorning,
The birds were singing in ev'ry bush
At five o'clock in the morning.

And 'round the milk maid merrily sang,—
For the meadows were fresh and fair,
The breeze of the morning kiss'd her brow,
And play'd with her nut-brown hair.
But oft she turn'd and look'd around,
And [illegible] silence scorning
'Twas time for the mower to wet his scythe
At five o'clock in the morning.

And over the meadows the mowers came,
And merry their echoes rang,
And one among them wended his way
To where the milk-maid sang;
And as he linger'd by her side,—
Despite her comrade's warning,—
The old, old story was told again
At five o'clock in the morning.

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ASHDOWN and PARRY (successors to Wessel and Co.) beg to inform the Profession that they forward Parcels on Sale upon receipt of references in town. Returns to be made at Midsummer and Christmas.

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London: 18 Hanover Square.

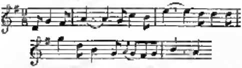
J. FINCHAM, Organ Pipe Maker, Voicer, and Tuner,
[illegible] EUSTON ROAD, LONDON
Amateurs and the Trade Supplied at the Lowest Terms

Myddleton Hall, Islington.—A concert, of more than ordinary attraction, was given at the above hall to a crowded audience, on Tuesday evening, by Mr Frederick Walker, of St. Paul's Cathedral. Mr Walker was assisted by Miss Annie Walker, Miss Frances Wilton, Miss Julia Elton, and Mrs. Winn; Messrs. T. Distin, Fielding, W. Selwyn, and Winn, who all exerted themselves to the best of their abilities. Miss Julia Elton's pleasing *contralto* was heard to great advantage in M. Randegger's charming serenade, "Sleep, dearest, sleep," which won the first encore of the evening. Miss Frances Wilton was also deservedly encored in "Ernani involami" and Miss Annie Walker in "The beating of my own heart" (Macfarren), which she gave with much taste. Mr Fred. Walker afforded much pleasure by the artistic manner in which he rendered "My heart's first home," from Wallace's *Lurline*, which he had to repeat. Messrs. Fielding, Distin and Winn were also each encored in a song. Miss Emilie Koppers, a young pupil of Mr Hallé, made her first appearance on this occasion, and created a very favourable impression by her clever performance on the pianoforte. Signor Alberto Randegger was conductor.

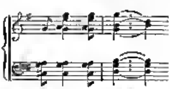
Reviews.

"*Grand March of the 1st Middlesex Artillery Volunteers*"—by Mrs. Henry Creed (Endall, Rose & Carte)—may pass muster creditably among the thousand and one "good marches" which the Volunteer movement has suggested.

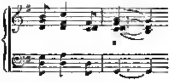
Nos. 13 to 17 (*inclusive*) of "*W. H. Birch's Vocal Minstrelsy Miscellany*" (W. H. Birch) include a four-voiced arrangement of Shield's "Chanticleer;" Spofforth's glee "The pleasant Spring is flown," *newly arranged* by the editor; "Bonnie Dundee," harmonized for four voices; one of Mendelssohn's *Songs without words*—



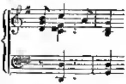
adapted by the editor for five voices; and a four-part song, "Sweet Nightingale," from Mr Birch's own pen, with accompaniment *obbligato* for flute or concertina. Mendelssohn's *Lied* is treated in the most unceremonious manner. The whole of the beautiful dominant pedal (D), upon which the theme is resumed in a manner so peculiar to the composer, is abandoned for a simple repetition of the first four bars, half of bar 27 and half of bar 28—



are omitted; and in place of the closing symphony, or *ritornello* which in Mendelssohn is identical with the opening, we have a repetition of the first eight bars of the song, with an additional chord which is not Mendelssohn's:—



Mendelssohn having written it thus:—



Our sincere recommendation to Mr Birch is to consign the plates of this parody of a beautiful original to the melting pot, and the existing copies to the flames. Such desecrations are utterly unpardonable. No one has a right to make that pass for Mendelssohn which is not Mendelssohn—*pas même M. Birch.*

"*The Philharmonic Society of London; from its foundation, 1813, to its fiftieth year,* 1862. By George Hogarth (Bradbury & Evans).

The object of this little book is to present the public with a brief memoir of the Philharmonic Society from its origin to our own times. To write such a work, no one is better qualified than Mr George Hogarth, since he not only witnessed the career of the Society from an early period, and has officiated for many years as its Secretary, but he is emphatically one of our most accomplished critics and one of the soundest judges living of the musical art. Our only regret is that Mr Hogarth, instead of furnishing a mere sketch, should not have given to the world, as he was so well able to do, a more comprehensive work, containing his own views on all the concurrent events of the various epochs to which he alludes. But, although neither lengthy nor elaborate, the little history is replete with interesting details, touched off in the neatest and clearest manner possible. Take, for instance, the account of the last days of Beethoven, which we publish *in extenso*:—

> "Beethoven died at Vienna, on the 26th of March, 1827, after an illness of several months' duration, attended with dreadful sufferings,—sufferings aggravated by the fear of impending destitution which haunted his mind. Under the influence of this feeling, he applied, through the medium of his friend, Mr Stumpff, the harp manufacturer in Great Portland Street (a gentleman well known for his musical enthusiasm), and Mr Moscheles, to the Philharmonic Society, requesting that society to give a concert for his benefit. A special general meeting, for the consideration of this request, was held on the 28th of February; and it was unanimously resolved, that the sum of one hundred pounds be sent, through the hands of Mr Moscheles, to some confidential friend of Beethoven, to be applied to his comforts and necessities during his illness. The money was instantly remitted; and its receipt was acknowledged by Beethoven himself in an interesting letter, addressed to Mr Moscheles, and dated the 18th day of March, eight days before his death."

The letter is quoted in the book, but is too long for extract. Mr Hogarth continues:—

> "Beethoven's spirits were greatly revived by the arrival of the Society's remittance. He said cheerfully to his friends about him, "Now we may again treat ourselves occasionally to a merry day," and desired to indulge in the luxury of a dish of fish, that he was fond of. But, though the illustrious musician died in circumstances of neglect and penury, which will ever reflect disgrace upon his country, and especially of the great and wealthy capital in which he had spent almost the whole of his life, yet he was not in the state of absolute want which he had morbidly imagined. When the inventory of his effects came to be taken after his death, there were found, among some papers in an old decayed chest, Austrian bank bills to the value of about a thousand pounds in English money, with some hundred florins in paper money, besides the one hundred pounds sent by the Philharmonic Society, which remained untouched. This discovery made no small noise in Vienna; and the public were, or affected to be, much hurt at Beethoven's having applied for assistance of which he did not stand in need, and, what was worse, having applied to strangers in London instead of his friends and admirers in Vienna, by whom every necessary aid would have been promptly bestowed. But such clamours were idle and ridiculous. Beethoven, if not absolutely penniless, was miserably poor. It was well known to his illustrious patrons and his numerous friends and admirers, that he had for years been living in penury and denying himself the common comforts of life. And what, after all, did the accumulated savings of this life of poverty and privation amount to? The magnificent sum of eleven or twelve hundred pounds sterling, yielding the ample revenue of thirty or forty pounds a year! No wonder that Beethoven, only turned of fifty, with the probability of many years of life, and yet disabled from labour, looked with dread upon the prospect of destitution; he might have done so even if his mind had not been enfeebled by disease. As to his applying to foreigners in London in preference to

his friends and countrymen in Vienna, his doing so only showed the estimate he had been taught, by sad and life-long experience, to form of the value of their friendship?"

In the same natural and easy manner Mr Hogarth gives an account of Spohr's first visit to London as well as that of Mendelssohn, dwelling on the latter with especial interest. As both Spohr and Mendelssohn were for years, at separate periods, intimately associated with the Old Philharmonic, several pages are taken up with a narrative of the connection of each of them with the society, the works produced, and the manner of their reception. The first appearance of all the celebrated singers and players from 1813 is noted, with passing comments on their merits and a word or two given to particular events, with dates attached. The little work, in short, is a valuable book of reference which no student or critic should be without, and being useful as well as interesting may be commended unconditionally. Moreover, it is printed and got up with more than usual neatness, the covers being of crimson cloth with gold letters and the edges gilt,—an elegant little volume indeed for a drawing-room table.

"*Marguerite au Rouet*"—*caprice pour piano*—by MARTIN LAZARE (Chappell & Co.)

But for a certain monotony arising from the too continuous employment of triplet arpeggios, this little piece would be as irreproachable as it is graceful and pretty. The tranquil episode in B minor affords a charming relief, and might have been, we think, again alluded to before the end of the piece. Criticism apart, however, *Marguerite au Rouet* is so good that we hope its composer, M. Martin de Lazare, will persevere and do something better.

NEW MUSIC RECEIVED FOR REVIEW

	AUGENER AND CO.	
PRAEGER (Dr Ferdinand)	"Fantaisie Arabesque"	(Pianoforte).
Ditto	"Galop Idéal"	(ditto).
Ditto	"Arabella"	(ditto)
	ASHDOWN AND PARRY	
BAUMER (H. C.)	"La Gondoletta"	(ditto)
Ditto	"Coralie"	(ditto).
CALKIN (W. O.)	"La Grâce"	(ditto)
FORBES (George)	"Ruth"	(ditto)
GOLLMICK (Adolph)	"Fête Royale"	(ditto).
Ditto	"Hilda"	(ditto)
GANZ (W.)	"Rosalie"	(ditto)
SCHULHOFF (Jules)	"Rosalie Galop"	(ditto).
Ditto	"Invitation à la Polka"	(ditto)
	ROBERT COCKS AND CO.	
FRANCKS (R. F.)	"Lilian"	(ditto).
Ditto	"Gently"	(ditto)
RICHARDS (Brinley)	"Welsh Fantasia"	(ditto).
	CHAPPELL AND CO.	
WILSON (John)	"Valse Brillante"	(ditto)
	J. H. JEWELL.	
HOPE (Owen)	"Constancy"	(Vocal).
	NOVELLO.	
LAWSON (James)	"Abide with me"	(ditto).
	DETZMANN AND CO.	
BADARZEWSKA (T.)	"Carnival at Home"	(Pianoforte).
	BOOSEY (Leipzig)	
BARRY (W. V.)	"Select Compositions"	(ditto)
Ditto	Ditto	(Vocal).
	J. WILLIAMS.	
ATKINSON (F. C.)	Six Secular Songs, No. 1	(ditto)

MUSIC IN BERLIN

(*From our own Correspondent.*)

The recent revival of Weber's *Euryanthe* at the Royal Opera House, after the score had been allowed to lie so long on the shelves of the library of the establishment, was a most interesting event. The well-known strains fell upon the ear like the voice of some dear friend who returns after years of absence, to his old haunts and the companions of his youth. In the eyes of a large number of Germans, moreover, *Euryanthe* possesses more than ordinary attraction, since, besides being a monument of musical power, they consider it the best thing in the dramatic way that its composer achieved. They think it superior both to *Oberon* and *Der Freischütz*. The revival was worthy of the Royal Opera House, and, what is much more, of the composer himself. Mad. Harriers-Wippern sustained the part of Euryanthe with a freshness of voice and a warmth of feeling which were perfectly enchanting. The character and music suit her capitally, and after a few more performances, her impersonation may, with due care—which she will doubtless bestow on it—defy even the sternest and most uncompromising critic. In Eglantine, Mad. Koster achieved a triumph both as an artist and—a woman. As an artist she deserves the greatest praise for having presented us with a worthy pendant to her *Fidelio*—powerful, grandiose and highly touching. She was especially good in the last act, and, in my opinion, fully equal, if not superior, to Mad. Jachmann Wagner in the same character, which, as you are aware, was one of that lady's chosen impersonations. When Mad. Jachmann Wagner bade adieu to the operatic stage, her admirers asked despondingly who was to replace her as *Eglantine*. Mad. Koster must, by this time, have satisfied their minds on this point and afforded them a convincing proof of the truth contained in the old proverb which tells us: "There are as good fish in the sea as ever came out of it." As a woman Mad. Köster has shown she is above all petty jealousy and vanity by having consented to give up the first part, that of Euryanthe, in which she so long delighted the public, to a younger artist. Oh! that all *prime donne* would follow so excellent an example! We should be frequently spared the painful sight of a *once great cantatrice*, the wreck of her former self, exciting only pity where she once commanded admiration. Herr Theodore Formes and Herr Krause were all that could be desired as Adolar and Lysiart, respectively. The latter gentleman gave the difficult number: "Wo berg' ich mich!" in an unusually brilliant manner. The choruses went "like one man," while the orchestra, under the guidance of Herr Taubert, fully contributed their share to the success of the revival.

Mlle Lucca has bid us adieu for a short time to take her regular *congé*. She has gone to Prague. The part selected for her last appearance was that of Valentine in *Les Huguenots*. She was much applauded, and after the magnificent fourth act, both she and Herr Formes were recalled.

To leave the Opera House for the Theatre Royal, I must inform you that the drama of *Struensee* was represented the other evening at the latter establishment with Meyerbeer's genial music, before a numerous audience. It was certainly a great treat, but still one not without certain drawbacks, and those, too, of no trifling importance. You must know that, on such occasions, the band of the Opera House are transported to the Theatre Royal, which is by no means calculated for their accommodation. In the first place the orchestra is too small, and one result of this is that the musicians are very badly distributed, especially the gentlemen with the brass instruments. Then the acoustic qualities of the house are highly unfavourable to a *full* band, which is far too strong for the size of the building; while, lastly, the utmost annoyance is occasioned by a certain class of spectators, who fancy that when music is played outside the walls of the Opera House they have a perfect right to indulge in conversation to the infinite disgust of those persons who believe that music is music even in the Theatre Royal. For all these reasons, I certainly think it would be a step in the right direction, if, in future, *Struensee* were given at the Opera House. Every one, even including that most important official in theatrical speculations, the Treasurer, would be a gainer, for then nobody would be unable to procure a seat, as was the case the other evening at the Theatre Royal. Those who did obtain admission, however, were delighted with the entertainment, despite the obstacles, already mentioned, to its success. Even the inveterate babblers, to whom I have referred, applauded, although they had not, perhaps, heard a note. By the way, why should we not transplant the splendid music to the concert-room, for which it is admirably adapted? *N.B.*—A hint for concert-givers.

A grand concert in aid of the funds for building a German Fleet has been given in the Opera House, under the direction of Herr Taubert. The members of the various Berlin small choral associations, amounting to more 1800 individuals, lent their assistance in carrying out the patriotic object, but I am afraid it will be some time before that object is attained, by the assistance and through the instrumentality of music at least. To every excited advocate of Teutonic maritime supremacy who fancies he will soon behold the men-of-war of his beloved Fatherland proudly riding upon the more or less foam-crested billows, I fear that a very appropriate answer, for years to come, may be given by parodying the very matter-of-fact gentleman's words in *The Critic*, that—

"The German Fleet thou canst not see, because—
'Tis not yet in sight!"

It is true that the galleries were crammed but the pit was far from full, and the dress boxes were deserted although it was perfectly well known that their Majesties, attended, of course, by the usual swarm of uniformed, be-orded, be-ribboned, and be-starred officials, without which German majesties can never move, would honour the concert with their presence. The programme was mostly composed of the most popular compositions for male voices, the majority of the said compositions being unanimously encored. The principal novelty was a "Matrosenlied," which I may inform those of your readers not versed in the language of Goethe means—as they will not, perhaps, considering the circumstances, be very astonished to learn—a "Sailor's Song," the production of Herr Taubert. It is fresh vigorous and simple, and will, doubtless, be sung at concerts innumerable, whether given or not given in aid of the funds for the construction of a German Fleet. The singing of the various associations was first rate. The solos were undertaken by Mad. Köster and Mlle De Ahna. The scene that had been "set" for the occasion was "maritime," or pertaining to the ocean and the triumphs to be achieved thereon by German prowess. This was a piece of attention on the part of the management, and, so far as it went, was all very well. But why have stopped here? Why not have carried out still further the seaside idea, and have dressed the 1800 choral amateurs as well as Herr Taubert and his orchestra, as Prussian sailors, instead of allowing them to appear in the black tail-coats and [illegible] of [illegible] landsmen? The audience might then have fancied that they beheld the crews destined to man the German Fleet—when it is built—and which event it may, peradventure, be rather difficult to find. However "Al freir de los huevos, se verá," as the Spaniard says, "When the eggs are fried, we shall see;" a proverb equivalent, as the intelligent reader may have remarked, to our English saying, "We shall see what we shall see," so distinguished for its grand unarguable and simple truth, and only to be equalled, in that particular by the showman's celebrated invitation of, "Walk up, walk up, ladies and gentlemen; one more make half-a-dozen." In the present instance, however, I think I prefer the Iberian mode of formulating the thought, for eggs may be broken before the omelette is commenced and projects wrecked ere vessels are built. By the way the members of the various associations have presented Herr Taubert with a silver goblet in return for his valuable exertions in getting up and conducting the concert.

At the last concert of Stern's Gesangverein we had Haydn's *Seasons* which, considering its importance, is given far too seldom. The performance was in every respect satisfactory. The solos were entrusted to Herr Krause, Herr Otto, and Mdlle. Strahl. This young lady filled the place of Mad. Bürde-Ney, who was expected, but did not arrive in time.

As I informed you in my last letter Herr Liebig devoted the greatest portion of the programme of his 5th soirée for Classical Orchestral Music to celebrate the anniversary of Mozart's birth. Between the overture to the *Zauberflöte* and the "*Jupiter Symphony*" Beethoven's Septet and [illegible] "Festival Overture" were played. I do not think much of the latter production, any more than I do of the so-called "Heroic Overture" by Herr [illegible] which, with the exception of the name, a good deal of kettle-drumming and a respectable amount of trumpeting, has—to my mind, at least—nothing heroic about it.

The second Soirée of the Royal Dom-Chor was a highly interesting one, the vocal pieces being agreeably varied by the pianoforte-playing of Herr Schwantzer.

Herr G. Vierling has received a diploma as honorary member of the Netherlandish Association for the Promotion of Music. This gentleman was, also, named, some time since an honorary member of the Mozarteum in Salzburg. VALE.

DRURY LANE THEATRE.—The *Merchant of Venice* was performed on Tuesday night for the first time during Mr Charles Kean's present engagement. Shylock has long stood high among his finest characters, and during his management of the Princess's the play produced with superb Venetian scenery, was one of his famous "revivals." In his representation of the Jew he displays all the cunning and vindictiveness which the most superficial student connects with the part, but his chief peculiarity consists in the revelation of those less obtruded feelings which show that Shylock—Shylock though he be—is one of the large family of mankind. The value he sets on the turquoise, because he had it of Leah, when he was a bachelor, is expressed with exquisite pathos; and when, at the end of the trial act, he retreats from the court there is such a depth of sorrow in his humiliation that one is almost inclined to wish that Portia had been somewhat less exacting, and had allowed the Jew to make a reasonable compromise. The futile attempts of the Princes of Morocco and Arragon to win the hand of Portia, which are omitted in the ordinary acting editions of the play, but were restored at the Princess's, are retained at Drury Lane. The practical use of these subordinate characters is to increase the value of Portia, the serious side of whose character is by the usual arrangement only exhibited in the celebrated eulogium of mercy. This eulogium is exquisitely delivered by Mrs. Kean, and in the scene with the unfortunate suitors she depicts in most eloquent by-play her fears that she will be forced to take for her husband a man on whom she cannot bestow her affections. The play is now pretty equally divided between Shylock and Portia, and the two eminent artists both display their talents to the utmost.

PRINCESS'S THEATRE.—On Monday night Mr Fechter reappeared, after an absence of several weeks, in the tragedy of *Othello* and was loudly greeted by a numerous audience. The tragedy was revived with those peculiarities of costume and stage arrangement which were first introduced when Mr Fechter played the Moor, and were supposed to embody his notion as to the proper mode in which it should be represented; but it was only a novelty that the Parisian artist played not Othello, but Iago. Here, then we have a third Shakspearian attempt on the part of an actor who, from the date of his first appearance, has more or less fixed the attention of the public. The Iago of Mr Fechter is marked by that disregard for tradition which he has almost laid down as the sine quâ non for the attainment of histrionic excellence, and it is certainly such an Iago as never was seen before. Generally the crafty "ancient" steps forward with villany deeply imprinted on his countenance, and he is now and then inflated into a sort of Mephistopheles. But Mr Fechter takes his cue from the circumstance that, in the eyes of the [illegible], Iago stands in high repute for "honesty," and, with his wonted logic, he arrives at the conclusion that public opinion could scarcely have been so favourable towards obtrusive villany. His manner of address is the very perfection of bland good-humour; he has not even recourse to the common expedient of overlaying knavery with a rough semblance of uncouth and unnatured candour. He veils it so far beneath the surface that, in the earlier scenes, one feels doubtful whether Iago will ever rise into a wicked character or whether he will remain a pleasant hero of light comedy. But an amount of malice and vindictiveness peeps out in his soliloquies that prepares the mind for more practical manifestations, and the observer, previously inattentive, is allured to watch his by-play, which is subtle in the highest degree. Mr Fechter's Iago fully carries out Talleyrand's theory respecting the use of language; it is not when he speaks, but when he is silent, that he most reveals his true nature. He is evidently a man who has laid down a broad scheme, in which his faculties are wholly absorbed and a mere smile or a quick glance betokens his opinion as to the effect of circumstances on his darling project. He is now on the watch, yet none save the audience can detect that quiet anxiety. In the great third act his position of course becomes more pronounced—his glance is more keen, his smile is more triumphant, and the spectator may profitably observe the accuracy with which he adjusts his facial expression to the progress of his machinations; but he is careful to show that the audience alone are his confidants. To Othello himself he is ever a benignant being, who raises his voice against extreme measures, his manner becoming more soothing as the tempest he has raised increases in violence. Mr Ryder, who was the Iago in Mr Fechter's Othello, is the Othello in Mr Fechter's Iago. In both positions he does himself great credit, and the manly grief which he occasionally exhibits excites in no small degree the sympathies of the public.

ADELPHI THEATRE.—The announcement of a "new and original drama, in five acts by Mr D. Boucicault, entitled the *Life of an Actress*, attracted a large audience to the Adelphi on Saturday last, while there was a further element of curiosity in the fact that the author himself had played Grimaldi the principal character with great success in the United States, where it was considered one of his best parts. As Myles-na-Coppaleen in the *Colleen Bawn*, he had not only achieved the immortal "header" but he had proved that at least in one department of characteristic delineation he was an artist of no common order and it will be long before the scene with Father Tom is forgotten as a specimen of genuine Irish humour. The Yankee in the *Octoroon* did not stand quite so high as his Milesian predecessor, but still he seemed to show that Mr Boucicault possessed in a high degree the faculty, rare even among accomplished actors, of completely sinking his own personal peculiarities and rendering himself the living portrait of the person to be represented, without confining himself to any particular type. The best informed among the audience on Saturday were aware that in the new piece he was about to play an old Frenchman in a manner already pronounced excellent in another quarter of the globe; and certainly an efficient performance of an Irishman, a Yankee, and a Frenchman would be no mean demonstration of versatility. If however expectations may have been raised as to Mr Boucicault's ability to undergo this new test of his comprehensiveness, they could not have been disappointed for his delineation of the old Frenchman in reduced circumstances, with all those peculiarities which are generally associated with *Le Père de la Débutante* (the *First Night* of Mr. Alfred Wigan), is as finished a piece of histrionic workmanship as one would wish to see. In the figure presented to the eye there is not the slightest trace of Myles-na-Coppaleen or of Mr Boucicault himself. He is completely the old intriguer with scanty hair and wrinkled face, almost decrepit in body but thoroughly juvenile in feeling, alternately obsequious and passionate, and able to drop on occasion from a transport of wrath to a bow of sarcastic humility. All sorts of positions are invented to render the old man's qualities conspicuous. He has adopted a female ballad singer, and lavishes upon her all the attention that the "*père de la débutante*" bestows upon his own child. Equipped in an apron, he prepares the breakfast, cooking an omelette before the audience and tossing it in a pan with a little shriek of satisfaction, as he sees it perform the requisite revolution. He sings an Italian air to the guitar with the faintest of voices and tenderest expression; he launches out into a vehement imitation of Mdlle. Rachel when he instructs his *protégée* how she is to play Camille in an English version of *Les Horaces*. When at last she comes out at a provincial theatre he is shown behind the scenes in an agony of anxiety as to the result of her *début*, which turns into a frenzy of delight when the applause of the audience assures him that her triumph is complete.

The drama is so essentially a piece of one character and the character is so admirably portrayed by Mr Boucicault, that we almost regret its extension into a play of serious interest interspersed with melodramatic situations. The interest of the audience reached its culminating point in the third act, when the back of the stage on the evening of the famous "*début*" is represented, and the whole of the company, save an eclipsed "star" (capitally played by Mrs. Billington), sympathises with the joy of the adoptive father. The drop scene of the third act fell amid enthusiastic applause, but all that followed might be considered an anti-climax. In the fourth act the actress has been carried off by a villain of the Lovelace breed to a lonely manor-house and is rescued by Grimaldi and a young lord who regards her with an honourable love and wounds the Lovelace in a duel. In the fifth act she is established as a London "star" and is, moreover, privately married to her honourable admirer. The discovery of this latter fact greatly exasperates the young gentleman's mother, an austere countess, but she relents when Grimaldi — once, it appears, a Neapolitan duke — makes her remember that, humble as he looks at present, he was her lover in early youth, and she affectionately joins the hands of the young couple, feeling probably that excessive light might slightly singe her reputation. The applause was general at the fall of the curtain but the extreme delight manifested at the end of the third act was somewhat damped by the repulsiveness of the unscrupulous seducer and the abruptness of the termination. A little condensing and a little softening will doubtless prove beneficial. The actress whose "life" is recorded from her lowly beginning as an itinerant ballad-singer to her elevation as a London "star" is played with much pathos by Mrs. Boucicault; Mr Emery does his best with the deliberate villain; Mr Billington, as usual, represents the interesting lover; Mr. Toole is amusing as a melancholy low comedian, consumed by a hopeless passion for the young actress; and Mr Selby capitally represents a drawling fop of the Dundreary type. But it is on the character of Grimaldi, and its thorough elaboration by Mr Boucicault that the animation of the piece depends, and the talent he displays in an entirely new line is likely to cause a considerable sensation. Our readers must not suspect we have made a slip in calling a Neapolitan duke a Frenchman. For all practical purposes Grimaldi is thoroughly French, — when his English fails him he drops into French as his vernacular and we have every reason to believe that long absence from his native land has caused him to lose the trace of his Italian origin.

Herr Pauer's Pianoforte Concerts. — Herr Pauer is steadily accomplishing the task which, with honourable ambition, he bound himself. Already five concerts out of the projected six have been held; and now that they are drawing to a close Willis's large music-room is scarcely capacious enough to accommodate the amateurs desirous of attending them. Probably this unexpected overflow may lead to a second series; and if so, by entirely changing his programmes, Herr Pauer will be able to convey a more satisfactory because a more comprehensive idea of his plan. He will be able, in addition, to give a fairer notion of certain composers, sufficiently distinguished in their way, to whom, in an abstract sense, the arts of pianoforte playing and of pianoforte composition are perhaps even more indebted than to the men of original and independent musical genius. Beethoven, for example, the chief and centre of these, very frequently treated the piano as a slave, fit only to obey his despotic will, and to communicate his thoughts to the world, whether suited or not to the powers of utterance most natural and individual to the instrument. The specimen of this composer introduced by Herr Pauer at his third concert — the *Thirty-two Variations on an Original Theme* (in C minor) — is certainly indicative of his wayward and fitful genius, but hardly calculated to show off to advantage the idiosyncratic peculiarities of the "key-board." One of the earlier sonatas (instance Op. 13, 22, 26 or 28) where not only the brilliant effects depending upon the application of a crisp and ready touch to an accommodating "action" on the part of the instrument (exemplified more or less emphatically since the pianoforte first set aside the harpsichord), but also the singing power from which is derived what musicians term "*legato*" — a salient characteristic of the modern piano, and the principal source of grace and variety of expression — are equally brought into request, would, we think, have better served the purpose. To combine freedom of action with full, and what may be designated "*plastic*" tone, in the greatest possible perfection is now the first aim of the most eminent manufacturers, who would willingly have their instruments yield with uniform complacency to the spreading "arpeggio" of Thalberg, the elaborate counterpoint of J. S. Bach, the flowing melody of Mozart, the deep and expressive harmony of Beethoven, and the supple "*scherzi*" of Mendelssohn. Much has been obtained, if something still be wanting. Could Handel and Bach hear their "Suites" on a pianoforte of the present day they would unquestionably feel astonished; and that they would, without a moment's hesitation, set aside the cembalo and for ever the harpsichord, in favour of its richer and more durable successor scarcely admits of a doubt. In his specimen of Dussek (at the fourth concert) Herr Pauer was decidedly happy. The sonata in F minor (Op. 77) not merely exhibits all the peculiarities of that remarkable composer in his full maturity (*L'Invocation* was his last important work) but serves to display the various capabilities of the pianoforte, upon which Dussek was the most eminent performer of his day, to perfection. So with Clementi's sonata in D (which has been compared with Beethoven's *Sonata Pastorale* in the same key) — a gorgeous example of his manner; and the *Presto Scherzando* in F sharp, one of the most imaginative of the numerous family of Mendelssohnian "*scherzi*" — introduced respectively at the second and fourth concerts. In almost every instance the earlier specimens presented by Herr Pauer, every school included, have been fortunate. The sonatas of Galuppi and Paradies (at the second concert) merit especial notice. Such music, although emanating from composers of the second rank, is assuredly worth revival.

At the fifth concert (on Saturday), Herr Pauer gave some interesting examples of the English school. John Bull, Orlando Gibbons, and Purcell may be passed over — inasmuch as though their names look very tempting in a programme, they really had, substantially, nothing to do with the matter which the eager and well-informed German pianist has under consideration. If not one of the three had existed, the pianoforte would have been at this precise epoch exactly where it stands. Dr Arne, too — while his sonata in G major is not without interest, as emanating from the composer of "Where the bee sucks," the music of *Midas*, and, last not least, our incomparable "Rule Britannia," might be dispensed with unceremoniously as having exercised little or no influence on the progress of the pianoforte, theoretically or practically. Handel, whose delicious "suite" in F sharp minor, with its masterly fugue, must always be heard with pleasure; John Christian Bach, the least worthy of the "Bach" family, whose almost puerile sonata in D might, without loss, be condemned to the musician's *index expurgatorius*; and Woelfl, the excerpt from whose sonata, entitled (Woelfl only knows why) *Le Diable à Quatre* — a rather poor specimen, by the way, of the composer who wrote the magnificent sonata in C minor, to say nothing of the brilliant *Ne Plus Ultra*; being all Germans, were more or less out of place in a programme which might and indeed should, have been exclusively English. The "modern" examples — with one exception (Mr Litolff's very meagre parody of the Thalbergian pattern in the shape of a [illegible]) — were remarkably felicitous. These comprised a *saltarella* by Mr Charles Salaman, full of life and vivacity; an andante, entitled *La Placidité*, by Mr Cipriani Potter (the honoured patriarch of our English classical school, and the educator of some of our foremost players and composers) — a composition no less elegant than musicianly; the *Barcarole* from Professor Sterndale Bennett's Fourth Concerto (in F minor), to praise which — all Europe having acknowledged its merits — would be superfluous; and an *allegro scherzando*, not inaptly, its extreme grace and beauty taken into consideration, entitled "Ariel" — by Mr Lindsay Sloper. Each and all of these (although Professor Bennett's *Barcarole* was taken decidedly too fast) were rendered by Herr Pauer *con amore* — a well timed compliment to the country which he has for so many years adopted as his own; each and all were appreciated and applauded with the utmost warmth by the audience; and to one of them — the *Barcarole* of Professor Bennett, was extended the especial distinction of a loud and unanimous "encore" — to which the player as a matter of course responded. — *Times*.

The sixth and last concert of the (present) series takes place to-day

THE HANDEL TRIENNIAL FESTIVAL.—(*Communicated.*)—The sale of reserved seat tickets commenced on Monday morning at the Crystal Palace and Exeter Hall. A large number of applicants were in waiting at the time of opening the doors of the offices and at some parts of the day from 50 to 100 persons were awaiting their turn. As, however, each person received a number on entering the sale room, no personal inconvenience resulted. The result of the first day's sale exceeded the most sanguine expectations of the Festival Committee, who have been still further pleased by the receipts of the following days, the entire purchases up to Thursday being estimated at 8,000*l.* In 1857 it was the 10th of May ere this amount was reached; in 1859 it was the last day of March; and as at the latter festival over 1,800*l.* of that amount was for half guinea tickets (the issue of which has not yet commenced), it is obvious that the coming festival has already met with a financial success beyond that of its precursors. A noticeable feature has been the number of clergymen from all parts of the country who have secured tickets. The nobility and resident country gentry have also been more prompt in their applications. This is, doubtless, to be [illegible] to the International Exhibition; visitors from the country making [illegible] unable to avail themselves of attending the Exhibition as well as the Festival. As the Festival is also held about the time of the Agricultural Show in Battersea Park, the last ten days in June, an additional inducement is held out to all classes to visit London; and as also within the last few days, the leading railway companies have issued notices that their excursion trains begin on the 15th of June, it is anticipated that the last week in June will see a congregation of foreigners and country visitors in the Metropolis exceeding that of any former period. To avoid disappointment and delay the committee have issued notices requesting that country orders may leave the selection of tickets to the committee, who pledge themselves to the distribution of tickets in the order in which the applications are received. The roofing of the orchestra at the Crystal Palace is proceeding rapidly. Competent judges predict that when this enormous covering is placed over the performers the effect of the music—particularly in the more distant seats—will be enhanced threefold; while the span of the great arch, 216 feet wide (or double the diameter of the dome of St. Paul's cathedral), will have a most imposing effect.

MR. RANSFORD'S CONCERT.—Mr. Ransford's annual invitation to his friends to pay him a visit in his public capacity was, on Thursday evening, responded to by a large concourse gathered in St. James's Hall, as has invariably been the case for the last—we won't say how many—years. The public do not lose sight of old favourites, and when the once popular basso comes again to remind them of past times—the times of "I am the Gipsy King, ha! ha!"—they are rather inclined to give him a "cheer." Though a veteran, however, Mr. Ransford does not yet deem it time to cry "*Peccavi*" as a singer; and to prove that his lungs and his science are still capable of being turned to good account, sang a new song on Thursday written for him by Mr. S. Nelson, called "Try again," with a vigour and expression that astonished and gratified the audience, who roared applause in chorus. Miss Ransford, like her father, was content with a single solo, but that was as good as two or more. It was a new "Valse," entitled "Il Sorriso," composed expressly for the occasion by Mr. Francesco Berger, a very difficult bravura and long, after the manner of "Il Bacio." The fair artist sang it with great brilliancy in the most exacting and rapid passages, always showing the even and charming quality of her notes. The other lady vocalists who created the greatest sensation were Mlle. Parepa (encored in "Il Bacio"), Mad. Guerrabella (encored in "Kathleen Mavourneen," singing moreover another English ballad and "Qui la voce," from *Puritani*), and Miss Lascelles, who gave a vigorous reading of "Di tanti palpiti." Miss Poole, Miss Eyles, Miss Hughes and Mad. Vda Norris also sang. Mr. Weiss among the gentlemen carried off the lion's share of applause, being encored in two of his own songs. Mr. George Perren, Mr. Winn, Mr. Melchor Winter, Mr. Wallworth, &c., lent their efficient services.

The instrumentalists were Miss Arabella Goddard, Mr. Richard Blagrove and M. Paque. The lady pianist played Liszt's fantasia on *Rigoletto* and Mr. Benedict's new fantasia on "Cherry Ripe," with so much brilliancy and such unerring precision as to raise the audience to the highest enthusiasm. Miss Goddard was recalled to the platform as a matter of course after both performances. The conductors were Mr. Lindsay Sloper, Mr. Francesco Berger and Herr Wilhelm Ganz.

MISS MARTIN'S EVENING CONCERT came off at St. James's Hall on Tuesday last. The attendance if not numerous was elegant, and the programme if not classical and grand was pleasing and well varied. Miss Martin, if we remember aright, was a pupil of Mr. Hullah, and was introduced by him to the public some few years back, at the Hall in Long Acre, which bore his name. With the concert-giver on Tuesday night were associated, as singers, Miss Banks, Miss M. Bradshaw, Messrs. Wilbye Cooper, Allan Irving, W. Smith and Mattacks; and as instrumental performers, Miss Fanny Howell (pianoforte), Mr. R. S. Pratten (flute), Mr. W. Watson (violin) and Mr. Aylward (violoncello). Miss Martin sang Bishop's "Lo! here the gentle lark," displaying her facile execution to eminent advantage, and bringing an undeniable encore; and also one song, by Mrs. Mounsey Bartholomew, which she gave with commendable expression and taste. The names of the other artists must speak their own praises on this occasion. It is enough to say that the concert was a thoroughly good one, and that the audience were pleased throughout.

Letter to the Editor.

THE TRIENNIAL HANDEL FESTIVAL, 1862.

SIR,—Will you favour me with space in your journal that I may broach a subject in connection with the forthcoming Festival. It is one in which most of the ladies and gentlemen who are to take part on that occasion are greatly interested.

The published accounts of the Festival of 1859 very positively prove that it was a complete success in every respect. As a musical festival, it elicited the warmest praise on being of a most unprecedented character, both as regards the vastness of the undertaking and also the grandeur of the performance; and as a commercial speculation, the Crystal Palace Company and the Sacred Harmonic Society can vouch for its having been in the highest degree satisfactory. The former netted about 12,000*l.* and the latter 6,000*l.* and this, too, after all expenses had been settled for—including organ, music, &c. This year—partly on account of the expected influx of visitors into London to see the International Exhibition, and partly in consequence of the greater attractiveness of the next festival—the proceeds may safely be calculated upon to amount to a very much larger sum than was realised in 1859. It is true that the managers have undertaken a very expensive work, in enclosing the roof and sides of the transept in order to obtain a better acoustic effect; but notwithstanding this great expenditure, it is more than probable—taking into consideration that many of the orchestral requirements are already provided—that the profits of this Festival will exceed those of the Festival of 1859.

My object in writing is this:—(1) It is my opinion, as I *know* it is also that of a large portion of the Handel Festival Choir, that the amateurs who rendered their invaluable assistance on the last occasion did not receive a sufficient acknowledgment for their services; and (2) that the same want of liberality is likely to be exhibited at the forthcoming Festival. What the amateur assistants did receive in 1859 was a friend's admission ticket for the full rehearsal, and a bronze medal: what they are to receive for 1862 can be, of course, but mere conjecture. Now, Sir, when it is considered that the performers are put to a great expense so as to make an appearance befitting the occasion, in addition to the immense inconvenience to which many must be subject, in order to leave their homes and business for four days out of what may be called a week, it certainly is not too much to say that the managers on the last occasion did not act with much liberality or fairness to the amateurs, who were in no small degree instrumental in conducing to such a triumphant termination of the undertaking. It is therefore to be hoped, that at the next festival their services may be better appreciated, by being more suitably rewarded.

The managers may ask what is it that is expected of them. It would be absurd to expect that *all* in the orchestra should be paid; but I do think, and would suggest, that *each unpaid musician should have at least for each day's performance a free admission for a friend.* This may seem an unreasonable demand; but I believe that such a liberal distribution of free tickets would cost but little. There is ample room in the building to accommodate all who are likely to go; while of those who might be there by means of the free admission very few probably would go had they to pay for their tickets; so that I contend the building would be only a little more crowded without much loss to the funds. More than this it would not be reasonable to ask, but at least this the amateurs have a right to demand.

Should, however, the managers be unwilling to concede what I have suggested, or an equivalent to it, I believe that all who are to be connected with the next Festival are so interested in it that they would sacrifice their *feelings* on this subject of remuneration rather than not be present and take part in this grandest of musical events. I hope such would be the case. But though there are those who are ever ready to render their best services in an undertaking like this, it is yet manifestly unjust for two large companies to trade on the good nature of ladies and gentlemen without offering something adequate in return. I trust the managers will take into their consideration the suggestion which I think I have not unreasonably made.—Yours, &c.

Feb. 22nd, 1862. VIOLA.

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

SEVENTY-EIGHTH CONCERT on MONDAY EVENING, March 10th, 1862, Second Appearance of

HERR JOACHIM.

PROGRAMME.

Part I.—Quartet, in F minor, No. 11, for two Violins, Viola and Violoncello, MM. Joachim, L. Ries, H. Webb and Piatti (Beethoven). Song, "In a drear-nighted December," Miss Poole (J. W. Davison). Song, "L'Eloge des larmes," M. Tennant (Schubert). Sonata, in D minor, for Pianoforte alone (first time at the Monday Popular Concerts), Mr Charles Hallé (C. M. von Weber).

Part II.—Sonata, in B flat, for Violoncello, with Pianoforte Accompaniment (repeated by general desire), Signor Piatti (Boccherini). Song, "The Lady's Wish," Miss Poole (W. V. Wallace). Song, "The Garland," M. Tennant (Mendelssohn). Sonata, in G, Op. 96, for Pianoforte and Violin (first time this season), Mr Charles Hallé and Herr Joachim (Beethoven).

Conductor, Mr. Benedict. To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

** Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and of the principal Musicsellers.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with Illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

TO CORRESPONDENTS.

Miss Jessica Rankin (*Clapton*).—Mr Wallace's setting of "When thou and I last parted" is published by Duncan Davison and Co., Regent *Street*.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON, SATURDAY, MARCH 8, 1862.

CORPORAL PHIL PURCELL was as gallant a horse soldier as ever flourished sabre, and as downright an Irishman as ever committed blunder. Peace to his manes! he was a Monastereven man! Phil went through the whole of the Peninsular campaign, and having lost an eye, three fingers and a small portion of his cranium, retired with distinguished laurels from the service on sixpence a day—a beacon of honour and renown, and a shining example of his country's care and munificence. But military campaigns superinduce freedom of expenditure, and the cavalry as a matter of course are more extravagant than foot soldiers. The allowance presented to Phil by His Most Gracious Majesty, notwithstanding its extreme liberality, proved unequal to satisfy his luxurious desires for meat, drink and tobacco, and the Corporal was compelled to look out for a situation. He became valet to a shooting Major. It was about partridge time, when one day Phil received orders to call his master next morning before sunrise. The instructions were positive — before sunrise. Phil was the very soul of obedience, and carried out his commands to the letter. As it was difficult to call himself so early, he determined not to go to bed at all. He was not the first Irishman who staid up all night to get up early in the morning. Phil took his pipe and his mug, and passed the dark hours by the kitchen fire, sipping, smoking and drawing pleasant pictures in the turf fire. He watched and listened, but never closed his eyes. He was on duty. When Phil thought it was time for the sun to be stirring, he got up, snuffed the candle, took it in his hand, and walked out into the back-yard to watch for the first glimmering of the dawn. Phil was no philosopher, or it might have occurred to him that the candle, instead of aiding, prevented him from seeing the daybreak. Let us not be too satirical on Phil, and let us bear in mind that he was an Irishman, was born in Monastereven, and had left a piece of his head with the enemy.

Phil Purcell, with the candle in his hand, looking out for the morning, may be termed analogous to our own position as shown in our leading article last week, when seeking for some indication of the approaching season we were unable to espy any. Our anxiety, like Phil's light, prevented us from distinguishing the faintest streak of day in the musical horizon. Had we not been over-desirous in the look out, several luminous flashes, unerring denotements of the season at hand, could not have escaped our investigation. The first concert of the Philharmonic Society — announced to take place on Monday — is invariably the herald that trumpets forth the advent of the musical year; the Musical Society of London follows with its inaugural meeting a few days after, and the New Philharmonic Concerts are not a great way off; all three are advertised, and each gives out promise of an exciting session. Thus far the indications of the season are clear and distinct. We are now entered in reality upon the musical year of 1862, and, if all its prospects do not lie before us, we see enough to betoken activity and splendour. The programme of the Great Handel Festival has been issued, and in a few days we may expect to see the prospectus of the International Exhibition. Furthermore, we can state upon authority that Drury Lane Theatre has been let for the summer months to the directors of the Royal English Opera, and that it will open with Mr Vincent Wallace's new opera which, our readers are aware, was to have been brought out at Covent Garden.* The Italian operas alone tell us nothing. The reports about Her Majesty's Theatre are vague and contradictory. An attempt is being made, as we hear, to form a commonwealth, by whom or which, the management may be carried on, or, at least, the responsibility undertaken. Of this commonwealth Mlle. Titiens, Signor Giuglini, Belletti and Ciampi are said to form the nucleus. But how about the payment of the exorbitant seven thousand pounds the noble proprietor demands to be paid "down on the nail?" Will his lordship be more merciful to artists than stage managers, and lower his terms?—no sooner than allow the theatre to be closed during the carnival, will he, as a matter of speculation grant leave to the singers to carry on the government on their own account? The public are deeply interested in the future prospects of the old Opera House, but we fear there is little hope for it while its fortunes hang upon the fitful mood of one who is too wealthy and too regardless of art ever to concern himself greatly about its prosperity. Mr Gye is still silent, but we hear is busy making preparations for the new season. A few restorations of great magnificence are talked about, one more especially, of Meyerbeer's *Robert le Diable*, which is anticipated to realise as grand a success as *Guillaume Tell*.

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* Since writing the above, this report has been contradicted. (*Vide* another page.)

Thus, it will be seen, our news is less gloomy than last week, and, on the whole, despite what casuists and the lovers of opposition assert, we are inclined to think the approaching season will be eminently brilliant. Let us, at least, anticipate as much, and enjoy beforehand the pleasurable emotions to be derived from bright expectations.

To the Editor of the Musical World.

SIR,—I desire to draw public attention to a subject of great importance; and, when I state it has reference to a part of the service of the Sanctuary, its importance will be at once admitted. Of late years choral service has become very general in our Churches. Now, for what purpose was it originally introduced? Without question it was to aid in the worship of God; and when we bear in mind how prone our thoughts are to wander, it must be owned that any thing in *any way* calculated to help us to concentrate them, and to inspire us with becoming feelings—anything, in short, tending to elevate our hearts, is worthy of general acceptance.

The end aimed at, and the means for securing it, being thus apparent, what ought the singing to be where there are professed choristers?

I answer. Devout, solemn, reverent; singing that influences the listeners. It should be *felt* as well as understood, that it may reach the hearts of the congregation. All the appliances of *Art* should be brought to bear; the voice should be sympathetic; the taste unquestionable; the expression real; the articulation distinct; the vocal intonation good; the phrasing even; and the *general tone subdued*. Then, the thoughts, feelings, and affections of the congregation are raised and sublimated; and in proportion as they are so, are the people the more likely to be true worshippers. These remarks have more especial reference to solo singing; the same, however, holds good in a great extent with respect to choral singing.

It will be generally if not universally admitted, that such singing is likely to secure the end sought after.

Now for the question: Is the singing in our churches of this description? I unhesitatingly answer—No. I have made it my business to go into several where choral service is performed, and probably in your editorial capacity you may have been induced to do the same. I think therefore, that you can corroborate my statement. There are some churches in London which have stood in high repute on account of the efficient manner in which their choral services were performed. Such repute was not without reason. But of late, it would appear, a great change has taken place, and where there may have been at one time *singing*, there is now nothing but *shouting*. Each man in these choirs, it seems, tries to outdo his neighbour by the strength of his lungs. Of what I have stated to be the essentials of church singing, there is not one. The very words are disregarded, for it is quite beyond the capacity of an ordinary ear to understand them; and where there is a solo anthem it is bellowed out in a coarse, harsh, throaty, unsympathetic tone, and the manner, instead of being worthy the sacredness of the building, is, to avoid stronger expressions, careless and indifferent. The result of all this is, the sacred edifice is degraded, and in lieu of the feelings of the congregation being raised, sentiments of an unhallowed nature, such as anger and indignation, are aroused. Singing of this kind, or rather shouting such as this, may suit "Music Halls," where "devilled kidneys" and similar condiments are paramount, but it is altogether unbecoming in the churches of the land. Far be it from me to say that the very same vocalists who thus use their lungs six days in the week are engaged on the seventh where this irreverent and improper style is adopted. Those having the management of these choirs are best able to speak on that point.

Singing has been termed by the Rev. W. W. Cazalet "Musical Oratory." I accept the definition; but the singing I allude to bears to "Musical Oratory" the same relation as subsists between "Pot house" declamation, and the glowing eloquence of a Derby, a Disraeli, or a Gladstone, which touches our hearts, and makes us feel as do the speakers themselves.

Now where the professional singing in our churches does not accomplish *this*, it fails in its object; and where, on the contrary, it excites feelings which ought not to be aroused—unless something of a higher order can be introduced—the sooner it is abolished the better.

I am, &c.,

March 3rd, 1862. Musicus.

SCHUBERT'S MUSICAL REMAINS.*

Although perfectly well aware that it is but a waste of time—even in the best of times—for me to give a notice in the *Journal of Music* of any fine collection of rare books or manuscripts on sale, even for less than auction prices—knowing well that not a reader, even when no rebellion is drawing upon his resources, will pay the slightest attention to such an announcement as that which I am going to make—still I will make it, on the principle that one should not weary in well doing. Moreover, I will wait a few weeks before making the announcement in England and Paris, so that Boston, New York, &c., may have the first chance.

When Ferdinand Schubert died some three years since, he, like all teachers in Austria, necessarily left his family in very straightened circumstances. A mass of MSS. has been put into my hands to dispose of for that family's benefit, among which are several autographs of Franz Schubert. The most important of these are—

The complete orchestral Score of "Alphonso and Estrella," an opera in three acts, begun Oct. 21, 1821, and ended Feb. 27, 1822.

Mass in G, in score, for four voices, small orchestra and organ, with additional instruments by his brother Ferdinand.

An operatic chorus and air, scored for full orchestra.

Half a dozen songs.

There is much other music, instrumental and vocal, in the collection by him, but I cannot as yet decide whether it is written out by him, his brother, or a copyist.

Any reasonable offer for the Opera, the Mass, or the

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* *Addressed to Dwight's Boston Journal of Music.*

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Chorus and Air, would be accepted—no price is fixed. My own choice would be to have them go together to some permanent public library.

Vienna. A. W. Thayer.

Royal English Opera.—The success of Mr Benedict's new opera, *The Lily of Killarney*, goes on increasing rather than diminishing. Miss Louisa Pyne, replaced on two occasions last week, in the part of Eily O'Connor, by the clever and obliging Miss Thirlwall—who, with the true spirit of an artist, "understudies" the repertory of her superior so as always to be ready on an emergency—has now definitely resumed the character. A short repose has been of real benefit to the gifted English "prima donna," the pride of our lyric stage, and on Saturday night her voice was as fresh and vigorous as her singing was exquisite. The opera has now been represented twenty-three times. It will run to the end of the season. We believe that nothing has been settled with respect to the contemplated removal, during the forthcoming summer season, of the Royal English Opera to Drury Lane Theatre. It is now said that Mr Wallace's new work will be brought out at the beginning of next season.

Promenade Concerts.—The announcement of an intended series of Promenade concerts, under the name of Jullien, will take the metropolitan public somewhat by surprise. The explanation is, that a son of the late much respected *maestro* contemplates a renewal of the popular musical performances, he having, it is said, at his command all the resources of a first-rate orchestra. The project for many reasons deserves encouragement and support, which it will doubtless obtain.

Mr Mark Lemon about London.—The interesting course of readings by Mr Mark Lemon at the Gallery of Illustration having reached its close, the entertainment will be carried by him into different parts of the country. A round of provincial engagements will, we understand, occupy Mr Lemon until the 21st of April, when he will again revisit the first scene of his recreative and pleasing labours.

Royal General Theatrical Fund.—Mr Alfred Wigan will occupy the chair at the next Anniversary Festival of this institution, which is fixed to take place on Monday, the 14th April.

Miss Wyndham.—This well known actress was, on Saturday week, married at Kensington Church to Captain Henry Baring, son of Henry Baring, Esq., M.P. for Marlborough.

Mlle. Titiens is fulfilling a month's engagement at Barcelona.

The Sisters Marchisio are at Turin, where they are engaged at the Opera for two months. They return in May.

SACRED HARMONIC SOCIETY

The first appearance of Mlle. Titiens at the concerts of this institution, with the conjunction of the *Lobgesang* of Mendelssohn and Rossini's *Stabat Mater* in the programme, crowded Exeter Hall to a degree almost unknown. The two styles exhibited in these very dissimilar works are fully appreciated by the Teutonic songstress; but Rossini is evidently more familiar to her than Mendelssohn. The success, however, of her *début* on the time-honoured platform will, no doubt, induce her to give further attention to the works of Handel and Mendelssohn, wherein she may be assured a solid reputation is to be attained. The facile delivery of the higher phrases in "Praise thou the Lord" (*Lobgesang*) brought Mlle. Titiens at once prominently before the audience, and throughout the work there was no diminution in the strength of voice and clearness of tone, which have been her attributes for some time past. The passage on the words "The night is departing" may be cited as an especial instance of grand and effective delivery, though certainly inferior to that of Mad. Novello. In the *Stabat Mater* the "Inflammatus" (the high C in which rang out with wonderful power and brightness) was the noteworthy feature as a solo; but the best singing of the evening was in the duet, "Quis est homo?" in which Mad. Sainton was second soprano. Since she first appeared in public as Miss Dolby we never remember the last-named lady singing with more vigour of style and finished delicacy of expression than on this occasion. It is seldom we hear two such artists, foreign and English, in a duet, and still more rarely do we find the native singer upholding so successfully the honour of the national school. Mrs Nethercliff (late Miss Fanny Rowland), who was second treble in "I waited for the Lord" (*Lobgesang*), sang her part in a truly excellent manner, perfectly correct in time and tune, and with real feeling for the beauty of the music. Mr Wilbye Cooper undertook the tenor part at a very short notice, and added to his reputation for careful and tasteful singing. Signor Belletti won unanimous good opinion in the "Pro peccatis," and the other bass music of the "*Stabat Mater*."

The chorus-singing was generally first-rate; but the passage in the *Lobgesang* commencing "Therefore let us cast off the works of darkness" is one that never seems to go well; nor the "Amen" of the "*Stabat Mater*," one of the very finest fugues with which Rossini has favoured us. The band played the three orchestral movements of Mendelssohn's work irreproachably. The intense melody of the second movement (in G minor) created a sensation, while the occasional purity of the *Adagio* (so marked *religioso*) was appropriately a unique specimen of instrumental performance.

The programme was repeated yesterday evening, the principal soprano music being sung by Miss Parepa. It was a genuine triumph for her. Her reading of the music of the *Lobgesang* was very spirited and pointed. The "Inflammatus" (*Stabat Mater*) was another success. The duet "Quis est homo?" was again encored. Mr Wilbye Cooper enhanced the impression he created a week since in the "Cujus Animam."

MONDAY POPULAR CONCERTS.

At the concert on Monday night (the 3rd) Herr Joseph Joachim made his first appearance since 1859. When the Monday Popular Concerts were originated (in the spring of that year) the quartet-playing of this distinguished violinist was a never-failing attraction. If at that time it was pronounced, and justly so, "unrivalled," it is difficult to find terms for it now. Herr Joachim is one of those earnest and conscientious artists who, uniting enthusiasm with the severest judgment, never know what it is to stand still, but, aiming at an ideal standard, are continually approaching nearer and nearer to perfection. That he is beyond comparison, in every sense, the most admirable performer on his instrument to whom that country has given birth which reckons the greatest of great masters among her children, must be unanimously admitted. A musical prodigy as a boy—which those in England who heard him play Beethoven's violin concerto at the Philharmonic Concerts when only thirteen years of age (in 1844) can attest,—he has made such excellent use of his natural gifts, has looked at his art from a point of view so serious, and with so fixed a conviction that it is a thing to be revered, and never for any consideration to be trifled with, that now, as a man, though still young, he holds, by general consent, the very highest place his ambition could, under any circumstances, have urged him to covet. Comparisons may be instituted between other eminent artists, one excelling in this, one in that particular; but Herr Joachim stands apart from the rest, and the advocates, however warm, of his contemporaries would never for an instant think of questioning his supremacy. A thorough proficient in every style, it is, however, as an interpreter of Beethoven that he especially excels—indeed, sets competition at defiance. Nobody in our time has played Beethoven's music like him; and as the two great schools of Paganini and Spohr—the characteristics of which, though the antipodes of each other, are happily and advantageously combined in modern art—have created a class of players equal to the achievement of what before these schools existed would have been deemed impracticable, it is more than probable that no one at any period has expressed Beethoven's thoughts with such irreproachable mastery and skill. That he should, therefore, come forward, after three years' absence, with one of the quartets of "the immeasurably rich musician," was natural and to be expected. To his honour also be it said, Herr Joachim accepted for the occasion one of those later compositions which, owing to their profound and recondite character, are, even to the present day, least understood, and, in consequence, by the majority least appreciated—the fifteenth quartet (Op. 132), in C sharp minor. He must, at the

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same time, have had so little confidence, German as he is, in the English public before whom he was about to appear, and to whose gratification he was about to administer. He possibly remembered that this much under estimated public had invariably appreciated his own talent, and that, years gone by, even the violin fugues of John Sebastian Bach, under his surprisingly dexterous manipulation, had created an impression not easily forgotten. Whatever the influence, however, his performance last night surpassed everything we have listened to in the shape of quartet-playing at the Monday Popular Concerts or elsewhere. It was intellectual, vigorous, subtle, brilliant, graceful, and instinct with varied and poetical expression. Even the grave fugue with which the quartet begins seemed fanciful and capable of the warmest sentiment. The deliciously melodious and playful *allegro* that follows was of course at once appreciated; the *andante*, perhaps the noblest example in music of the variation form, long and elaborate as it is, and so entirely original as to owe little or no single instance any preceding model, was heard from end to end with breathless interest; the *presto*—a movement in the "scherzo" fashion, capricious, wild, and wayward, yet engaging and piquant—such, indeed, as one composer only could have imagined—more and more amused the audience; while the *finale*—ushered in so mysteriously by the short *adagio*, every note of which reaches the spirit of Beethoven—was given throughout with the fire and impetuosity indispensable to its appropriate and effective rendering, and roused every hearer to enthusiasm. The applause at the termination of the quartet was so unanimous, hearty, and prolonged that Herr Joachim and his associates were compelled to return to the orchestra. The truth is, that the audience would willingly have listened to the last and most energetic movement of this very abstruse and very wonderful work again, but that the length of the programme rendered it impossible. No praise can be too high for Herr L. Ries, Mr. H. Webb, and Signor Piatti (more than ever emphatically the "Emperor" of his instrument), who, as second violin, viola, and violoncello, took part with Herr Joachim in this singularly fine performance—a performance which made as clear as daylight what has been persistently set down as rugged and obscure, and which, in short, did honour to Beethoven.

After such a quartet, by the side of which no work of similar character could stand a chance, the solo pianoforte sonata of the evening (Woelfl's *Ne Plus Ultra*—repeated in consequence of its remarkable success at the previous concert) came in as a charming and grateful relief. Miss Arabella Goddard, who played it even better than before, was frequently interrupted by applause in the course of her performance, and at the conclusion of the "Variations," which created an extraordinary sensation, was enthusiastically summoned forward. The same success awaited Dussek's brilliant and spirited Sonata in B flat for pianoforte and violin—one of the most interesting "revivals" at the Monday Popular Concerts. The final *Rondo* (which alone would stamp its composer a musician not less genial than gifted) as usual raised a "furore" and both performers (Miss Goddard and Herr Joachim) were unanimously recalled. The last instrumental piece—Hummel's trio in E flat, Op. 93, for pianoforte, violin, and violoncello (Miss Goddard, Herr Joachim, and Signor Piatti)—was no less favourably received than the one in D which Mr. Hallé introduced with such genuine success some weeks since. Hummel's music is liked better and better at St. James's Hall; and nothing could be found to wind up a concert more cheerfully and pleasantly than one of his admirably written pieces.

The vocalist was Miss Poole, an expressive ballad singer, as all the world knows, whose pure and unaffected style was agreeably manifested in a new song by Mr. Vincent Wallace ("The Lady's Wish") and a setting (by Mr. J. W. Davison) of the beautiful verses of Keats, beginning "In a drear-nighted December." Mr. Benedict was, as usual, the accompanist.

At the next concert Herr Joachim is to lead Beethoven's 11th quartet (in F minor), and play with Mr. Hallé one of the same composer's sonatas for pianoforte and violin.

CRYSTAL PALACE.

The Saturday Concerts have now commenced in earnest, and are carried on with even more than usual spirit under the active and able direction of Mr. Augustus Manns. Mr. Manns sees that there are other elements of attraction besides excellence—novelty, to wit, which he endeavours to turn to the best account. The programmes in general contain some one work which is either introduced for the first time at the Crystal Palace Concerts, or has been played once or twice previously, and is little known elsewhere. On Saturday week Beethoven's *Pastoral Symphony*, and Schumann's Overture to the *Bride of Messina*, were given. The band also accompanied M. Sainton in his own violin concerto, a work not only indicating a thorough master of the resources of the instrument, but an intelligent musician to boot. M. Sainton played splendidly, and was loudly and unanimously applauded. The eminent French violinist also gave his own Scotch *fantasia*, a brilliant affair brilliantly executed and warmly appreciated, and all the more interesting from being accompanied on the pianoforte by his accomplished lady. The vocalists were Mad. Sainton-Dolby and Miss Emma Charlier. It was the first appearance of the last named young lady, who sang the ballad "The Forsaken," and Mr. Wallace's "Sweet Spirit hear my prayer," but so nervously as to preclude our passing an opinion. That the voice is of good quality is all we can at present say. Mad. Sainton-Dolby gave the "Evening Prayer" from Mr. Costa's *Eli*, with quiet and devotional fervour, and by her excellent performance pleased universally. In Mr. Henry Smart's ballad, "The Lady of the Lea," she obtained an irresistible encore.

Notwithstanding the inclemency of the weather, which combined the nipping cold of winter with the rude blasts of the March wind, the music-room was well filled at the second concert, on Saturday last, and the performances went off with considerable spirit. The symphony was Mendelssohn's in A minor, and its execution was literally everything that could be desired. The *adagio* was perfectly played, the passages for the wind instruments being so harmoniously blended as though the sounds were produced by one performer on an instrument capable of representing the combination. This is the result of the constant playing of the same executants under the same conductor. The only overture was Cherubini's *Les Abencerrages*, which concluded the concert. Moscheles' fantasia, *Recollections of Ireland*, was so well played by Miss Fanny Howell, a pianist of great promise, who made her *début* at one of Mr. Hullah's concerts at St. Martin's Hall, three or four years ago, that the young lady was recalled to the platform and applauded very heartily. The vocalists were:—Mad. Guerrabella and Mlle. Georgi. Mad. Guerrabella gave a brilliant version of "Ernani, involami," and was encored, though she declined the repetition of the *cabaletta*. She also gave much satisfaction in the well known ballad "Kathleen Mavourneen." Mlle. Georgi was favourably received in "O mio Fernando," and Horn's "The deep, deep sea."

At the next concert (this day) Miss Arabella Goddard will perform. "According to the way the announcement of this fact is printed," says the *Morning Chronicle*, "it would appear that she is to play Méhul's symphony in G minor for the first time in England." It would assuredly be the first time that Miss Goddard has played it in this or any other country. We take it that Miss Goddard is to perform (piece not specified) and that Méhul's symphony is to be played by the band.

MALTA.—On Saturday Mlle. Anna Bassani took her benefit, which, perhaps, owing to the unfavourable weather, was not quite so gay as the benefit of a *prima donna* generally is in our theatre. Of the first part of the entertainment, the first act of the *Trovatore*, we need make no mention; the second piece, the song of Don Checco by Sig. Conti, was encored; the third, a waltz without words, was very tastefully sung by Mlle. Bassani and loudly encored, and both she and the composer, Sig. Gennaro Monteal, were called before the curtain to receive the felicitations of the audience. The third act of the *Traviata*, which followed, was most expressively sung and acted by the *prima donna*, and at its conclusion she and Sigs. Gambetti and Sterlini were called before the curtain and enthusiastically applauded. A *trio*, also composed by Sig. Monteal, concluded the entertainment, and the artists who executed it were, with the composer, once more called out to receive the applause of the public. We have not heard the results of the performance, as regards the advantages of Mlle. Bassani, but we fear that they were not equal to her merits.—*Malta Times*, Feb 20.

Provincial

Mr. Hallé's concerts in the Free Trade Hall have worthily concluded with a performance of Mendelssohn's *St. Paul*. Of this the *Guardian* says:—

"The principal singers were Mlle. Parepa, Miss Palmer, Mr. Wilbye Cooper, and Mr. Thomas, Mr. Henry Walker occupying the responsible post of organist. As *St. Paul* consists for the most part of choruses and narrative recitatives, the airs, duets, and concerted pieces being, as in Handel's *Israel in Egypt*, comparatively unimportant, it does not afford so much room for the display of individual talent as the *Messiah* and *Elijah*. All was done, however, that could be done. Mlle. Parepa sang the recitatives allotted to the soprano with great breadth, power and purity, and did ample justice to 'Jerusalem! Jerusalem!' Mr. Cooper sang admirably throughout, as well in the recitatives as in the airs and duets with Mr. Thomas, and Miss Palmer displayed her fine taste and feeling in the music allotted to the contralto. 'But the Lord is mindful of his own' was sung most chastely and expressively. In 'Consume them all, Lord Sabaoth' Mr. Thomas was perhaps less effective than in 'O God! have mercy upon me,' and in 'I praise thee, O Lord, my God.' The choruses were all executed in a praiseworthy manner, especially considering that the singers cannot have had the same amount of experience of *St. Paul* as of *Elijah* and the well-known works of Handel.

"In concluding our notices of these truly magnificent concerts, Mr. Hallé may be congratulated upon the success that has attended them—a success due alike to the indefatigable perseverance and *savoir faire* he has displayed in getting them up, the high character of the music performed, the splendid orchestral band brought together and perfected under his auspices, his own fine pianoforte performances, and the high character of the artists, vocal and instrumental, that have been engaged. It may also be added that the most perfect faith has been kept with the public, the original programme of the series having been carried out to the letter, as the following retrospective glance will show. Beginning with the orchestral performances, and these, notwithstanding the excellency of the vocal element, have, along with the pianoforte performances, constituted the real strength of the concerts, nine grand symphonies have been performed, viz.: Beethoven's *Pastoral* (twice), the C minor, and the eighth; Mozart's in C major, G minor, and E flat; Mendelssohn's *Scotch* and *Italian*, and Haydn's *Surprise*, in addition to several selections from symphonies which need not be enumerated. Then a large collection of overtures, comprising twelve that may be termed classical, viz.: *Der Freischütz*, *Guillaume Tell* (twice), *Euryanthe*, *Oberon* (twice), *Leonora*, *Ruy Blas*, *Die Zauberflöte*, *Jessonda*, *Anacreon*, *Figaro*, *La Chasse du jeune Henri*, and *Les Abencerrages*; six of the modern Italian, viz.: *Semiramide*, *Olympia* (twice), *Il Barbiere*, *Otello*, *Siege of Corinth*, and *Fernand Cortez*; eight French, viz.: *Fra Diavolo* (twice), *Zanetta* (twice), *The Syren*, *Le Domino Noir*, *Zampa* (twice), *Le Lac des Fées*, *Le Dieu et la Bayadère* and *Masaniello*; to which must be added *Tannhäuser*, which must be classed by itself. In addition to these Mendelssohn's beautiful music to *A Midsummer Night's Dream* has been introduced, and many smaller orchestral arrangements that need not be enumerated. Following the band performances, the following instrumental concerted pieces may be mentioned:—Beethoven's quintet for piano and wind instruments, Mozart's *Ottetto* for wind instruments alone, and a selection from Hummel's Septet. The pianoforte performances of Mr. Hallé have been numerous and of a high character, viz. Weber's *Concertstück*, Mendelssohn's Concerto in G minor, Beethoven's in E flat and C minor, also his Choral Fantasia, Mozart's sonata for two pianos (twice) and one for piano and violin. Besides these, numerous small pianoforte solos have been introduced, drawn from the works of Mendelssohn, Schubert, Weber, Chopin, Heller, Thalberg, Liszt, Bach, and Scarlatti. The other instrumental soloists have been M. Lavigne (oboe), Lazarus (clarinet), Piatti (violoncello), Ellerman (violin), Vieuxtemps (violin), De Jong (flute), Miss Arabella Goddard (piano), Otto Goldschmidt (piano), and Herr Haller (piano). Coming to the vocal element of the concert, three complete oratorios have been given, viz.: *Judas Maccabæus*, *The Messiah*, and *St. Paul*, in addition to one miscellaneous choral concert, and one introducing Mr. Henry Leslie's celebrated choir. Gluck's opera with full chorus has been twice recited, and Weber's *Der Freischütz* once; and for these and for the concerts generally the very best vocal talent of the day have been engaged, as the following names show, viz.:—Mad. Lind Goldschmidt, Mlle. Parepa, Mad. Sherrington, Mlle. Titiens, Mad. Rudersdorff, Mad. Sainton-Dolby, Mrs. Sunderland, Mad. Guerrabella, Miss Armstrong, Mlle. Corelli, Mlle. Agnes Bury, Miss Palmer, Miss Banks, Mr. Sims Reeves, Signor Belletti, Mr. Wilbye Cooper, Mr. Weiss, Mr. Montem Smith, Mr. Irving, and Mr. Thomas. From this retrospective glance it is easy to see that such concerts, besides conferring a great deal of rational and pure enjoyment, must have the effect of raising public taste, and of acting upon the moral character through the refining influences of good music. Great stress was justly laid upon the refining influences of art when, in 1857, the Art Treasure's Exhibition was opened with its countless artistic treasures, and its beautiful and truthful motto, 'A thing of beauty is a joy for ever;' but musical art is more powerful for good than even painting, and contains, also, its countless treasures, waiting only fitting means and appliances to be brought to light. Mr. Hallé, whose fine taste would lead him instinctively to what is good, even if his knowledge and experience as a musician were less than they are, has done much, and is, we venture to hope, destined to do more."

We read the subjoined in *The Aberdeen Journal*:—

"At the ordinary meeting of the Aberdeen Choral Union, Mr. Latter, the conductor, was some time since presented, on behalf of the members, with an elegant gold hunting watch, in testimony, as the inscription bore, of their high esteem. Mr. Valentine, Chairman, in making the presentation, paid a deserved compliment to Mr. Latter's very high professional abilities, and also his gentlemanly personal qualities, which have made him so popular. Mr. Latter in happy terms, expressed the high value which he placed on the gift now presented to him, stating that he felt it to be a pride and a pleasure to occupy the position of conductor of such a body as the Choral Union, in whose prosperity he felt the deepest interest. There was a full attendance at the meeting, and the proceedings altogether were of a very hearty and gratifying character."

The *Manchester Examiner and Times* has the subjoined:—

"Saturday being St. David's Day, a concert of Welsh melodies was given in the Free Trade Hall Assembly Room, under the auspices of the Cambrian Literary Society. The red dragon of Wales, with the ancient motto *Y ddraig goch a ddyry gychwyn* (the red dragon leads the van), adorned the wall behind the platform, and the royal arms, supported by national flags, were displayed at the other end of the room. The principal features of the concert were the pianoforte performances of Mr. Brinley Richards, whose brilliant arrangements of popular melodies are in every musical portfolio, and the harp performances of Mr. John Thomas. Mr. Richard's playing is like his arrangements, clear, brilliant, and powerful. The mastery of the harp displayed by Mr. Thomas created quite an enthusiasm, and he was repeatedly encored. Indeed, encores seemed to be the rule of the evening, for there were no fewer than eight. The vocalists were Miss Kate Wynne, a promising young lady, whose fresh, sweet voice was heard to effect in several of the expressive melodies of her country; and a little lady whose *début* should have been postponed for some years, but whose father (known among the bards as Llew Llwyvo of Denbigh) sang in capital style a number of patriotic songs. Perhaps the most interesting portion of the entertainment was the musical curiosity peculiar to Wales, called pennillion singing. In this Llew Llwyvo and Idris Vychan (Mr. John Jones, of Manchester) sang alternate stanzas, and the art was for singing and harper, the former of whom is supposed to be improvising the words, to stop at the same moment. Mr. H. V. Lewis, of Liverpool, accompanied the songs on the piano. The concert concluded with the National Anthem."

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A CONCERT was given on Wednesday evening, the 26th ult., at St. James's Hall, on behalf of the Hartley Colliery Fund. It was a veritable monster entertainment, but did not prove eminently attractive notwithstanding. The singers, players and items of the programme were so numerous as to preclude the possibility of our doing more than mentioning a few of the most prominent performances. Among the vocalists Mad. Florence Lancia was especially noticeable for her fine expressive rendering of the scena "Softly sighs" from *Der Freischütz*; Miss Stabbach for her admirable singing of a new song, entitled "The mourning bride;" Mlle. Georgi for her agreeable voice and the commendable method exhibited in the scena "O Mio Fernando" from the *Favorita*; Miss Robertine Henderson, for her clear voice and pure expression in Herr Pauer's "Gondoliera;" and the sisters Alessandri for their compact ensemble singing in Gabussi's duet "La Zingara." Rossini's Grand Coro "La Carita," by all the female singers, did not go so well as a few rehearsals might have made it. The special instrumental feature was a grand quartet for four performers, on two pianofortes, the composition of Herr Aschar, executed by Messrs. Harold Thomas and Ernest Pauer, Lindsay Sloper and Wilhelm Ganz.

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THE MUSIC COMPOSED BY

M. W. BALFE.

COMPLETE—PRICE TWO GUINEAS.

CONTENTS.

ACT I.

No.			VOICE.	s.	d.
	Overture			[illegible]	[illegible]
1.	Chorus,	"Here's to wine, and here's to beauty"		[illegible]	[illegible]
2.	Duet,	"Hate, hate."	T. B.	[illegible]	[illegible]
3.	Duet,	"I would ask a question" (Comic)	B. B.	[illegible]	[illegible]
4.	Song,	"My own sweet child."	B.	[illegible]	[illegible]
5.	Trio,	"What glorious news" (Comic)	B.	[illegible]	[illegible]
6.	Recit. & Chorus, with Solos,	"Let us haste."	Soprano	[illegible]	[illegible]
7.	Solo & Chorus	"I go forth as I am."	Male Voices.	[illegible]	[illegible]
8.	Concerted Piece,	"What do I see!"		[illegible]	[illegible]
8a.	Duet,	"Oh, father, pity!"	S. B.	[illegible]	[illegible]
9.	Duet,	"[illegible], reflect ere you decide."	B. B.	[illegible]	[illegible]
10.	Cavatina,	"Pretty but lowly modest flower."	S.	[illegible]	[illegible]
10.	Finale, Act I.			[illegible]	[illegible]
10a.*	Ballad,	"Bliss for ever past."	S. or B.	[illegible]	[illegible]

ACT II.

No.			VOICE.	s.	d.
11	Recit. & Romance,	"How peal on peal of thunder rolls."	B.	[illegible]	[illegible]
12	Trio,	"By the compact I've taken."	T. B. B.	[illegible]	[illegible]
13.	Trio,	"My welcome also to this I add."	T. B. B.	[illegible]	[illegible]
13a.	Cavatina,	"Can I be, do I dream?"	M.	[illegible]	[illegible]
14	Duettino,	"Let the loud timbrel" (2 [illegible])	T. B.	[illegible]	[illegible]
14a.	Recitative,	"Nay, do not [illegible]."		[illegible]	[illegible]
15.	[illegible]	"Though we found thee all beauties [illegible]."	T.	[illegible]	[illegible]
16.	Duet,	"Thou [illegible] gentle girl."	B. B.	[illegible]	[illegible]
17	Drinking Song,	"Let others sing the praise of wine."	T.	[illegible]	[illegible]
18.*	Ballad,	"The Paradise of Love."	S.	[illegible]	[illegible]
19.	Finale, Act II.			[illegible]	[illegible]
19a.	Trio,	"What man worthy of the name."	S. B. B.	[illegible]	[illegible]

ACT III.

No.			VOICE.	s.	d.
20.	Entr'acte			[illegible]	[illegible]
20a.*	Ballad,	"Hail, gentle sleep."	T.	[illegible]	[illegible]
21	Concerted Piece			[illegible]	[illegible]
22.	Ballad,	"O loving daughter's heart."	S.	[illegible]	[illegible]
23.	Concerted Piece			[illegible]	[illegible]
24.	Rondo, Finale	"With emotion [illegible] all feeling."	S.	[illegible]	[illegible]

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SONG—It is a charming girl I love. (Myles) In E flat and in A	[illegible]	[illegible]
SONG—In my wild mountain valley (Eily). In D minor and in C minor	[illegible]	[illegible]
SONG, with CHORUS, *ad lib.*—The Cruiskeen Lawn	3	6

ACT II.

	s.	d.
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AIR and DUET—The eye of love is keen. (Ann Chute and Hardress)	4	0
SCENA—A lowly peasant girl. (Danny Mann)	[illegible]	[illegible]
ROMANCE (separately)—The Colleen Bawn. (Danny Mann)	[illegible]	[illegible]
BALLAD—I'm alone. (Eily). In E flat and in C	2	[illegible]
DUET—I give the best advice. (Eily and Myles)	4	0

ACT III.

	s.	d.
SONG—The Lullaby (Myles). In A and in F	2	6
TRIO—Blessings on that rev'rend head. (Eily Myles and Father Tom) In D and in D flat	[illegible]	0
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PHILHARMONIC SOCIETY.—Second CONCERT, at the Hanover Square Rooms, on MONDAY EVENING, March 24. The following orchestral pieces will be performed:—Spohr's Sinfonia, "The power of sound," Beethoven's Sinfonia, in B flat, No. 4; Mendelssohn's Overture to Athalie; Weber's Overture to Oberon.

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THE OPERA AT MILAN

(From a Correspondent.)

March 3rd, 1862.

ALTHOUGH the "star" system is avowedly ignored by the management of the Milanese Opera House, no theatre has ever been more dependent upon the efforts of one *artist* than has the Teatro della Scala during the present season. Without the assistance of Mad. Calling whose *début* in Verdi's *Ballo in Maschera* was noticed in a former letter, it is difficult to imagine what the management would have done to satisfy the subscribers and attract the public. With the exception of the Hungarian *prima donna*, the company is unquestionably inefficient. As the season has advanced the enthusiasm of the supporters of the different artists has calmed down—the applause of the claqueurs has lost its power and the singers have been gradually allowed to take position according to their individual merits. The repertory at the Scala during the present Carnival has consisted of four operas: *Jone*, by Petrella, which was produced at Christmas, and has since been played on the off nights; Verdi's *Ballo in Maschera*, looked forward to with so much interest by the Milanese, and so nearly condemned on the first representation; Braga's *Mormile* a decided failure; and *L'Uscocco*, by Petrocini, given on the 25th February. In two of these, *Il Ballo* and *L'Uscocco*, Mad. Calling sustained the principal character; and to her having done so may be attributed the success with which these works have met. The favourable impression she produced upon her first appearance as Amalia in the *Ballo*, when the other artists concerned prejudiced the performance by their extravagant gestures and singing out of tune, has since been most substantially confirmed. Mad. Calling has become the chief attraction of the theatre—is spoken of as a second Malibran, and, to the delight of the Impresario Merelli, has carried him through the Carnival season triumphantly.

The last novelty at the Scala, Petrocini's opera above mentioned, is a work of some pretension. The libretto by Signor Leone Fortis, a distinguished *littérateur*, is founded upon the French novel of *L'Uscoque*, and affords ample scope for the display of dramatic talent on the part of the composer. But Signor Petrocini "hat sich noch nicht ausgedrückt," the Germans would say. He has not yet set aside the habit of thought peculiar to a student young in the art of composing for the stage. A too rigid observance of the rules of harmony and construction still fetters his imagination. His writings evince great care and more profound study than do those of many of his less thoughtful countrymen; but there is a lack of verve and spontaneity in the opera in question which makes it heavy and monotonous, a serious drawback in a dramatic work. In the instrumentation, Signor Petrocini has evidently been desirous to prove his knowledge of the resources of the different instruments, and has so far succeeded; but his combinations are not felicitous, although his score is invariably grammatically correct and often too minutely elaborate. In short *L'Uscocco* has all the errors common to the early works of most musicians. It remains to be seen whether Signor Petrocini will hereafter fulfil the expectations which this, one of his first operas, notwithstanding its faults, would seem to justify.

A quartet and the *aria d'entrata* for the soprano were the successes which on the first representation met with the most unqualified approval of the audience. The opera has not been given more than once, owing to the illness of Mlle. Ace, the contralto. It is hoped that the lady will be sufficiently recovered as to re-appear in the course of this week.

Signor Braga, a violoncellist of very great excellence, was less fortunate in his venture than Signor Petrocini. *Il Mormile* was blackballed, and being unanimously declared totally unsuited to the taste of the Milanese, has not since been heard of. Another candidate for musical distinction is a Signor Boccolini whose opera, entitled *La Fidanzata di Sasso*, was produced on Saturday at the Carcano. Judging from the enthusiasm that prevailed on the occasion, a greater success has never been achieved. It is, however, necessary to wait until the dust thrown into the eyes of the public by the young composer's friends shall have subsided before deciding whether the result of the first night be genuine or not. The music is in the pure Verdi school, and the performance altogether of the usual average at the Carcano—noisy and violent rather than refined, and therefore all the more appreciated by the habitués of this particular theatre.

Mad. Calling's success, together with the production of the new operas by Braga, Petrocini and Boccolini, constitute all that has happened of any importance in the musical world of Milan for the last two months. At the Scala, Donizetti's *Don Sebastian* is in active rehearsal, and will be given before the end of March, when Mad. Calling's engagement terminates. Her successor it is said, will be Mad. Vera Lorini, an artist formerly well known in London who has for the past five or six years had a brilliant career in Italy.

An opera by Petrella, *La Morosina*, has been chosen by Mad. Lorini for her *début*, which is to take place early in April. The King is expected in Milan on the 6th, and great preparations are in progress to celebrate the royal visit. There will probably be a command night at the Scala, which on such occasions presents an appearance magnificent to behold, and in every respect worthy the presence of a monarch.

MUSICAL ODDS AND ENDS FROM BRUSSELS.

(From an occasional Correspondent.)

MY DEAR WORLD,—Two causes have conduced to call forth this epistle; the first cause is that, having some little leisure on my hands, I thought I might as well employ it by jotting down a few notes concerning the musical doings here; the second cause is, that I fancied you were not, at this period of the year, particularly flush of matter, despite your well-known immensity of mental resource and command of the earliest intelligence, and that, consequently, the smallest contributions would be thankfully received; while the third and last of the two causes aforesaid is that a man likes to see his lucubrations in all the glory of "long primer," or "bourgeois," such, at least, is the case with an amateur like myself, though I can easily understand that the charm of the thing wears off with the novelty, and that, were I under the necessity of continually filling the maws of half-a-dozen gigantic steam presses, as you are, I should not be so anxious to figure in your columns. As yet, however, I am under no such necessity, and can still exclaim with—not after—Byron:

> "'Tis pleasant sure to see one's name in print;
> For type is type, although there's nothing in't."

Having thus gracefully commenced my communication, and, by this preparatory flourish of trumpets, succeeded, I trust, in enlisting your sympathies, if you have more than one, and exciting your curiosity, I will, without more ado, proceed to unfold to your gaze the more or less rich stores of news in my possession.

To begin, then, with the Italian Opera. Like Herr von Flotow's *Marta* which was basely done to death by the false throats of the company, *La Figlia del Reggimento* proved a failure. You will hardly credit this, but it is a fact, and shows how much the composer depends upon the artists. When such a charming production as the above masterpiece can be thus burked, after its popularity has been so firmly established, what would have been the chance of the unlucky composer for achieving success, had his work been represented in this style on the first night of its performance? Music would probably have lost one of the brightest gems that glisten in her diadem. In all new operas which do not succeed at first are not *Fidelios*. Who knows how many great operas may have been consigned to oblivion, and how many great musicians may have passed their lives in one unending round of professional drudgery and blighted hopes, simply from the incapacity of the singers! On the occasion to which I am now referring, Mlle. Patti, the delightful, the entrancing, sustained the part of Marie, but even her brilliancy was obscured by the wretched way in which she was supported, or rather crushed, by those around her. I felt so indignant that I vowed I would not enter the theatre again as long as the Italian company was here, and I kept my resolution. They have now left, and so I forgive them, and I trust that Mlle. Adelina does the same.

Pianists, violinists, vocalists, et hoc genus omne, are not, as a rule, millionaires. Such being the case, until the abolition of the *droit des pauvres*, against which the manager of the Théâtre des Galeries, supported by most of the papers, lately appealed, but which is still maintained in all its integrity by the Conseil Communal, I should strongly advise ambitious aspirants to eschew this "petit Paris." It is well known that—even where the *droit des pauvres* does not flourish with the same virulence as in the capital of Belgium—for two or three concerts which pay there are thirty or upwards which cost the artists who give them a tidy sum for the pleasure of figuring before the public. But here matters are far worse, as is evident from the following circumstance, which took place this winter. A tolerably celebrated young Viennese violinist, attracted, as he said (Heaven forgive him), by the musical reputation of Belgium, paid a visit to Brussels. He gave a concert. Thanks to the national enthusiasm for music the receipts amounted to somewhere about the enormous sum of eighty francs, the expenses not being less than three hundred. This latter sum would not go far in London, it is true, but then the Brussellians have not to pay as much as we have for advertisements and other means of publicity. Their little posters, for instance, are nothing when compared to the gigantic announcements which figure on our London walls, and consequently as their posters are not so large, their bills must be less. After this parenthetical observation, I will resume the thread of my story. Out of the eighty francs, above-mentioned, our adventurous violinist was mulcted, in the first place, of some twenty or twenty five francs for the privilege of giving his concert, and, in the second, of the tenth part of his receipts, about which, by the way, I have made a mistake. The poor young Vieuxtemps, thus laid under contribution in obedience to the Belgian laws relating to musical matters, was young and inexperienced. He was ignorant of the precautions adopted by his sharper brethren, and he had to pay pretty dearly for his ignorance. He had not put any distinctive mark on those tickets which he had given away, so that he was absolutely compelled to pay the city of Brussels for the pleasure of inviting his friends to come and hear him play. Let me, however, be just. His whole wealth did not consist in his eighty francs. He had a watch. The authorities did not deprive him of it! Still, despite this act of liberality on their part, I would strongly advise any aspiring young musician who may think of coming to Brussels for concert-giving purposes, to attend to the following moral: Don't!

Talking of concerts and concert-givers, reminds me of Herr Laub, who is, most undoubtedly, a violinist of great merit. Every time he appears he affords the most elevated artistic enjoyment to all true lovers of music. That which raises him to such a height is his great variety, which enables him to attain perfection in every branch of his art. Other virtuosi, of the sort, I mean, we generally hear in this part of the world, may possess indisputable dexterity, but they are far too fond of tricks and vagaries. A strong, decided tone is looked upon by these gentlemen as unbecoming, and plebeian, and—since they would fain change the heights of Parnassus into a level floor, and the terms of admission into patent leather boots, white kid gloves, and Eau Bouquet—they exhibit alarmingly developed tendencies towards a sweet *flautando* or *flageolet*. Herr Laub's mode of proceeding is very different. For him, virtuosity—pray excuse the term; it is becoming so general now that *I* must conform to the fashion and adopt it; besides, to confess the truth, although I hated it at first, as I did "all-round" collars, I am beginning to like it, as I eventually liked "all-rounders"—for him virtuosity serves only as a means to achieve really artistic ends. Many people are in the habit of affirming that virtuosity destroys grandeur of tone. The majority of modern virtuosos appear to confirm this assertion, but that it is an unjustifiable one, is constantly proved by Herr Laub in the most striking manner. Indeed, it would be a difficult task to say what quality is most to be admired in him: conception, fulness and purity of tone, brilliant *bravoura*—extraordinary power of supporting fatigue. He possesses all these excellences in an equal degree, and in equal perfection. After the concertos of Beethoven and Joachim,* which I may consider sufficiently well-known or discussed, the elasticity of his playing the other day was proved at the close of the evening in a Polonaise of his own composition, to be as fresh as it was at the commencement of the concert. Herr Laub was supported by Mad. Ellen Cush, Herren Lee Lion and Seyffart. I will restrict myself to saying that the programme was altogether an admirable one, and that as far as the solo performers, vocal and instrumental, were concerned, everything was well received, though, as a matter of course, the concert-giver obtained the greatest amount of laurels. I have, on the other hand, a bone to pick with certain members of the orchestra, whose playing, in the well known air from Beethoven's *Fidelio*, was most extraordinary. The oboes deserve the greatest amount of blame. Must they always play out of tune, besides having a tendency to play too low? In future, gentlemen, indulge in a somewhat greater tendency upwards, moreover, also to embellish your tone a trifle, and to get rid of its insupportable sharpness. As for the bassoonists, they do not seem to think that the scales of B major and E major belong to the A, B, C of their art. And then the hornplayers! There is an old German proverb which says: "Gebrustet ist nicht geblasen!" After all, Beethoven does not require overmuch in this air from the performers; but even what he does require he does not always get, as you may gather from what I have said.

Who shall ever pretend to explain the course pursued by human thought? Will any philosopher undertake to inform me by what mental operation my ideas suddenly fly away from Herr Laub and wing their flight to M. Louis Brassin? Perhaps, the most satisfactory explanation would be that I have lately been reading a notice on the latter gentleman. Mark! I say only "perhaps"—life itself, as the Frenchman tells us, is only "*un grand peut-être*." However, to leave speculation and confine myself to stern fact, I may as well inform you that the notice to which I have just alluded, and which treated more especially of M. Louis Brassin's pianoforte playing at the seventh Gesellschafts-Concert in Cologne, surprised me considerably. Either M. Louis Brassin must have improved much, very much, since he was in London with the Cologne Choir and played at the Hanover Square Rooms, when he failed to produce the slightest impression (of a favourable nature, at least—let me be clearly understood), or my ideas of excellence differ *toto coelo* from those entertained by one of the first critics of Cologne. Here follows the notice in question, together with a few observations of my own, which I have made so bold as to add thereto:—

"For some years, we have followed with great interest the artistic career of this eminent" (why "eminent"?) "pianist, and have borne witness to the development of his musical genius" ("genius"!) "which has been consolidated" (until it has become very dense, eh?) "from year to year by the most serious study, and that too, in so prodigious a manner" (Oh! Dominie Sampson!) "that he now satisfies the highest expectations which can be formed of a first-class pianist. We have at length enjoyed the opportunity of hearing this excellent artist, whose reputation has long been made abroad" (Where? Not in London, at all events), "and of convincing ourselves that, in this case, it has been legitimately obtained." (In a hat case! The critic is obscure.)

"* Born at Aix-la-Chapelle, and educated at Leipsic, the Conservatory of which city he left full of honours, Brassin has preserved, through all his peregrinations, the value of a truly German artist" [illegible] "in the full acceptation of the word" (very wide, indeed—of the mark). "He proved it by his ideal conception and manly interpretation of Schumann's Concerto; he proved it by [illegible] specimens, especially [illegible] *Etudes*, Op. 2" (which are simply a specimen of Liszt out-Liszted), "in which the passages introduced for the development of mechanical dexterity are ennobled by the profundity and purity of the musical thought on which they are based." Besides Schumann's Concerto, Brassin (why not M. Brassin?) played some *Rhapsodies* (Rhapsodies with a vengeance!) by Liszt, with like ease" (of course) "elasticity, the conviction and lightness which characterised the interpretation" (these same Rhapsodies certainly required interpretation) "of the most difficult passages, as well as the elegance and finish" [illegible] "of the most delicate touches, excited the admiration of the audience as much as the fire and impetuosity with which he overcame the most [illegible] complications plunged them in amazement. In Brassin" (once more, why not "M. Brassin"? the omission of the "Monsieur" is allowable only in the case of [illegible] I do not think M. Brassin can as yet fairly be placed in that class) "we behold Liszt once more in his palmiest days" [illegible] "What raises" (M.) "Brassin's playing above that of other pianists is the value, that [illegible] free from aught like charlatanism, which predominates the manner [illegible]."

So, I should say, it must have been the good nature, or—well, no matter, of the audience—since when "Doctors disagree, who shall decide?" What do you say? What *I* say amounts to this: Either the Cologne critic or your humble servant must be—(leave a space for the expletive, as it is a strong one) wrong! I may add that, if you decide in my favour, which you must do, if you possess one spark of justice and discernment in your whole composition, for there is not the faintest doubt that I am right, you shall have another letter shortly. If you pronounce against me, I will never forward another line to your paper.

Yours, truly and expectantly,
WANDERER.

* * *

"COMING TOWARDS HOME."

The dew is frozen white
  On the leafless ground;
It is a wintry sight
  All the country round.
Though far I've come to-day,
  Through many a weary throng,
Yet to myself I say—
  "Take courage! be thou strong
For thou art soon to see
  Thy childhood's home so dear
And friends who wish for thee
  To be ever near."

See now the stars away
  Fade from out the sky;
It is the break of day,
  Soon I shall be nigh.
Yes! there upon the hill
  The homestead now I see;
Lo! all around is still;
  They expect not me!
Before the rising sun,
  The moon still on the wane,
Dear friends, I to ye come,
  Ne'er to part again.

Carlisle, 1862. WM. BROOK.

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* What concertos—which concertos—of Beethoven and Joachim? Our esteemed correspondent has forgotten to inform us of what concert he is speaking—though we presume, from the context, that he is alluding to one given by Herr Laub. He says he is no amateur, and we should fancy no one would for a moment doubt him. However, as the *London Journal* might observe, perhaps, "Wanderer does not give signs of promise. He may write again." [Ed. M. W.]

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.

(*From the Art World.**)

This Society was founded in 1858 for the purpose of promoting the cultivation of the Fine Arts, not as taking the initiative in such movements, but as seconding and directing a tendency already conspicuously manifested amongst all classes of the community. A very essential distinguishing feature in the scheme of the promoters of the Society was, that going back to first principles, and to the source from which all the Fine Arts derive their essential vitality, namely, the essence of the beautiful, it was resolved to treat all those Arts as a family, and to promote intimate and friendly relations between them and between their professors in common. But more important still, the public, who for some years past have learned to appreciate and cultivate Art in its various forms and modes of presentation,—Design, Poetry, Music, &c., were invited to take part in the Association, and have responded to it with alacrity and in daily increasing numbers; and the consequence is the organisation of an institution combining numerous and actual pursuits and interests, to a certain extent between themselves distinct in purpose, yet of cognate origin, in one compact confederacy. Of course, at starting there were many difficulties to overcome, and then some most friendly disposed to the project had misgivings as to its supposed realisation. All doubts upon this score, however, owing to the indefatigable exertions and prudent conduct of the Council, may now be said to be at an end, and the Society for the Encouragement of the Fine Arts may be considered to be firmly established, with a career of usefulness and interest before it which will qualify it to take distinguished rank amongst the scientific and learned institutions of the country. The Society on its inauguration had the advantage of appearing under the presidency of the Earl of Carlisle, than whom a more zealous and judicious promoter of intellectual progress does not exist; and upon his Lordship's removal to the seat of Government in Ireland, his place was taken by that distinguished patron of art, the Earl of Ellesmere, the Earl of Carlisle retaining his connection with the Society as one of its vice-presidents. The other vice-presidents are the Earl of Dudley, Lord Feversham, his Excellency the Marquis d'Azeglio, Viscount Ranelagh, the Hon. Sir F. A. Gore Ouseley, the Lord Mayor (Cubitt), and W. Tite, Esq., M.P. and president of the Royal Institute of British Architects. The Council includes the names of active workers in every branch of the Fine Arts.

The scheme of operations of the Society, as propounded in the prospectus first issued, was a pretty extensive one; it being, however, at the time avowed that it was only in contemplation to realise it in its several parts gradually, and from time to time, as circumstances would permit. In the first season the transactions of the Society were limited to the holding of conversazioni; and it is a noticeable fact that such was the sympathy already awakened for it amongst the members of the exhibiting Art Societies, that many of them, viz. the Society of British Artists, the Institution of Fine Arts, the Architectural Association, the proprietor of the French Gallery, and others, freely lent their galleries during the exhibition season for the purpose of these conversazioni; in addition to which, in subsequent seasons, the noble president has thrown open the magnificent Bridgewater Gallery, and the Lord Mayor, as vice-president, the Egyptian Hall at the Mansion House, for similar reunions, which have all been most numerously attended. On these occasions a paper on some branch of Art has been read, which has been followed by a concert, vocal and instrumental, in which—co-operating in the general expression of recognition and goodwill—professional *artists* of eminence have, in the handsomest manner, given their services gratuitously. When we mention amongst these the names of Mlle. Parepa, Mlle. Gelling, Mad. Enderssohn, Mad. A. Gilbert, Miss Palmer, Signor Gardoni, Herr Formes, Mr Santley, M. Ole Bull, &c., and add that the musical arrangements have been conducted by Mr. Benedict and Mr Alfred Gilbert, the reader may judge of the satisfactory character of the entertainments thus produced.

In the second year of the Society's existence the Council carried out another feature in its announced programme of operations—a course of lectures on all the various branches of the Fine Arts, Painting, Sculpture, Architecture, Music, Poetry, &c., was organised for the Thursday meetings during the season's duration from November to July. This course, which at starting was but thinly attended, now attracts a full meeting of members and their friends, the interest of the evening being enhanced by the discussion which follows on the conclusion of the lecture. In the third year of the Society's existence another and more difficult matter was carried into effect, namely, the giving of prizes in the several departments of Art for works exhibited or published during the current season. In preparing to enter upon the delicate task imposed on them, the Committee of Selection agreed to a resolution to the effect "that in the award of prizes it was not necessarily intended by them to assume to determine the best works of the season in the various branches of Art, the Committee having the power, with a view of encouraging young and rising talent, to recommend the award of prizes for works of great merit, irrespective of their relative merit compared with others," a judicious reservation, and more especially applicable in the case of young and promising talent, which might thus be justly and appropriately encouraged by an honourable testimonial which the man of established fame might probably not be disposed to consider with equal appreciation.

On Wednesday evening the first conversazione of the season took place in the rooms of the Winter Exhibition, 120 Pall Mall, kindly lent for the purpose by Mr Wallis, when the walls, covered with a choice of works of native Art, and brilliantly lighted up with gas, presented a most agreeable and striking *coup d'œil*. This re-union, which was a most numerous one, the apartments on the basement and first-floor being crowded almost to the point of inconvenience, was attended by circumstances of peculiar interest, the prize medals awarded during the last season being appointed to be delivered on this occasion. The chair having been taken by Mr W. C. Dutton, Mr H. Ottley, the Hon. Secretary, read the brief report of the Prize Committee, sanctioned and confirmed by the Council, of which the substance was as follows:—"The Committee of Selection and the Council have the satisfaction to believe that the awards made by the Society last year (1860) have met with general approval from those best qualified to offer an opinion on the subject. They are happy also in knowing that the prize medals have been accepted by their recipients in the spirit in which they were given, as tributes from an independent Art loving Society in recognition of distinguished rising talent." The prize medals awarded this year were as follows:—

In *Historical Painting*, to Mr Marcus Stone, for his "Claudio and Hero," in the Royal Academy. In *Landscape*, to Mr McCallum, for his "Spring—Burnham Wood."—Royal Academy. In *Genre*, to Mr Calderon, "La Demande en Mariage."—Royal Academy. In *Water Colour* (Two Prizes), to Mr S. Read, for his "Interior of St. Augustine's, at Antwerp," Old Water Colour Society; and to Mr E. G. Warren, for his "Rest in the cool and shady Wood."—New Water Colour Society. In *Sculpture*, to Mr G. Halse, for "The Tarpeian Rock." Sculpture in bronze.—Royal Academy. In *Architecture*, to Mr A. W. Blomfield, for his design for "Mission House, in Bedfordbury, Westminster," in the Architectural Exhibition.

There had been no awards in Poetry, Engraving, or Music. In respect to the musical prize, "difficulties had presented themselves at the outset in defining the principle upon which it should be awarded; but the Council hoped that these difficulties might be overcome, and some definite course of action agreed upon in the matter in the course of the present session." The Council had also to announce "that several distinguished members of the musical profession, who had kindly lent their valuable services at the conversazioni, had been elected honorary members of the Society, and that silver medals, in testimony thereof, would be presented to them, viz., Mlle. Parepa, Signor Gardoni, Herr Formes, Mr Santley, and M. Ole Bull. The Society would also have the pleasure of presenting a medal to Mr S. Rosenthal, with a suitable inscription, as a slight acknowledgment of his great kindness, and the eminent talent displayed in the preparation of the design for the same." (Cheers.) A performance of music, conducted by Mr. Alfred Gilbert, followed and wound up a most agreeable evening. Amongst the *artists* who gave their services on this occasion, were Miss Emma Bodda, Miss Bellingham, Mad. Fürst, Herr Reichardt, Mr Lawler, Mr Edward Southwell; Mad. de Vaucheran (pianoforte), Herr Wilhelm Ganz (ditto), and M. Ole Bull (violin).

Bremen.—Herr C. Rheinthaler's recently completed Symphony (in D major) was played, a short time since, at a private concert. Considering the interest excited in musical circles here as to this first essay in symphonic writing by the composer of *Die Tochter Jephta's*, we may shortly state that the work was well received throughout. All the movements—*Allegro*, D major; *Andante*, G minor; *Scherzo* (with trio), D minor; and *Finale*, D major, were warmly applauded, especially the *Andante* and the concluding movement.—*Die Weser Zeitung.*

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* *The Art World and International Exhibition* (edited by Mr. Henry Ottley) a new weekly journal of Painting, Sculpture, Architecture, Ornamental Art, Manufactures, Engraving, Photography, Poetry, Music and the Drama, the first number of which appeared on Saturday last with prospects of brilliant and permanent success.

Letters to the Editor

◆

THE MUSICAL CHURCH SERVICE.

SIR,—The animadversions set forth in a letter signed "Musicus," which appeared in your last week's impression are so pertinent, that I cannot forbear offering my experience as to the truth of such censures.

For the last seven years (having but very lately seceded, I am sorry to say with disgust) I have given my constant and gratuitous assistance in a church once celebrated for its choral service. At the time I entered the organist was a gentleman well known for his musical abilities and exquisite taste. The devotional manner in which the service was then performed elicited the admiration of the whole congregation. An equal number of singers only were permitted, the tone being judiciously balanced. One alto, tenor and bass for *Cantoris*, and the same for *Decani*, were then considered quite powerful enough for a small church less than a quarter the size of Westminster Abbey or St. Paul's, where two of each part on either side only are employed. The amateurs (only three) who were admitted, were deemed efficient by examination, and were enabled to sing their respective parts independent of professional assistance, the funds of the church allowing but three paid professional gentlemen.

This organist, having received a higher appointment, was succeeded by another who endeavoured, and with the same success, to carry out that refinement of performance which had hitherto distinguished the service. This gentleman is now organist of one of the cathedrals.

Up to this period the "coarse element," so justly complained of by "Musicus," had not permeated the choir. Would that I could say as much under its present arrangement! The principle really now seems "the more noise the more music;" and it is no uncommon occurrence to *see* (for you can scarcely call it *hearing*) one alto straining himself to sing against five tenors and five basses (two of the latter powerful professionals), most of them amateurs, admitted into the choir *without the least examination*, and even ignorant, *some of them*, of the key they are singing in. The efforts, indeed, of the professional gentlemen are greatly impeded in consequence.

With such inequality of tone, and so much ineffectiveness, I only ask the simple question—is it to be wondered at that the service should be performed other than in a blundering manner? and can a choir-master pretend to anything like taste who, Sunday after Sunday, permits the beautiful service of the church to be rendered in a manner thus coarse and unintelligible?

DECANI.

◆

SIR,—In your publication of Saturday last, I noticed your review of a work by George Hogarth, entitled "The Philharmonic Society of London, from 1813 to the present Time." Could you favour me with the price of the work? Can you inform me who is likely to sing the soprano songs in those works of Handel which are to be performed at the Crystal Palace next summer? Is there any probability of Clara Novello's singing them again?

MUSICUS.

Trowbridge, Wilts, March 11 1862.

[The price of Mr Hogarth's work may be learned at the publishers—Messrs. Bradbury and Evans, London. The other two questions we are unable to answer.—ED.]

◆

FIRE! FIRE! FIRE!

SIR,—I cannot refrain from sending you an account (which I have just received) of a fortunate and narrow escape from fire, which my sister, Miss Louisa Van Noorden has lately experienced. It will be a caution to young artists not to approach too near the foot-lights. I will give you her own words:—

"I have to inform you I sang last night again at the Campanella, and just as I had gone half through my song, I heard a continuous sound in the theatre, as though my performance was not admired; but I took no notice of it for the moment, until all at once I felt my skin a little hot, and on looking at myself I found my dress had caught fire. I immediately gathered my dress from the back, and smothered the flames with my own hands. Had I not have been cool, and attempted to have left the stage, the draught would have immediately fanned the flames beyond my power of subduing. The audience gave me such a round of applause, as I finished my song and all passed off well—although it will be a caution for me never to approach too near the footlights. My sister (Miss Van Noorden), who was in a stage-box, had nearly run on the stage with a shawl in her hands ready to envelope me.

"*Florence, March 7th*, 1862."

P. E. VAN NOORDEN.

◆

COLOGNE.—The eighth Gesellschafts Concert, under the direction of Herr Ferdinand Hiller, took place on the 25th ult., when the following was the programme:—

PART I. 1. Symphony in D major, Haydn; 2. Elegischer Gesang, for chorus and stringed quartet, Beethoven; 3. Violin Concerto, in the Hungarian manner, composed and played by Herr J. Joachim.—PART II. 4. Cantata, J. S. Bach, "Gottes Zeit ist die allerbeste Zeit;" 5. Adagio, for violin, Spohr; "Abendlied," Schumann, arranged for violin and orchestra, by J. Joachim; 6. Overture to *Der Freischütz*, von Weber.

Haydn's Symphony proved that the society's orchestra is as much at home in the performance of that master's symphonies as the Kammermusik Verein is in that of his quartets. The *andante* and the whole of the conclusion were vigorously applauded. We have already noticed at length in No. 26 of this Journal, for June 1860, Joachim's Hungarian Concerto, so far as regards its composition and performance. To what we then said we must now add that the length of the Finale struck us still more on the present occasion than at the musical festival in Dusseldorf. The audience admired and applauded more especially the masterly execution, as the concerto most certainly, from beginning to end, affords the performer an opportunity of displaying his virtuosity and his totally different styles, in the most brilliant and unmistakeable manner; but the deeper purport of the first movement and of the Romance escapes, more or less, at first, the grasp of the hearer's mind. The performance of Spohr's *Adagio* was received with repeated rounds of applause, as was also the "Abendlied," which Joachim had arranged, from a pianoforte piece for four hands by Schumann, for solo violin and orchestra, a form to which it is well adapted. The performance of Bach's Cantata may be said to have been, on the whole, a good one, though very much was wanting to render it perfectly satisfactory. Whether the audience were or were not capable of appreciating the profundity of thought and the wonderfully beautiful form of this eminently serious vocal composition, is a fact which it would be difficult to decide from their demeanour. It cannot, at any rate, be denied that a Cantata by Bach, with its old pious and grave text, with its severe forms and deeply moving sacred strains, is not well placed in the midst of the productions of modern romanticism, and cannot produce such an impression as, for instance, the *Passionsmusik*, which keeps us in the same frame of mind for an entire evening. If Bach's compositions are performed, as it is highly desirable they should be, they must fill up at least one part of the concert, the first part being preferable. If, in the second part, there is a symphony, it would be more suitable than solo or vocal pieces by modern composers.

◆

WANDERING MINSTRELS.—Under this title there has existed for some time past a society comprising among its members nearly all the most talented and accomplished amateur musicians belonging to the higher grades of society. These are all highly trained and efficient performers, and are under the leadership of their President, the Honourable Seymour Egerton. The society, with that practical benevolence which distinguishes the English character, have most laudably desired to make their exertions subservient to the cause of charity. They had first resolved to apply the proceeds of a concert to the Hartley Colliery Fund, but sufficient money having been subscribed for that purpose, as intimated to them by the committee at Newcastle, they selected the Hospital for Consumption and Diseases of the Chest, at Brompton, as a charity well entitled to public sympathy and support. A list of lady patronesses comprising the leading members of the nobility attests the approval of the objects for which the "Minstrels" have proffered their services. The concert took place on Tuesday at St. James's Hall, and it is confidently anticipated by the committee of the hospital, as well as by the committee of management of the concert, that a very large sum will have been realised.—(*See another column.*)

Provincial

A correspondent from Reigate (Surrey) writes as follows:—

"The opening concert of the Reigate Choral Society, at the New Public Hall, on Tuesday, the 4th inst., was conducted by Mr Edward Thurnam, of Reigate, and the programme included the following pieces:—'Return, O God of Hosts,' by Miss Palmer, who afterwards gave 'The evening prayer' from *Eli* with a pathos worthy of one of the first *contralto* singers of the day; Mozart's *Andante* from the *Jupiter* Symphony, finely played by the band, led by Mr Henry Blagrove; Mozart's 'Gloria' (Mass 2), sung by the members, and accompanied by the full orchestra, bringing the first part of the programme to a close; Rossini's overture to *La Gazza Ladra*; Ernst's *fantasia* (*Otello*), by Mr Henry Blagrove; *fantasia* on Wallace's *Lurline* (concertina), by Mr Richard Blagrove (encored). Mr Thurnam also delighted the audience with his last composition for the pianoforte—a *Capriccio*. Miss Palmer gained an encore in the ballad, 'When I was young.' Madrigals, &c., were sung by the members; and the concert ended with the overture to *Il Barbiere*. The New Hall, admirably adapted for musical entertainments, was crowded in every part."

An Arundel journal informs us that the 9th Sussex Rifle Volunteers gave a concert at the Town Hall last week, the proceeds of which were to be applied to the band of the corps. This mode of procuring money for the regimental musicians, it would seem, is not confined to the Metropolis. A more harmless means certainly could not be devised. Our contemporary thus alludes to the performance:—

"The arrangements were undertaken by Private J. Parry Cole (9th Sussex), who displayed a tact in conducting worthy his professional reputation. The great attraction of the evening was Miss Susanna Cole. This lady is no stranger in Arundel, and the oftener she appears the more we appreciate her singing. Naturally gifted with a charming voice, she adds to it the most genuine feeling and expression. 'She wore a wreath of roses' and 'I'm alone' (*Lily of Killarney*) were perfect specimens of ballad-singing. Private Hollis, a tenor, was encored in 'The Village Blacksmith' (which is not a tenor song). Four gentlemen from the 13th Sussex (Chichester) Corps—Messrs. A. J. Wright, Greenfield, Dean and Bishop—acquitted themselves well. Mr Wright gave two ballads; Mr Dean Balfe's 'Good night,' with much applause; and Bugle-Major Bishop, two songs. The last was of great assistance in the part-songs. The band of the 9th Sussex played with great brilliancy the overture to *Tancredi* and other pieces."

An Edinburgh paper writes as follows of the new pianist, Mlle. Falk, who some weeks since made so successful a *début*:—

"This clever and accomplished *pianiste* gave a performance in the Masonic Hall on Saturday before a numerous audience. Miss Falk played, from memory, two of Beethoven's sonatas, eight of Mendelssohn's 'Songs without words,' and a fantasia, in MS. by Rossini; the entire performance extending over two hours. Unless under rare and exceptional circumstances, it is hardly to be expected that any single performer can hope to fix the undivided attention of an audience for so long a time, and the experiment is always a hazardous one. That Miss Falk succeeded so well is a good evidence of her abilities. Her performance throughout exhibited a brilliant and articulate execution—a firm as well as elastic touch, and a thorough sympathy with her author. This lady enjoys a high reputation on the continent, which, judging from the exhibition she made on this occasion, is well merited."

* * *

MRS. JOHN HOLMAN ANDREWS gave a *Soirée Musicale* at her residence, 50 Bedford Square, on the 4th instant, which was attended by a brilliant and crowded audience. Her pupils (besides other concerted music extremely well executed) sang Mendelssohn's 42nd Psalm in an admirable manner. The steadiness and precision with which it was given was mainly owing to the perfect way in which the Psalm was accompanied by Mrs. Holman Andrews, who is evidently a thorough musician. We must not pass unnoticed the singing of Mrs Andrews, Miss Andrews, and Mr Cobham in Curschmann's trio, "Ti prego"—a proof of the evidently careful training of the younger lady. The trio was encored, as well the quartet from *Rigoletto*, "Un di si ben," by Mrs. Andrews, Miss Webb, Mr Cobham, and Mr Frank Bodda. The accompanyists were Mr Field, Mr Hayden Harrison and Mr Andrews. The *soirée* afforded the highest satisfaction to Mrs. Andrews's fashionable patrons.

THE ORGAN IN THE TOWN HALL, GREENOCK.

This organ is built in the classic style, and is of the following dimensions:—Width, 30 feet; height, 30 feet; depth, 11 feet. It weighs upwards of 19 tons, and contains 44 registers and 2445 pipes. The front pipes, which are 20 feet long and over 8 inches in diameter, are painted on a light ground, with scroll ornaments in gold, picked out with blue and pink, and lined with chocolate colour. On the mouth of each pipe is a leaf in gold, relieved with chocolate and white, and each terminates in a coronet composed of gold and colours. At the ends of the organ stand large pedal open diapasons, formed of wood, coloured Indian red, and having a wreath of ornament round the tops. The line of beauty is nowhere lost sight of, and the whole effect of the colour and ornamentation is light and pleasing, while harmonising with the colouring and decoration of the hall. The interior consists of a mass of intricate machinery for the purpose of liberating the wind from its chamber into the forest of pipes. Competent persons have expressed their admiration of the manner in which the complicated and delicate work has been so planned as to leave ample room for reaching any portion of the instrument, without risk of injury to the machinery, in addition to a large space with a view to future enlargement if that should be desired. The organ has been designed expressly for concert purposes, and represents most of the instruments used in modern bands. It consists of four distinct organs, viz.: swell organ, great or chorus organ, solo organ, and pedal organ. The three former are of the usual compass, CC to A in alt., and the pedal CCC to F. The contents are as follows:—

SWELL ORGAN.

			Pipes.
Bourdon	wood	16 ft.	56
Open diapason	wood	8 ft.	56
Stopd diapason	wood	8 ft.	56
Principal	metal	4 ft.	[illegible]
Piccolo	metal	2 ft.	[illegible]
Fifteenth	metal	2 ft.	[illegible]
Mixture	3 ranks, metal (various)		[illegible]
Horn (large scale)	metal	8 ft.	[illegible]
Oboe	metal	8 ft.	[illegible]
Clarion	metal	4 ft.	[illegible]
Tremulant.			
			[illegible]

GREAT ORGAN.

			Pipes.
Double open diapason	metal	16 ft.	[illegible]
Open diapason	metal	8 ft.	[illegible]
Gamba	metal	8 ft.	[illegible]
Stopd diapason	wood	8 ft.	[illegible]
Principal	metal	4 ft.	[illegible]
Flute (open)	wood	4 ft.	[illegible]
Twelfth	metal	3 ft.	[illegible]
Fifteenth	metal	2 ft.	[illegible]
Sesquialtera	4 ranks metal (various)		[illegible]
Mixture	3 ranks metal (various)		71
Trumpet (large scale)	metal	8 ft.	[illegible]
Clarion	metal	4 ft.	[illegible]
			1044

SOLO ORGAN.

			Pipes.
Stopd diapason	wood	8 ft.	[illegible]
Viol di gamba	metal	8 ft.	[illegible]
[illegible]	metal	8 ft.	[illegible]
Harmonic flute	metal	[illegible]	[illegible]
Harmonic flute	metal	[illegible]	[illegible]
Piccolo	wood	2 ft.	[illegible]
Clarionet	metal	8 ft.	[illegible]
Bassoon	metal	8 ft.	[illegible]
Tuba Mirabilis	metal	8 ft.	[illegible]
Tremulant.			
			[illegible]

PEDAL ORGAN.

Open diapason	metal	16 ft.	[illegible]
Stopd diapason	wood	16 ft.	[illegible]
Principal	metal	8 ft.	[illegible]
Fifteenth	metal	4 ft.	[illegible]
Posaune	metal	16 ft.	[illegible]
Pedal			[illegible]
			[illegible]

In addition to the above, there are five coupling movements, viz.:—Great organ to pedal organ; swell organ to pedal organ; solo organ to pedals; solo organ to great organ; and swell organ to great organ. By these means the pipes of the different organs can be concentrated to one set of keys and the pedal organ. The numerous stops are not necessarily moved by the hands of the organist, there being a number of composition pedals to draw them out and take them in in groups. In addition to these, there is a patent combination pedal also acting on the stops of the different organs collectively, and from this one pedal no less than eight different changes may be produced at pleasure. This, one of the most recent improvements in organs, has been patented by Messrs. Forster & Andrews. There is also a *sforzando* pedal. On the organist pressing down the swell pedal to increase the tone from soft to loud, his foot comes in contact with the *sforzando*, and continuing to press, takes it down with the last of the swell pedal, bringing into play the whole of the pipes of the great organ as a part of the swell. The pneumatic movement being applied, and also acting on the manual couplers, produces a light and elastic touch, causing the instrument to be easily played on as a pianoforte, the touch remaining the same even although the couplers are attached. The large bellows are placed in a room prepared for the purpose, ten feet below the organ. They have a surface of about 100 feet, and are blown with a fly-wheel, the wind being conveyed up to the organ by a wooden tube. In the organ there is another bellows of high pressure wind to supply the reed stop (*tuba mirabilis*) and the pneumatic movements. The wind after leaving the bellows has to pass through wind regulators to reduce its pressure before reaching the pipes, and by this means a more even and particularly steady pressure of wind is at command. This is also a recent adoption. Another improvement is the placing of the registers, which instead of being in a line on the front of the organ so as to cause the organist to move from his position to read the names of the stops, are placed at an angle of 45 deg. to the centre. This brings all the stops continually before the organist, who can read them at a glance.

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

SEVENTY-NINTH CONCERT on MONDAY EVENING, March 17th, 1862, Third Appearance of

HERR JOACHIM.

PROGRAMME.

Part I.—Quartet in E flat, Op. [illegible], No. 2, for two Violins, Viola and Violoncello, MM. Joachim, L. Ries, H. Webb and Piatti (Mendelssohn). Song, "I dream of thee," Miss Banks (Anderson) [illegible]. Song, "Star of the Valley," Mr. Wilbye Cooper (Henry Smart). Sonata, "Plus ultra," for Pianoforte solo (dedicated to Woelfl's "Ne Plus Ultra"), Miss Arabella Goddard (Dussek).

Part II.—Quartet, in B flat, Op. 130, for two Violins, Viola and Violoncello, MM. Joachim, L. Ries, H. Webb and Piatti (Beethoven). Song, "Suleika," Miss Banks (Mendelssohn). Song, "The Wanderer" (by desire), Mr. Wilbye Cooper (Schubert). Sonata, in A major, for Pianoforte and Violin (first time at the Monday Popular Concerts), Miss Arabella Goddard and Herr Joachim (Mozart).

Conductor, Mr. Benedict. To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

*** Between the last vocal piece and the Sonata for Pianoforte and Violin, an Interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and of the principal Musicsellers.

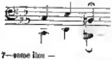
TO CORRESPONDENTS.

Amateur.—"The Monday Popular Concerts are models of instrumental performance. Can we not have something equally satisfactory in the vocal way?" Enquire of Mr. S. Arthur Chappell.

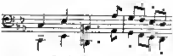
X. All right.

Mr. S—— B——.—*Qui mal!*

Mr. Shirley B——s.—Yes, *Long pause* (not "pawse").—Page 8, line 2, bar 1 —



No pause in bar 7—same line —



Meno tempo [illegible]. Opening *Maestoso*—"Grand." Third variation playful. *Oui.*

NOTICES

To Advertisers.—*Advertisers are informed that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co. 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit Concert or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, MARCH 15, 1862.

HER MAJESTY'S THEATRE will open on the 26th of April, under the management of Mr. J. H. Mapleson. The noble proprietor has been in some respects induced to submit the direction of the theatre to that gentleman in consequence, it is said, of the complete and efficient manner in which operas had been produced at the Lyceum last year under his administration. Of course we may look upon the more material consideration of money as satisfactorily settled. Arrangements have been made up to the present moment with Mlle. Titiens, Signors Giuglini, Vialetti, Graziani, Ciampi, M. Gassier, Mlle. Kellog, Mlle. Trebelli, &c. The names of the first six artists speak for themselves. Mlle. Kellog comes from America,—of her antecedents we know nothing. We are told she is extremely handsome, talented and nineteen. She is reported to be a singer of the Patti class. If she can only approximate in talent and accomplishments to that popular and delightful artist, the subscribers and the public will have no reason to be dissatisfied. Mlle. Trebelli has a high continental reputation as a contralto singer. It has been whispered to us—so delicately indeed that we are scarcely authorised in giving it breath—that Mr. Sims Reeves has been offered an engagement, with the view of his appearing in *Oberon* with Mlle. Titiens and Signor Giuglini, that great tenor as a matter of course, taking the part of Sir Huon. This would be a cast indeed in the three principal parts that could not fail to double the attraction achieved by Weber's grand work, when brought out at Her Majesty's Theatre two years since, with full splendour and completeness, under Mr. E. T. Smith's management. If Mr. Mapleson can secure the services of Mr. Sims Reeves, we may without hesitation predict the greatest success of the season for *Oberon*. What other movements are projected, what other singers are engaged to make the *troupe* complete, we shall know in due time.

Most undoubtedly that which will afford the greatest satisfaction to the Opera loving public in the new constitution of affairs at Her Majesty's Theatre, is the fact, that the orchestra will be first rate in every department, as will at once be admitted when known that it will include nearly all the members of the band of the Philharmonic Society. Could a more emphatic guarantee for the spirit and energy of the direction be given? Signor Arditi and Mr. Benedict, we are informed, are to be joint conductors. But why two conductors? The system of alternating the direction of the orchestra between two gentlemen is only advisable—if indeed then—when performances are given every night, which, of course, we cannot suppose will be the case at Her Majesty's Theatre. Mr. Benedict and Signor Arditi are both thoroughly experienced wielders of the bâton, but assuredly either is preferable to both, for many ostensible reasons. Let us trust that this part of our information is not correct, and that Mr. Mapleson will take a hint from the doubtful results which followed the engagement of two musical directors in 1860.

Mr. Frederick Gye has announced the opening of the Royal Italian Opera for Tuesday, April 8th. The prospectus will be issued on Monday, the 24th instant. This is all the public are as yet permitted to know. There is much anxiety afloat as to who is destined to fill Mad. Grisi's place. Perhaps the director may be induced to dispense for awhile with, the grand tragic repertory; and indeed we have a notion that the Opera could survive a year or two without any exhibition of *Norma*, *Lucrezia Borgia*, the *Favorita*, the *Trovatore*, or one or two other works, which for too long a period have exercised so powerful a monopoly. We would willingly put up with the withdrawal for a space of these lyric tragedies for the revival of some of Rossini's operas, and see no reason, with Mlle. Patti in the theatre, why the *Conte Ory* and *Matilde di Shabran* should not be reproduced, to say nothing of the *Donna del Lago* with Signors Mario and Tamberlik, and the *Nozze di Figaro* and *Cosi Fan tutti*, cast, as they might be at the Royal Italian Opera, to perfection. But patience is better than speculation; and we shall therefore think nothing more and urge nothing more until Monday week, when the intentions of the management will be laid before us, and will enable us to discourse freely about the prospects of the approaching season.

To the Editor of the Musical World.

SIR,—An unknown Violin quartet, by Franz Schubert, was performed at the third "Quartet Circle" of Herr Hellmesberger and his colleagues, at Vienna. The quartet was given, many years ago, into the hands of Herr Hellmesberger by Herr Spina, in whose possession it is. How the former could possibly keep it locked up in his desk till now is difficult to understand. It can scarcely be supposed that he never troubled his head about it; yet, had it been played only once by him and his associates, no one could have entertained the slightest doubt as to its worth, though some doubts must really have existed, its public performance having been delayed thus long. This, it is true, presupposes a strange taste in matters of art, particularly when we remember so many novelties, which have thus practically been preferred to Schubert's MS., a work so charming, melodious, and in every movement so animated, while, at the same time, conceived with such musical strictness, nay, even with such unusual brevity that connoisseurs (and the public no less) were agreeably surprised. The unburied quartet does not by any means belong to those deeper productions, which manifest the genius of Schubert in an unusual and marked a manner; but it would have been cruel to lose it. In luxuriance of imagination it is far superior to many better known works of this inexhaustible master. It was received enthusiastically, and will, in all likelihood, soon be given to the world in a becoming form.

Die Deutsche Musik Zeitung expresses itself on the subject thus:—

"A hitherto unknown and unpublished stringed quartet in B flat, by Schubert, was performed, and immediately achieved the most decided success. What especially delighted us was the *adagio* in G minor, as also the highly original and animated finale. The *scherzo*, too, which, however, formed part of some other work, and has been substituted for the original minuet, which, as we have been told, was rather too much in the *Ländler* style, is a highly effective piece, and had to be repeated."

As this quartet is to be engraved, you may hope to hear it at the Monday Popular Concerts.

Vienna, March 10th. A. A.

THE Committee of the Grand Musical Festival of the Lower Rhine, which will take place in Whitsun week at Cologne, have selected for performance the following works:—

On the first day: Handel's oratorio of *Solomon*, *according to the original score*, and with the organ accompaniment written by Mendelssohn,* for the performance in 1835, which was also held in Cologne.

On the second day: Overture and Scenes from Gluck's *Iphigenia in Aulis*; "Sanctus" and "Hosanna," from John Sebastian Bach's Mass in B minor; Beethoven's Ninth Symphony, with Chorus.

On the third day: Symphony, by Haydn; "Hymne an die Nacht," for solos, chorus and orchestra, by Ferdinand Hiller; Mendelssohn's overture to *Ruy Blas*.—Several vocal pieces.

The solo parts will be sustained by Mad. Louise Dustmann-Meyer, from Vienna (soprano); Mlle. Franciska Schreck, from Bonn (contralto); Herr Schnorr von Karolsfeld, from Dresden (tenor); and Herr Becker, from Darmstadt (bass).

Director of the Festival Performances, Herr Ferdinand Hiller. Leaders of the orchestra, Herr J. Grunwald, and O. von Königslow.

MENDELSSOHN AND HIS *ELIJAH*

[The following correspondence, which led to the first performance of *Elijah* by the Sacred Harmonic Society in 1847, will be read with interest. It is now for the first time published, by the kind permission of Mr. Brewer, Honorary Secretary.]

(No. 1.)

"Exeter Hall, London, 24th Sept., 1846.

"Dear Sir,—The production of your new Oratorio at the recent Musical Festival at Birmingham was an event which, in common with the multitudes in this country who derive pleasure from the study and practice of your works, was felt by the members of the Sacred Harmonic Society to be an occasion of peculiar interest and importance; and, rejoicing as they do to find that the work has earned the highest praise in all quarters, they take the liberty to offer you the expression of their sincere congratulations on the marked success which has accompanied this fresh product of your genius.

"The very general attention which has been drawn to the production of the work and to its great merits has induced an equally general desire to have it performed in London at as early an opportunity as practicable, in order that the inhabitants of the metropolis may taste of the delights which have been afforded to the good people of Birmingham. The Sacred Harmonic Society (who, as you are aware, accustom themselves chiefly to the performance of works of the same class as *Elijah*) are anxious to have the honour and gratification, which some years ago they had in the case of the oratorio *St Paul*, of undertaking its *first performance before a London audience*. With this view, the committee of the society have desired me respectfully to enquire whether you will permit the society to undertake the first performance of *Elijah* in this country after the alterations, which they are informed you contemplate making in the work, shall be completed.

"In the event of your kindly acceding to this request, the committee would be glad if they could be informed whether there is any probability of your being in London during the next season, so that, if possible, they might have the advantage of producing the work under your personal superintendence?

"And in order to secure the opportunity of previously acquiring a due knowledge of the work, the committee are further anxious to ascertain whether you would have any

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* See Mendelssohn's Letters from Rome.

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objection to such portions of the oratorio as you do not intend to revise, being rehearsed by the society in the meantime?

"Trusting that you will excuse the intrusion of these inquiries upon your notice, and hoping to be honoured with your reply at as early an opportunity as convenient,

"I remain, dear Sir, with much respect and esteem, your very faithful and obedient servant,

T. Brewer, *Hon. Sec.*

"Dr. Felix Mendelssohn Bartholdy,
Leipsic."

(No. 2.)

"Dear Sir,—I beg to express my best thanks for the letter dated Sept. 24th, and it gives me much pleasure that the Sacred Harmonic Society will undertake the first performance of my *Elijah* before a London audience. I beg to thank the committee most sincerely for their flattering intention, and of course should be most happy to conduct the work myself on such an occasion, if I can come to London in April next. I hope and trust I may have that pleasure, and that nothing may prevent me from doing so. But I am still doubtful, and cannot give a positive promise as far as regards my coming over; and as for the parts which you wish to have as soon as possible, I shall speak to the editor of them, Mr. Buxton, who I hear is expected shortly in Leipsic, and will ask him to let you have them as soon as they can be ready. With many thanks to yourself and the society, believe me, dear Sir,

Your very obedient servant,
Felix Mendelssohn Bartholdy.

Leipsic, the 1st Oct. 1846."

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Royal English Opera.—Mr. Harrison's benefit is announced to take place this evening, when Mr. Balfe's opera, *The Rose of Castille*, will be performed, with Miss Louisa Pyne and Mr. Harrison in their popular parts of Manuel and Elvira, and other entertainments. Mr. Frederick Clay's new operetta, *Court and Cottage*, which was announced to succeed the opera, has been withdrawn at the last moment, owing to some difficulties connected with the gentleman to whom was assigned the principal part, and from whom, our readers we think will agree with us, some sort of explanation is due to the patrons of the theatre.

Herr Molique's "Abraham."—This great work will be shortly performed at one of the Concerts of the Liverpool Philharmonic Society, under the direction of its eminent composer.

Mr. Henry Lincoln delivered the first of his two lectures on the operatic overture on Thursday night at the Marylebone Institution. A report of it is in type, and will appear next week.

Philharmonic Society.—The first concert of the 50th (the "Jubilee") season took place on Monday evening in the Hanover Square Rooms. The attendance was crowded and brilliant. The symphony (only one on this occasion) was Beethoven's *Eroica*. The overtures were Weber's *Jubilee*, Schumann's *Genoveva*, and Cherubini's *Faniska*. Herr Joachim played Viotti's concerto in A minor and a *sarabande* and *bourrée* (with "*doubles*") of J. S. Bach. Mlle. Guerrabella and Miss Lascelles were the singers. Professor Sterndale Bennett conducted. The band was admirable. Full particulars in our next.

Musical Society of London.—The first concert of this young and already illustrious society was held on Wednesday evening in St. James's Hall, which was thronged to the door. The symphony was Mendelssohn's in A major (the "Italian"); the concerto (violin) Herr Joachim's in D minor, "*in the Hungarian manner*," the composer himself being also the performer. The overtures were Mozart's *Die Zauberflöte*, Beethoven's *Leonora* (No. 1), and Berlioz's *Carnaval Romain*. Mad. Sainton Dolby and Mlle. Guerrabella were the singers. Mr. Alfred Mellon conducted. The concert was altogether magnificent, as we shall next week endeavour to show in detail.

Mad. Schumann has accepted the invitation to give concerts in Paris, and has already set out for that city. Erard's house have undertaken the arrangements. Every place is already taken for four concerts.

Vocal Association.—Miss Arabella Goddard, Mad. Florence Lancia, Mad. Laura Baxter, and Mr. Swift, will take part in the first subscription concerts of the Vocal Association, St. James's Hall, on Wednesday next, March 19th. Mr. Aptommas and Miss Arabella Goddard will perform a duet for pianoforte and harp on themes from *Linda di Chamouni*, and Mr. Jno. Thomas and Mr. Aptommas a duet on two harps. The choir of 200 voices will introduce some new and important features in the concert, the whole being, as usual, under the direction of Mr. Benedict.

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Monday Popular Concerts.—So invariable is the excellence of these entertainments, that the critic's office is well nigh a sinecure, and his duty confined to little else than a weekly record of success following success. But the same enterprise which originated the series, and boldly struck out a new path in music (as far as the general public was concerned) has not been content to rest upon its oars, satisfied with having elevated the taste and improved the judgment of what is now one of the most discriminating and appreciative audiences in England, perhaps in Europe; fresh attractions are added, and no sooner does one artist of eminence terminate his engagement, than another supplies his place, the interest being further maintained by the introduction at each concert of one, if not two, pieces hitherto unheard. The programme of Monday comprised Beethoven's quartet in F minor (No. 11); Weber's sonata in D minor (first time), Boccherini's in A (violoncello), repeated by general desire, and Beethoven's in G (op. 96), for piano and violin. Herr Joachim led the quartet, in which he had the co-operation of Messrs. Ries, Webb and Piatti, and we need hardly say it was played to perfection. The thorough enjoyment, however, was considerably marred by the late arrivals of a few who forget that the essentially English virtue—punctuality—is rigidly enforced at the Monday Populars, and as the concerts always finish before half-past ten they have no excuse for their tardiness. If the D minor sonata of Weber is the least generally known to amateurs, it is not likely to remain so long. The *andante* and the *rondo finale* drew forth the loudest plaudits, and Mr. Charles Hallé was enthusiastically recalled at the end,—a well-earned tribute to his remarkably fine execution of a very difficult work. Signor Piatti created the same lively impression as before in Boccherini's quaint sonata. The last movement was unanimously encored. The "à deux" in a strict sense however was the last sonata for pianoforte and violin, which brought to a triumphant conclusion one of the best concerts of the year. There is a breadth and dignity combined with the utmost intellectuality, tenderness and refinement, which emphatically stamp Herr Joachim a master, and the impression created by him and his admirable colleague, Mr. Hallé, was not to be readily forgotten. Miss Poole again sang Mr. J. W. Davison's setting of Keats's words, "In a drear nighted December," and Mr. Wallace's new song, "The lady's wish," in her best manner; Mr. Tennant's chaste and artistic method being favourably manifested in Schubert's "Praise of tears" and Mendelssohn's "Garland." More than a passing word of recognition is due to Mr. Benedict for his masterly performance of the pianoforte part in the violoncello sonata. At the next concert Dussek's *Plus Ultra* will be given by Miss Arabella Goddard, and Herr Joachim will play Mendelssohn's quartet in E flat (op. 44), Beethoven's in A minor (No. 15), and Mozart's Sonata in A major with Miss Goddard.

Crystal Palace Concerts.—Herr Auguste Manns, the untiring conductor and director of the Crystal Palace Saturday Concerts, is again in the field, upholding with his accustomed intelligence and spirit the cause of good music. Already three performances have been given, at which three grand symphonies and three dramatic overtures nobly represented the orchestra, while vocal and instrumental solos variously enriched the programmes. At the first the symphony was Beethoven's *Pastoral*; the overture, Schumann's *Bride of Messina*; at the second the symphony was Mendelssohn's in A minor (the *Scotch Symphony*), the overture, Cherubini's to the opera of *Les Abencerages*; at the third the symphony was Méhul's in G minor, the overture, Rossini's to *Le Siège de Corinth*. The instrumental "soloist" at the first concert was M. Sainton, "*le roi des violons de France*" as he has been justly styled; at the second, a young, talented, and highly promising pianist—Miss Fanny Howell (daughter of our oldest and most eminent professor of the double bass). At the first concert the vocal music was intrusted to Mad. Sainton-Dolby—whose name would alone have sufficed to give *éclat* to the programme—and a somewhat timid though clever beginner (Miss Emma Chasley) at the second to the ne complished Mlle. Guerabella, and the less experienced though improving Mlle. Georgi.

The splendid weather on the day of the last concert—a "May day" in the brightest sense, enhanced the attractions of the programme, solid and various as they undoubtedly were, and made the new comfortable and commodious music room of the Crystal Palace seem the most agreeable resort imaginable. The acoustic conditions of this ingeniously contrived structure are at present unexceptionable, and only by those nearest to the public entrance, which when the attendance is unusually large, as was the case on the present instance, is either partially choked up or presents an almost uninterrupted stream of in-goers and out-goers, is any sort of inconvenience experienced. Elsewhere every note, whether from singer or from player, can be plainly and favourably distinguished. The orchestra, which has never ceased to make progress since Herr Manns undertook the direction, is now, for its numerical strength, equal to almost any body of instrumental executants that could be cited. Its performances are alike vigorous and delicate—model-performances, to do them justice, in their way. With the spirit of research for which Herr Manns is famous, he had, for the occasion under notice, taken down from the shelves of his well-stored library a symphony probably unknown except to some half-dozen "ancient bookworms" in Great Britain; but not the less on that account a work of singular interest and merit. Of all the composers of whom France can boast the most earnest, industrious, and ambitious was Méhul—he of whom Napoleon I. might have done so much, and did so little. Méhul's domain, it is true, was the opera; nevertheless, the French Gluck had aspirations of which the German Gluck was innocent. He longed to be a Mozart in the concert-room, just as he was a Gluck on the stage, and thus he composed symphonies for the orchestra and instrumental works of almost every kind. Of the six symphonies which he has left, his own compatriots know little or nothing. The one in G minor (conventionally pronounced the best, because the other five have never been essayed) is now and then heard of at the Gewandhaus concerts in Leipsic, rarely, if indeed, ever at those of the Conservatoire in Paris. Herr Manns, however,—a cosmopolite in art, though German by birth and education,—is alive to the deserts of that which takes root under other climes. He has "revived" Méhul's symphony in G minor as he has "revived" many other undeservedly forgotten pieces; and it is to be hoped that, emboldened by the real interest with which it was listened to, he may be induced, not only to repeat this particular work, but to try another, sooner or later, from the same pen.

The pianoforte solo—Weber's brilliant and superb *Concert-stück*, always admired by musicians, and, when rendered in the proper spirit by a skilful performer, just as acceptable to the public at large—was received with the accustomed favour, the pianist, Miss Arabella Goddard (who stands high in the good graces of the Crystal Palace audience), being recalled at the conclusion. The performance of Miss Goddard was magnificent throughout, and accompaniments were given to perfection by the band. Miss Goddard's second piece—Thalberg's *fantasia* on the Serenade and Minuet from *Don Giovanni*—was equally successful, and in deference to the unanimous wish of the audience, the young and gifted pianist returned to the orchestra and played another *fantasia* ("Home, sweet Home") by the same popular writer. The vocal music comprised "Vedrai carino," and an air from Mr Alfred Mellon's *Victorine*—in the first of which a young and seemingly nervous *débutante* (Mad. Gordon) produced a favourable impression, the last being at present beyond her means. Mr Sauber Champion also sang a graceful romance by Herr Blumenthal, and the charming ballad from Mr Macfarren's *Robin Hood*, "My own, my guiding star"—both with applause. The dashing overture to Rossini's first "grand" French opera—the mature version of his *Maometto Secondo*—wound up the concert (which afforded us real satisfaction) with brilliant effect.

At the concert to-day, Herr Joachim is to play Mendelssohn's concerto, and the first symphony (in C minor) of the same composer will be given.

The Wandering Minstrels.—The concert in aid of the Brompton Hospital took place, and more than came up to what had been anticipated. The audience, one of the most brilliant ever assembled in St. James's Hall, was also one of the most indulgent—liberal of applause where the effort to please was manifest, and alike liberal where, as more than once occurred, earnest endeavour was rewarded by success. In short, the performances were enjoyed from first to last, and in frequent instances appreciated with such downright heartiness as must have greatly flattered the amateur singers and players who were induced to make a public exhibition of their talents on behalf of a very useful and commendable charity. When this concert was originally projected it was intended that the proceeds should be handed over to the fund for the relief of the families of those who suffered in the Hartley Colliery—which may account for a conspicuous feature in the programme, viz.—an ode upon that lamentable calamity, written by Mr Shirley Brooks and set to music by the Hon. Seymour Egerton. The poem is one of great literary power, full of bright fancy, and remarkable for the flow no less than the finish of its numbers; worthy, in short, of its distinguished author, who has more true poetry in him than the world has yet acknowledged. The music is divided into five parts, respectively fitted to each change of rhythm adopted by the poet,—a recitative, accompanied (Mr Underdown); a part song for five voices (chorus); a recitative for tenor (Herr Kumpel); a ballad for tenor; and a dual chorus. The striking numbers are the five-part song ("When the laurel wreath is woven"), and—notwithstanding the close resemblance of one particular passage to a prominent theme in Weber's overture, *The Ruler of the Spirits*—the final chorus. The execution was, for the most part, highly creditable, and the audience not only encored the part-song, but unanimously recalled the composer at the termination of his work. The ode was preceded by Beethoven's overture to *Egmont*; the first tenor air and a chorus ("Yet doth the Lord see it not") from *Elijah* (solo singer Herr Kumpel); and the *Barcarole* from Professor Sterndale Bennett's fourth pianoforte concerto—a beautiful composition, as all amateurs are aware, and played to perfection, as all amateurs will believe, when it is stated that Mad. Angelina Goetz was the player. The second part of the concert began with the overture to *Guillaume Tell* (encored) and ended with the overture to *Oberon*—both orchestral masterpieces offering difficulties to players of long professional experience, and therefore doubly trying to amateurs, with whom the practice of music is an occasional means of relaxation. The *Guillaume Tell* overture, moreover, was immediately followed by the elaborate introduction to that magnificent opera, for chorus and solo voices (solos by Mr Tom Hohler, Dr Lavies, Mr Frank Sky, and Mr Underdown—two tenors and two basses), which, together with the *adagio* from Mendelssohn's Symphony in A minor ("Scotch"), also introduced in the second part of the programme, gave further proofs that in some instances ambition slightly outweighed discretion. Horsley's glee "By Celia's arbour;" Mr J. L. Hatton's arrangement of "My love is like the red red rose," as a part-song for chorus (extremely well given); a cleverly written solo for cornet-à-pistons (with accompaniments for the orchestra), the composition of Mr Frederick Clay, performed by Mr A. B. Mitford; and two vocal solos—an aria from Donizetti's *Don Sebastian*, and Gordigiani's "Un Ricordo"—both sung with remarkable taste, the first (encored) by Mr Tom Hohler, the last (and though not encored, the best) by a gentleman whose name we could not learn,* completed the programme. The orchestra, consisting of upwards of seventy performers (thirty from the ranks of the "Wandering Minstrels") was conducted, with the nerve and decision of an old practitioner, by the Hon. Seymour Egerton. The chorus numbered something short of 200, and in each department—soprano, alto, tenor and bass—voices of rare strength and freshness were detected. Singers and players were exclusively amateurs.

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Dramatic, Equestrian and Musical Association.—The Anniversary festival of this association was held at Willis's Rooms. At the first blush it might appear strange that an occasion to the rest of the world bearing somewhat of a solemn and penitential character should be selected; but a moment's reflection will show that ordinary rules do not apply to the theatrical profession. In this respect resembling the gravest of callings, they are busiest when mankind at large is making holyday; and it is a fact entitled to be set against the accusations charged upon the votaries of the stage, that of their limited vacation they are willing to devote one night to the sacred cause of charity. Had the celebration taken place one evening earlier it would have fallen on the concluding night of the Carnival, with the mysterious rites of which the Germans, under the name of *Faschings*, associate the origin of their dramatic literature. Be the merits of the question what they may, one fact is beyond dispute, that the members of the profession come out strongly in support of an association which seeks to provide a sick fund for the relief of dramatic, equestrian, and musical performers. Conventional usage being laid aside, ladies were invited to join in the proceedings, and Mrs. Stirling and Miss Amy Sedgwick occupied seats to the right and left of the chairman, Sir Charles Taylor. The following members of the *corps dramatique* were likewise among those present:—Miss Fanny Stirling, Miss Rosina Wright, Miss Charlotte Saunders, Miss Sarah Booth, Miss Clara Fisher, Mr B. Webster, Mr P. Bedford and Mrs. Bedford, Mr and Mrs. Toole, Mr and Mrs. Swanborough, Miss Bufton, &c. An excellent dinner was provided, at the conclusion of which, grace having been said and the usual loyal toasts given, the chairman, in proposing the toast of the evening, said that of all the charities in be [illegible] in this wonderful city of London there was none in which the money was applied more directly to the object in view than that which he had the honour to advocate. It was especially deserving of support, because those who were relieved, instead of becoming completely broken up, were often enabled by its means to work on prosperously to the end of their days. During the five years over which the accounts extended it had relieved 2,415 days of sickness, it had met 153 cases of distress, and had paid for 152 journeys to places where employment had been provided for necessitous applicants. Its beneficial operation extended to all, whether it were the gentleman who played Hamlet or Macbeth, the humbler performer who went on with a banner at 1s. a night, or the carpenter who sustained an injury from a "vampire trap." For a payment of 13s. 6d. a year or 3d. a week, a sum of 5s. weekly was insured in case of sickness, or 10l. to cover funeral expenses. Through the kind generosity of patrons they were enabled to give 5s. where a benefit society could, at the most, prudently and properly offer 4s. Mr B. Webster, whose name had been coupled with the toast, in responding, assured the company that he felt an interest in the welfare of the association deeper than many persons could possibly imagine. He had known the want of a bit of bread; he had wandered by the seashore, glad to get the smallest fragment the waters might cast up; he had suffered and worked on industriously and honourably in a career which has at length led him up to his present position. Mr Webster warmly eulogised the association, and concluded by proposing "The Health of the Secretary, Mr Anson." In the course of his remarks Mr Anson stated, that owing to the prevalence of sickness the cases relieved during the last six months were almost as numerous as in the whole of any previous year. Assistance had been afforded in 31 cases, and 74 journeys had been paid for. Mr Webster proposed the chairman's health, who gave in return that of Mr Roberts, coupling his name with the toast of "The Fine Arts." Mr Thomas Taylor then introduced a toast which he said was always welcome, but was that night attended with peculiar interest—"The Ladies." Mrs. Stirling, on behalf of her professional sisters, thanked the Dramatic Association for the change in the order of their dining, and in a short speech, delivered with feeling and great tact of manner, touched on the assistance which the association was calculated to render poor actresses. The company shortly afterwards adjourned to the ball room, where the festivities were prolonged to an advanced hour. Under the leadership of Mr Genge, several well known musical artists contributed to the success of the festival, and Mr Toole, as usual, volunteered his services as toast-master. Upwards of 170l. was collected in the course of the evening.

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* Mr Underdown.

DRURY LANE THEATRE.—On Thursday night Mr Charles Kean took his benefit and played the character of Othello. Much curiosity was excited on the occasion, for thirteen years have elapsed since he last sustained the part in London, and to a large portion of the present generation of playgoers his interpretation was completely a novelty. His Othello also derives a sort of historical interest from the circumstance that it is based in a great measure on his father's conception and therefore preserves a tradition which would otherwise be entirely lost for every man under the age of forty. We reserve for another opportunity a detailed notice of his peculiarities, and now simply record that Mr Kean played with all the determination of an artist who has resolved to produce an extraordinary effect, that in the third act he astonished his audience by his vigour and his pathos; and that, altogether, he conveyed an impression that the greatness of another period was revived with singular freshness. After the fall of the curtain he was twice called, with an enthusiasm that could not be mistaken.

HAYMARKET THEATRE.—A charming little domestic drama, pointed with a very wholesome moral, has been written by Mr Westland Marston, and produced at the Haymarket, with the title of *The Wife's Portrait*. Though it is in two acts and involves several changes of scene, it may fairly be ranked among those slight pieces in which the stage becomes an animated cabinet picture; but the sentiments it embodies are so true, the dialogue is so nicely written, and the characters, without being exaggerated, are sketched with so distinct an outline, that the mind of a poet and an artist is discernible throughout. David Lindsay (Mr Howe), described in the bill as a "classical tutor and a man of letters," is one of those perverse gentlemen who insist on writing epics that no bookseller will publish, and classical tragedies that no manager will produce. He consoles himself for the neglect with which he is treated by the rare reflection that the slights of contemporaries will be compensated by the plaudits of posterity; but his wife Clara (Mrs. Charles Young), who has been brought up in greater luxury than himself and finds that their income scarcely suffices to cover the weekly bills, cannot help repining at what she deems a waste of available talent. Under these circumstances, a mutual estrangement arises, the lady regarding the gentleman as a selfish being who, to gratify his own vanity, neglects the interests which should be nearest to his heart; while the gentleman looks upon the lady as a prosaic creature wholly unable to appreciate his sublime aspirations. Indeed, so completely does he act on this conviction that he scarcely deigns to communicate any of his plans to Clara, but generally confines his discourse to his sister Miss Lindsay (Mrs. Wilkins), whose overflowing good nature alone prevents her from becoming an object of jealousy. Even the thought of parting is entertained, when a letter arrives from Clara's wealthy relatives in Scotland who offer to undertake the care of her little girl. The offer is gladly accepted, and David, who has the charge of taking the child to the north, sets off at once, still betraying the selfish ideality of his nature, by evincing the greatest anxiety about a worthless tragedy, while he will scarcely bid his wife a respectable good bye. In the first act, though the wife is unquestionably in the right, her sound views are expressed with such repelling sulkiness that, in spite of one's better convictions, one is inclined to sympathise with the husband. But in the second act the intrinsically affectionate nature of Clara is fully exhibited. David's absence has awakened all her better feelings; she is anxious to make everything comfortable against his return, and happy in the anticipated pleasure of communicating to him the good news that a London manager will produce the tragedy thanks to the cuts that have been made and the "effects" that have been brought in by David's very practical friend Dexter (Mr W. Farren). However, the proper hour of return passes away; no David is to be seen; the pleasures of anxiety are exchanged for its pains, which in turn give way to despair on the arrival of an evening paper with the telegraphic information that the vessel in which David was to perform part of his journey has been destroyed by collision with another of larger size, and that his name is not on the list of the saved. The tortures endured by Clara nearly turn her brain, but they do not last long. David not only comes home safe, but his heart has been softened by his visit to Scotland, where he has been reminded how Clara left her wealthy relatives to follow his uncertain fortunes, and whence he brings a portrait representing her in early youth. The loving couple, convinced that on both sides the heart is all right, have now only to rush into each other's arms and vow to be more reasonable, the one to be less cross, for the future. In bringing this simple tale into dramatic shape, Mr Marston has not confined the action to the place of Lindsay's residence in London, but, with a singular boldness, has introduced a scene showing him with his wife's relatives in Scotland, and when he departs we behold all their terrors as they witness, from their balcony, the collision of the two steamers. At the present day, when, under French influence, we almost lay it down as a principle that scenes should never change, save from absolute necessity, within the limits of a single act, this sudden leap from Scotland to London, in the second act of a short piece, seems at first sight strangely inartificial, especially as the moral idea could be completely carried out within the precincts of London lodgings. But the use for which Mr Marston employs this singularity more than answers any technical objection that may be raised against it. By becoming almost spectators of the collision, and then seeing the rescue of David, the audience share the harrowing anxieties of Clara to an extent which would not have been attained had the telegram been their only source of information. Nevertheless, we would advise the novice not to take for a precedent the violent expedient so skilfully employed by Mr Marston. Though this is an age of railways, our dramatic locomotion is less rapid than in the days of Elizabeth. The character of Clara Lindsay is admirably played by Mrs. Charles Young, whose overwhelming agony in the second act comes into wondrous contrast with the chilly sulkiness of the first. It is a real, earnest abandonment to the violent emotion of the moment. David Lindsay is a less thankful personage. His sufferings are rather of the chronic than the acute kind, and Mr Howe is not to be blamed if he cannot make a neglected genius the cause of a strong excitement. Most amusing, on the other hand, is Mr Dexter, the practical literary man, who is everything that David is not, and, while he has not a tithe of his friend's genius, gains an ample income by accommodating himself to the taste of the times. At the same time, his head is so little turned by prosperity that he pays homage to the superior genius of his less practical friend, and is always ready to help him with his counsel, even at the risk of giving offence. We know not whether most to commend—the delicacy and the geniality with which this part is drawn by Mr Marston, or the hearty spirit with which it is played by Mr W. Farren. Mrs. Wilkins is good humour itself as Miss Lindsay, though towards the end she plunges but timidly into the abyss of grief. The "mise en scène" of the piece is in every respect complete, and the sudden change of scene to Scotland allows the introduction of a very beautiful view of the banks of the Clyde.

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Cupid raise'd her with his dart,
As he hid behind the tree.
And she, laughing at his art,
Clapped her little hands with glee.
Bertha then was very young,
Always laughing, always gay—
Joyous were the songs she sung,
As the [illegible] & the flowers of May—
Nor could ardent lover's tongue
Steal her little heart away.

Bertha, she is older now,
Always thoughtful, always sad—
Shades of sorrow on her brow,
That her girlhood never had.
Could a lover tell you how
Love drove little Bertha sad?
Bertha laughs not now or more
Always quiet, always mild
[illegible]
That her rosy hours beguiled—
Is that [illegible] at the door?
Surely little Bertha smiled.

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CONTENTS

ACT I.

No.			VOICE.	s.	d.
	Overture			[illegible]	[illegible]
1	Chorus,	"Here's to wine and here's to beauty."		[illegible]	[illegible]
2	Duet,	"Hate, I ask."	T. B.	[illegible]	[illegible]
3	Duet,	"I would ask a question." (Comic)	B. B.	[illegible]	[illegible]
4	Song,	"My own sweet child."	B.	[illegible]	[illegible]
5	Aria,	"What glorious news." (Comic)	B.	[illegible]	[illegible]
6	Recit. & Romanza, with Solos	"Let us haste."	Soprano	[illegible]	[illegible]
7	Solo & Chorus,	"By earth an sea."	Male Voices	[illegible]	[illegible]
8	Concerted Piece,	"What do we see."		[illegible]	[illegible]
9	Duet,	"Oh, father, pity."	S. B.	[illegible]	[illegible]
10	Duet,	"Ill-fated are you daughter."	S. B.	[illegible]	[illegible]
11	Cavatina,	"Pretty, pretty [illegible]."		[illegible]	[illegible]
12	Finale, Act I.			[illegible]	[illegible]
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No.			VOICE.	s.	d.
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14	Trio,	"My welcome also [illegible] a roof."	T. B. B.	[illegible]	[illegible]
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15	Duettino,	"Let the loud timbrel" (Unison)	T. B.	[illegible]	[illegible]
15a	Recitative,	"[illegible]"		[illegible]	[illegible]
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No.			VOICE.	s.	d.
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24	Rondo, Finale,	"With emotion past all feeling."	S.	[illegible]	[illegible]

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At the earliest beam of the golden sun
The swallow her nest forsook.
The snowy blossoms of the hawthorn tree
Lay thickly o'er ground adorning,
The birds were singing on ev'ry bush
At five o'clock in the morning.

And Bessie the milk maid merrily sang,—
For the meadows were fresh and fair,
The breeze of the morning kiss'd her brow
And played in all her sun-brown hair;
But oft she turn'd and look'd around,
Half in silence scorning;
'Twas time for the mower to whet his scythe
At five o'clock in the morning.

And over the meadows the mowers came,
And merry their voices rang,
And one among them wended his way
To where the milk-maid sang;
And as he linger'd by her side—
Despite his comrade's warning,—
The old, old story was told again
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VOL. 40—No. 12 SATURDAY, MARCH 22, 1862 PRICE { 4d. Unstamped 5d. Stamped

THE ART-WORLD.

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ROYAL ITALIAN OPERA, COVENT GARDEN. MR. GYE has the honour to announce that the OPERA SEASON of 1862 will commence on TUESDAY, April 1.

The Prospectus, with full particulars of the Arrangements, will be issued on Monday, March 24.

MR. TEDDER will Sing Ascher's "ALICE, WHERE ART THOU?" at the Assembly Rooms, Kennington, on Monday Evening, March 31st.

MLLE. LOUISA VAN NOORDEN, Prima Donna of the Theatre Pagliano, Florence, will ARRIVE in Town for the Season 1862, on the 15th April.

All Communications respecting Engagements for Concerts, Oratorios, Soirées, &c., may be addressed to Mr. T. H. Van Noorden, 12 Great Russell Street, Bedford Square.

MESSRS. KLINDWORTH, H. BLAGROVE, DEICHMANN, R. BLAGROVE and DAUBERT'S CONCERTS OF CHAMBER MUSIC (Second Season), Hanover Square Rooms. Second Concert, Tuesday Evening, March 25th, half-past eight o'clock.

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Vocalist—Miss Susanna Cole.

Family Tickets, to admit Three, £1 1s.; Single ditto, 10s. 6d., of the principal Musicsellers, and of the Concert Givers.

MR. DEACON begs to announce THREE SÉANCES OF CLASSICAL INSTRUMENTAL MUSIC, to take place at 16 Grosvenor Street, W. (by the kind permission of Messrs. Collard) on the Mornings of Tuesday March 25th, and [illegible], and Monday, May 19th, commencing at three o'clock.

Executants: Violin, M. Sainton, Mr. [illegible] and Mr. Carrodus; Viola, Mr. H. Webb; Violoncello, Sig. Piatti; Contrabass, Mr. C. Severn; Pianoforte, Mr. Deacon.

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The first CONCERT will take place on MONDAY EVENING, April 7th, and the PUBLIC REHEARSAL on SATURDAY AFTERNOON, April 5th, when [illegible] will perform, and Mlle. Titiens will make her first appearance in London this Season.

The second CONCERT will take place on WEDNESDAY EVENING, May [illegible], and the PUBLIC REHEARSAL on SATURDAY, May 3rd, when the Sisters Marchisio, Mr. J. F. Barnett and Herr Joachim will appear.

The Orchestra and Choir will consist as in former Seasons, of nearly 200 performers. The Orchestra will perform the great Instrumental Works of Mozart, Beethoven, Mendelssohn, Weber, Spohr, &c. The following eminent solo artists have been engaged at these Concerts, many of whom, with others who may arrive in London, will take part in the coming Concerts:—Mlle. Titiens, Mad. Borghi-Mamo, Miss Louisa Pyne, Mad. Lemmens-Sherrington, Mlle. Parepa, Mad. Anna Bishop, Mad. Sainton-Dolby, Mad. Rudersdorff, Sig. Giuglini, Mr. Sims Reeves, Sig. Belart, Herr [illegible], Mr. Wilbye Cooper, M. [illegible], Herr Formes, Sig. Belletti, Mr. Weiss, Mr. Santley. Pianists: Miss Arabella Goddard, Mad. Schumann, Mad. Pleyel, Mlle. Clauss, Mr. J. F. Barnett, M. Rubinstein, Herr Lubeck, Mr. C. Hallé. Violinists: Herr Joachim, Herr Ernst, Herr Wieniawski, Sig. Sivori, M. Vieuxtemps, Mr. H. Blagrove, Herr Becker. Violoncellist: Sig. Piatti.

Programmes, showing the dates of the Concerts and a list of the Subscribers, are now ready.

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Miss Arabella Goddard will play Sterndale Bennett's Caprice in E major and Bach's Prelude and Fugue alla Tarantella.

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Reviews

"*The Morning Ride*"—words by **Claribel**; music by **Eberhard Althaus** (Duncan Davison & Co.).

Pretty verses, like all the verses we have seen from the playful pen of "Claribel," and set to music by Herr Althaus with a kindred feeling. A ballad likely to prove effective, not only in the drawing-room, but in the more trying and responsible arena of the public concert-hall.

"*Capriccio*"—for the pianoforte—by **Edward Trueman** (Robert Cocks & Co.).

A sort of "*Lied ohne worte*," set off by a brilliant and well-sustained "arpeggio," alternately for the right and left hand, *à la* Thalberg.

"*Castles in the Air*"—words by **J. Palgrave Simpson**, music by **J. F. Erskine Goodeve** (Duncan Davison & Co.).

A sentimental ballad in A flat—very well written, but not very new.

"*It is not always May*"—words by **Longfellow**; music by **J. F. Erskine Goodeve** (Duncan Davison & Co.).

We prefer this song to its companion, Mr Goodeve's muse being decidedly in a fresher mood, and doubtless inspired by such beautiful lines as the following:—

"The sun is bright, the air is clear,
The darting swallows soar and sing,
And from the stately elms I hear
The blue bird prophesying Spring.
So blue yon winding river flows,
It seems an outlet from the sky
Where, waiting till the west wind blows,
The freighted clouds at anchor lie.

"All things rejoice in youth and love
The fulness of their first delight;
And learn from those soft heav'ns above
The melting tenderness of night.
Maiden, that read'st this simple rhyme,
Enjoy thy youth, it will not stay;
Enjoy the fragrance of thy prime,
For, oh! it is not always May."

"*Cherry Ripe*"—*fantasia* on Horn's popular ballad—by **J. Benedict** (Boosey & Sons).

A beautiful melody beautifully set—a sunny picture framed by a master hand. Of all Mr Benedict's fantasias on well-known airs, this is the least difficult, but by no means on that account the least graceful, finished and effective. It has already been played in public by Miss Arabella Goddard, and those who heard it (at Mr Ransford's concert) were enchanted with its artless elegance and refinement. "*Simplex munditiis*," interpreted from a philanthropic point of view, might well serve for its motto. In the drawing-room, as in the concert-room, Mr Benedict's "Cherry Ripe" is, or we are greatly mistaken, destined to attain universal popularity.

"*One Hundred and Eighty Chants, Ancient and Modern*"—by **William Shelmerdine** (Arthur Hall, Virtue & Co.).

When we say that Mr Shelmerdine is organist of the Mechanic's Hall, Nottingham, as well as conductor of the Sacred Harmonic Society of the same town, we shall have advanced sufficient to show that he is no incompetent labourer in the field of sacred music. The Chants, which are all arranged for four voices, with an accompaniment for the organ or pianoforte, are divided into single and double; and the catalogue includes the names of some of the most famous composers of ancient and modern times. Mr Shelmerdine has supplied nine of the single, and twenty-one of the double chants. Whether for the use of churches or to the ordinary practitioner, we can unhesitatingly recommend this little book of chants.

"*Charming Maiden*"—words by **W. Bartholomew**; music by **Mrs. Mounsey Bartholomew** (Duncan Davison & Co.).

An unaffectedly pretty ballad, melodious, and written with the utmost purity, against which, indeed, the sourest critic would hardly presume to raise a finger.

THE SUM PAID TO ROSSINI FOR HIS OPERA OF *IL BARBIERE*

The following is a curious document, not without interest for the history of music. It is the agreement between Rossini and the manager of the Argentina Theatre at Rome for composing and superintending the production of *Il Barbiere*. We translate it literally:—

"*Nobil Teatro di Torre Argentina*

"26th December 1815.

"By the present deed, drawn up by private individuals, but not the less valid on that account, and in conformity with the terms agreed on by the contracting parties, it has been stipulated as follows:—

"The Signor Duca Sforza Cesarini, manager of the above theatre, engages the *maestro* Gioachino Rossini for the coming carnival season of 1816, and Rossini promises and binds himself to compose and place upon the stage the second *buffo* drama represented during the aforesaid season at the theatre already mentioned, and to suit it to the *libretto* which shall be given him by the same manager; whether this *libretto* be new or old, the *maestro* Rossini undertakes to send in his score by the middle of the month of January, and to adapt it to the voices of the singers; he binds himself moreover if called upon to make all the alterations which shall be necessary both for the good execution of the music, and the convenience and requirements of the singers.

"The *maestro* Rossini promises and binds himself, also, to be at Rome for the purpose of fulfilling his engagement not later than the end of December of the present year, and to deliver to the copyist the first act of his opera, completely finished, on the 20th January 1816; the 20th January is selected in order that the rehearsals and concerted music may be promptly proceeded with, and the opera placed on the stage on the day desired by the manager, the first performance being fixed, from this time, at about the 5th February. The *maestro* Rossini is bound, also, to deliver to the copyist, on the day required, his second act, in order that there may be time to practise and rehearse so as to produce the opera on the evening previously mentioned; otherwise the *maestro* Rossini will be liable for all losses, since it must be thus and not otherwise.

"Furthermore, the *maestro* Rossini will be bound to superintend the getting-up of his opera, according to custom, and to be present at all the rehearsals of the vocalists and orchestra, whenever this shall be requisite, either in the theatre or elsewhere, at the desire of the manager; he undertakes, also, to be present at the first three performances which will be given consecutively, and to conduct at the piano, because it must be so and not otherwise. In consideration of his trouble, the manager binds himself to pay the *maestro* Rossini the sum and quantity *di scudi quattro cento romani* (of four hundred Roman crowns), immediately after the first three performances which he shall conduct at the piano.

"It is further agreed that, in the case of an interdiction, or of the theatre being closed, under by the authorities, or from any other unforeseen cause, the same course shall be taken which is usually pursued in the theatres of Rome, as in any other country under similar circumstances.

"And as a guarantee for the complete execution of this agreement, the same shall be signed by the manager and also by the *maestro* Gioachino Rossini; moreover the said manager provides the *maestro* Rossini with lodgings, for the duration of the agreement, in the house assigned to Sig. Luigi Zamboni."

This agreement, by which Rossini obtained about eighty-nine pounds, applied simply to *Il Barbiere di Siviglia*.

Google

THE MENTAL HISTORY OF POETRY[*]

By Joseph Goddard.

> "To search through all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the law."
>
> *Tennyson*

Before we are in a position to directly consider the influence of the art of Music upon that of Poetry it is necessary to further make reference to that primary expanse of Imagination and high enthusiasm of admiration common in all minds to the precedence of Art generally. In so doing we are led to consider a new and striking principle rising to visible action out of this condition of the breast, whenever in these circumstances, language is appealed to (and this constitutes the very contingency which impels the phenomenon of Poetry) as a medium of expression.

This principle is exhibited in the tendency which emotions—begot in the warmth of imagination or partaking largely of a character of admiration—exert, in exuding into expression through the inert medium of language, to form this language into some marked phraseological design,—to carve it out into melodic variety and relief, like the rivers diversify and render picturesque the land over which they flow,—to define its surface character clearly and precisely into those deviations and undulations which are formed by the contrast between "Emphasis" and "Pause," and between all more and less marked effects of accentuation, and to induce those embryo materials of effect to that intuitively formed yet methodical arrangement in that extemporally improvised yet æsthetic design. In that spontaneously woven but impressive form of influence (dwelling in the pure manner of expression) which is termed the influence of Eloquence, Oratory and Rhetorical Effect.

For all the purely expressional effect which is wrought by that influence, generally understood as the influence of Rhetoric, Eloquence, "Utterance, and the power of speech," is not wholly to be explained by these terms, vaguely conveying the idea of a gracefulness, variety and impressiveness in the manner of utterance and expression. The truth is, these terms include as their spirit exemplifies, a perfectly original principle, which lies couched amidst the laws of human demonstration. The influence and impressiveness they work is not only the emotional influence emanating from the positive matter of the communication they attend—more highly wrought—its light drawn out and reflected around in more dazzling rays and from a brighter focus; but it is a *later and more spiritual portion of the communicational burthen itself* as it exists in its completeness in the mind of the conceiver. It is not only that emotional radiation which would obviously attend the possession of certain warm ideas and glowing truths, and surround the path of their conveyance, but it is the manifestation and expression of that more specific and individual emotion—that deep ripple of the mind which lurks behind the main wave of sentiment, peculiar and original in the conceiver alone and fraught intimately with his idiosyncrasy—which, though calculated to be aroused by, yet, through the circumstance just mentioned does not obviously and inevitably attend, the material communication to which it relates; and, being a distinctive and new phenomenon, it thus requires and demands some peculiar and original medium for expression and conveyance.

Now the demonstrative influences and resources embraced by the terms "Eloquence," "Oratory" and "Rhetoric," constitute this essential, separate, and etherial channel of expression; and thus we are led to observe the above influences in a new light; that is, as containing and exemplifying a fresh and independent principle of expression.

It was observed, in first introducing the subject of this purely expressional influence of "Eloquence," that the general circumstances of its exhibition exist in the communication of ideas and feelings conceived in the warmth of imagination, or partaking largely of a character of admiration. It was just now further observed also concerning the circumstances of its appearance that it constitutes not only that emotional radiation which would obviously attend the possession of certain warm ideas and glowing truths, and surround the path of their conveyance, but that it is the manifestation and expression of that more specific and individual emotion peculiar and original to the conceiver alone and fraught intimately with his idiosyncrasy. The former described portion of the circumstances surrounding the exemplification of that quality of eloquence relates more to the inward mental conditions out of which the emotions accruing to the above quality arise—namely a certain imaginative brightness and expanse, and a warmth of admiration; whilst the latter described portion of these circumstances bears more particular reference to the character of the emotions surrounding oratorical display themselves—they being described as being fraught intimately with their possessor's idiosyncrasy as peculiar to him alone, and thus as of a character particularly specific and original.

Now the reader will not find it difficult to perceive the consistency of those circumstances of the mind (described as surrounding the advent of Oratorical display) with the character of the emotions springing out of the above circumstances and whose expression this Oratorical display embodies. He will not find it difficult to understand that the more the faculty of Imagination enters into the conception of an emotion the more *ideally modified* will that emotion become, the more peculiar to its possessor alone will it be, and thus the finer, more specific, and original will be the character of that emotion. In fact, as perfect is the connection, as consistent is the relationship of these different orders of circumstances attending the exhibition of the phenomenon of "Eloquence," that in describing the inevitable conditions of its appearance we may state either that in the expression of emotions, or the communication of truths and ideas, the more their conception is attended by an exertion of the imaginative capacity, in a proportionate degree will their conveyance be fraught with the quality of "Eloquence;" or that the more specific, original, or peculiar to its possessor alone a certain sentiment or idea may be, the more strongly in the expression of this will he be impelled to employ that separate expressional influence, to borrow that new and inscrutable impressiveness which the intelligent varying of emphasis and pause, the intuitively æsthetic moulding of phrases, in short, which the employment of eloquence affords. To speak somewhat more definitely of the nature of the imaginative influence in the conception of certain ideas and emotions we may here observe that it is by the exercise of our natural perceptions and common sympathy, either in their ordinary practical and instinctive action, or extended into a more *imaginative* sphere, that all emotions and ideas are conceived. In the effect upon us of mere material circumstance or essential truth, for instance, our mental perception or moral sympathy is immediately and unconsciously affected without any exertion of the imagination or guidance of intellect. But in becoming *impressed by a general and comprehensive truth* we first, through a series of considerations invoked and sustained by the imagination, explore within this truth till the general order, extent, and nature of its influence is discovered, and then through viewing an *extended action* of the mental appreciation or the moral sympathy arouses certain high and appropriate emotions.

Referring once more to the circumstances and conditions surrounding the phenomenon of "Eloquence," it will be remembered that, of those circumstances and conditions, we described the state of the mind out of which it arises and the character of the Emotion which it attends. But we are now led to observe, in addition to these circumstances of its appearance, the nature of the *outward influence* by which it is elicited. We are led to observe that this influence will mostly be of a *lofty and comprehensive* character, and thus, one more demanding of an exertion of the imaginative faculty for its full appreciation and due emotional fruition.

As the mental condition out of which the appearance of this quality of "Eloquence" is seen to arise is one largely fraught with the influence of imagination, so that effect which it is directly seen to work—the visible portion of the process in its general action—is the kindling of the imaginative faculty in the person subject to the action. In fact, it may be generally asserted concerning the particular and specific property of this principle of "Eloquence," in any communication wherein it is employed,—that its tendency is to directly and purely work upon the "Imagination" of those within its operation; to awaken the nervous susceptibility, to excite the abstract warmth and fire of the mind; to kindle and expand the imaginative capacity of the listener into a like sensitiveness to that of the utterer, that similar physical conditions being launched (which process is accomplished in the literal and material burthen of the communication), similar emotions and ideas shall be evolved. And thus the general office and function of this principle is to assist in demonstrating those ideas, and expressing those emotions which are only visible in the light and heat of "Imagination"—those thoughts and feelings which are solely attained when the mental perception and moral sympathy are drawn from out their ordinary natural and instinctive sphere into the dimensions of the imaginative world.

The main propositions which it is the object of the present remarks to impress may be thus shortly summed up. The property attending language of "Eloquence" is a totally original and independent principle of expression—a principle of expression quite distinct from those principles on which all the efficacy of the purely material portion of language depends, such as are involved in the simple process of literal "Association," or the more elaborate method of "Representation;" a certain emotion being by the former process suggested to the mind and *partially realized in the breast* (by means of the great social nerve of human sympathy) through being "associated" with a certain symbol

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[*] *Continued from Page* 131

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appealing to eye or ear; while by the latter process it is fully and vividly imparted by the "representation" before others of its external incitement—of the natural influence or circumstances that called it into action,—and thus by the re-creating in them of a similar feeling. The principle of expression through which that influence understood by the term "Eloquence," works all its wonderful impressions, does not involve either of these processes, but is a separate and distinct principle from any which they include—of a nature far grander and more etherial, and one constantly new, characteristic, and original.

The external conditions attending this principle (the influences eliciting it, the truths, circumstances, or occurrences, the communication of which it accompanies) are those of a lofty and comprehensive character. Its inward conditions, the emotions which it is natural to, are sympathetically broad and exalted, and of a nature particularly [illegible] and original; such in fact as would be naturally calculated to be aroused by the above order of influences, which appealing powerfully to the imagination, demanding an important exertion of that faculty in being duly realised and appreciated, [illegible] thus necessarily produce a character of sentiment modified by its inner [illegible] special idiosyncrasy, and shaped by the peculiar hole of [illegible] individual imagination.

The general *function* of this principle is to express emotions and ideas of the above order and arising out of the above circumstances, that is of a comprehensive and original character and proceeding from the contemplation of high and striking truths.

The *visible part* of the process through which this expression is consummated, is apparent in the nature of that property which the effect of methodical and calculated "accentuation" possesses of directly kindling the imagination of those within its influence, through the instrumentality of this property is thus furnished (one very important condition (though often susceptibility) requisite for the due *reception* of that order of truth which invests the above expression.

The fact that to [illegible] and further the communication of truths of a broad and elevated character and to express emotions such as influences of this nature are calculated to create, is the especial function of the attribute of human speech termed "Eloquence," is not only arrived at through examining the particular properties this principle contains—by testing its constitution individually—but considerations such as the following lead to such a conclusion of necessity. Considering only the fact of the existence of emotions and ideas like the above, solely original and peculiar to their possessor, it is evident that being of this character they cannot be imparted to another by an appeal to his *experience* and that they are not embraced in the resources of language like those common emotions which symbolised by words admit of general suggestion. It is also evident that emotions and ideas of this individual character cannot be imparted by the "representation" or means of their correlative external influence, [illegible] mental or physical nature (in physical nature this influence may be a scene, occurrence, [illegible] or circumstance—in mental nature it may be an [illegible] of thought, a series of considerations) before the reader, because influences of the broad and lofty phase of those in question—colossal truths prevailing in the furthermost circle of Nature, such as science [illegible] suggests, comprehensive truths visible only through a subtle woof of thought, high and etherial truths flashing momentarily into the carefully prepared sanctuary of the mind—because influences of this character depend *for the exact perception of their shape* too much upon the finer mental faculties, and for full realisation upon the deeper moral sympathies, to be wholly compassable for "representation" by the stereotyped materials of human speech. There is existing then amidst the general inspiration of language, and behind the palpable barriers of speech, a residue of *latent feeling*, of uncommunicated idea, of unexpressed emotion which those principles forming the physical constitution of language "suggestion" and "representation" are not fine enough to take up. There are truths unfolded to the mind from such a wide expanse of thought that language cannot embrace, beheld through such delicate hues of imagination that language cannot reproduce, visible from such a subtle series of considerations as language cannot be applied to compass. There is required consequently incorporated in human speech a further and finer representational resource than its material combination supplies. There is needed some medium for communication of a more finely pliable and *eternally expansive* character than that which dwells in the influence of words—to impart the finer shapes of thought, and the more delicate shades of feeling.

Now as wherever we find this exigency existing in the circumstances of human intercommunication, wherever in those circumstances we find general thought and sentiment of the order we have been describing, we *always simultaneously perceive exhibited the phenomena of* "*Eloquence*" (and not only perceive it as generally and regularly attending such conditions, but, also exemplified in that particular degree of complexity and elaborateness corresponding to the force of the exigency eliciting it)—as this is the case it is impossible to avoid the inference that in this phenomenon of "Eloquence," in this spiritual and subtle effect emanating from methodical "accentuation," from the æsthetical variation of "Tone," we behold the new and necessary principle of expression whose deep and mysterious office it is, to impart finer and to support all the finer mental and emotional phenomena of the breast.

In general illustration of all these remarks, and of the main principle that winds through them—the principle of a marked, deep, and real connection between the phenomena of original emotion, comprehensive truth in the breast, and striking energy, method, and æsthetic effect wrought in the pure expressional tone of the language that would utter this inward emotion, it will be found throughout the whole tract of language, that wherever in the [illegible] we find an utterance any truth, circumstance, or effect is being described of a lofty or comprehensive character, the nature of which is to appeal to the imagination—in fact, which cannot be realised and [illegible] by a [illegible] but an important exertion of that faculty, wherever a pressure of emotion is crowding into expression such as would naturally accompany the above order of influence, emotion partaking of a sympathetically broad and elevated nature, exceptional and original in [illegible] associated with the mental perception and moral sympathy [illegible] the imaginative sphere of survey; that wherever in the course of human utterance the burthen is of this character—there is always regularly and inevitably exemplified an appropriate [illegible] and æsthetic effect wrought in the abstract "Tone" and purely "Phraseological" [illegible] attending that utterance. And this principle will be found [illegible] from the commonest mention in the language of common and ordinary [illegible] the mention of some higher truth appealing as all high truths do to the "imagination," and where consequently the "accentuation" becomes more emphatic, the "[illegible]" more weighty with effect, where, in short, the "Eloquence" is greater [illegible] the [illegible] where the [illegible] broad and [illegible] idea, such as those [illegible] or [illegible]—[illegible] circumstances, such as those attending a [illegible] state of commerce—and in the expression of broad, vivid and original [illegible] all the order of [illegible] involving a high exertion of the imaginative faculty, and for the reason as well as on account of its general nature is duly enrolled in a conspicuous exemplification of the principle which lives in the effect of modulated "Tone" and ruled "Accentuation" in the expression of the poet, where the character of the Truths alluded to and the Ideas framed becomes still more comprehensive, where the expression [illegible] where the emotions involved are still more essentially original, unique, and peculiar to the conceiver and where, thus in continued exemplification of the general principle here endeavoured to be impressed, the effects in the pure form of the utterance of Tone and Phrase manifest themselves in so conspicuous a manner as to involve a regular system of accentuated impression—"Rhythm," Phraseological effect—"Metrical design."

(*To be continued.*)

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The Morning Chronicle.—On Thursday expired in its 93rd year, the *Morning Chronicle*. The melancholy intelligence was conveyed to the public in a placard, affixed to the closed shutters of the office, to the effect "that the publication was unavoidably deferred until Monday next." The *Morning Chronicle* was the oldest surviving member of the metropolitan press, and has probably experienced greater vicissitudes of fortune than any of its contemporaries. For many years no paper stood higher in public estimation. Its history would be almost a history of English journalism in its palmiest days and in its columns may be found contributions from nearly all the most brilliant political writers on the Liberal side for the last two generations. In its origin and even up to late years a Whig organ, its triumphs culminated with those of its patrons; it has shared their declining prosperity, and has probably only anticipated their final dissolution as a party by a brief interval. In fact, as a Whig organ, the *Morning Chronicle* had for some time past ceased to exist. Within the last seven or eight years it has touched every point of the political compass, its opinions ranging from the extreme of Toryism to the depths of Radicalism, its inspirations at one period having been notoriously derived from the Tuileries. (*Morning Herald.*)

Wiesbaden.—To the great regret of all the lovers of music here, as well as in the neighbouring towns of Mayence and Frankfort, it has hitherto been impossible to give a second performance of Ferdinand Hiller's opera, *Die Katakomben*—produced here so successfully—as Herr Schultes, who sings the part of the Roman Prefect, is prevented by indisposition from appearing.

MUSICAL SOCIETY OF LONDON.

THE fourth season began (on Wednesday night week) with a concert of no common attraction. As the fellows and associates of this institution—the largest, in a numerical sense, in Europe—would alone pretty nearly suffice to fill St. James's Hall, it is almost superfluous to say that there was a crowded attendance. Of recent years no performances have created so great a degree of interest on the part of the public as those of the Musical Society of London; and were it expedient to gratify all who apply for admission, it would be requisite to erect a new building for the purpose, inasmuch as the metropolis does not contain one sufficiently capacious. It is notorious that wherever there is difficulty of access the privilege is doubly estimated; and excellent as are the entertainments furnished by the new society—which by spirited and judicious management has in so short a time risen to the highest position—it is doubtful whether the desire to attend them would be so urgent but for the obstacles that inevitably lie in the way. Hitherto the Musical Society of London has chiefly obtained notoriety through its admirable concerts and its cheerful "conversazioni;" but that it has other and perhaps more important objects in contemplation is very generally understood; and on these grounds it may reasonably aspire to the rank of a solid, useful, and permanent institution. It cannot, and ought not to remain a mere concert-giving society, talking loudly from March to June and to all intents and purposes silent for the rest of the year; its acknowledged mission is far wider, and the musical world will look forward with anxiety to its complete and adequate fulfilment. Our present business, however, is not so much with the "constitution" as with the performance on Wednesday se'nnight, which in most respects afforded unbounded satisfaction and was calculated to maintain the reputation of the society at its height. The programme was as follows:—

PART I.

Overture (Die Zauberflöte)	Mozart.
Aria, "Dolce cardo amato"	Mozart.
Concerto in D minor—violin	Joachim.
Scena, "Hail, happy morn" (Robin Hood)	Macfarren.
Overture, No. 1 (Leonora—Op. 138 Posthumous) ...	Beethoven.

PART II.

Symphony in A (Op. 90)	Mendelssohn.
Duet, "Tanti strali"	Handel.
Overture (Le Carnaval Romain)	Berlioz.

The band, 86 in number, consisting without exception of professors of recognised ability, and directed by Mr. Alfred Mellon, is at the present moment (some valuable reinforcements in the stringed department having been made since last year) equal to any body of instrumental players in the world. Their obedience to the "baton" is like machinery; and, as happily the gentleman who holds it is anything rather than a mere mechanical conductor, his intelligence and sensibility being equal to his firmness, the result in the majority of instances is a combination of technical precision with energetic and appropriate expression. The superb overture to *Die Zauberflöte*, in which Mozart may be said to have triumphantly thrown down the gauntlet to all who might come after him, was a striking example in point. A more auspicious inauguration of a new season could not have been wished. The success of the concert, indeed, seemed to be insured by this brilliant *coup d'essai*. The first of the three overtures, entitled *Leonora*, and of the four which the scrupulous Beethoven composed for his opera of *Fidelio*, was no less effectively rendered; and, as this demands a nicer observance of details than the freer and less fantastic *Zauberflöte*, it exhibited fresh qualities to be commended in the band. Of all Beethoven's orchestral works this last is perhaps the least generally familiar; for although written as early as 1805, and played at the first performance of *Fidelio* (in Vienna), it was not published until after the death of the composer, and has since then been hopelessly eclipsed by the stupendous No. 3 (the *Leonora* best known in the world), with which Beethoven himself—if not those critics and admirers who induced him to write the overture in E (No. 4), now universally accepted as the genuine overture to *Fidelio*—was at last entirely pleased. It has been so rarely performed in England that its introduction on this occasion was invested with all the interest belonging to a "novelty." Nevertheless, the great orchestral display was Mendelssohn's Symphony in A major, which, we have now the authority of his own letters from Rome and Naples to prove, was really suggested, planned and for the most part completed in Italy, where the overture called *The Hebrides*, the *First Walpurgis Night*, &c. (about the same period), were composed, and the whole design of the still greater symphony in A minor was conceived. The *Italian Symphony* then (for that such is its appropriate title can no longer be disputed) was on Wednesday night played to absolute perfection; and so unanimous and prolonged were the plaudits at the end of the *Andante* and *Saltarello* (each in its way incomparable) that had not Mr. Alfred Mellon with excellent discretion abstained from compliance, both movements might have been repeated without a dissentient voice being raised. It is to be hoped that this direct protest against the absurd and noxious system of "encores" may be persistently adhered to at the concerts of the Musical Society of London, which stands in a sufficiently high position to set an example likely to be followed in other places.

The soloist—the "virtuoso" as the phrase is—of the evening was Herr Joachim, who bids fair to become the "lion" of the musical season of 1862. This time the accomplished violinist came forward in the dual capacity of composer and performer. The "Hungarian concerto" (in D minor) has only once before been heard in England—in 1859, at the Philharmonic concerts. On that occasion, though Herr Joachim himself "held the fiddle," it was little understood, and at best achieved what is ordinarily termed a *succès d'estime*. On Wednesday night it met with a very different reception, and the rapturous applause that followed one of the most extraordinary performances in all probability ever listened to was as much a tribute to the merits of the work as to the brilliant ability of the executant. The allegro—an extremely long movement, elaborately designed and continuously wrought out—into the recondite beauties of which only practised musicians would be likely to enter without hesitation, must be heard again to be thoroughly appreciated; but the romance and the finale *alla Zingara* at once made themselves clear to the intelligence of all present, the refined and exquisite melody of the first, the strongly marked character and never flagging vigour of the last, carrying with them, from end to end a charm that was fairly irresistible. The concerto is aptly entitled *Concerto in the Hungarian style*, inasmuch as it is everywhere instinct with the sentiment of Hungarian melody, which the composer has happily caught and idealised in a genuine spirit of poetry. While every phrase is as new as the plan and its developments are original, the feeling of Hungarian tune—a conspicuous element of which is that species of wild melancholy which poets and minstrels time out of mind have attributed to the popular songs and melodies of oppressed nations—is kept uppermost from beginning to end with remarkable felicity. In short, the whole piece is as interesting as it is masterly, and as genial as it is both. Herr Joachim's execution of his own music stands in no need of laudatory epithets; but a word of unqualified praise must in justice be awarded to the members of the orchestra, and Mr. Alfred Mellon, their conductor, for the uniformly correct and admirable manner in which they accompanied a concerto of such unparalleled difficulty. The ultimate popularity of a work like this is a problem only to be solved by an uninterrupted series of "Joachims;" for any average player to attempt it would be simply ridiculous.

Mozart's fine *aria* "Dolce cardo amato" (the accompaniments scored for the orchestra with musician-like judgment by Mr. Henry Smart) was admirably sung by Mad. Sainton-Dolby, and Mad. Guerrabella (not for the first time, as the patrons of the Royal English Opera may remember) won "golden opinions" in Maid Marian's scena ("Hail, happy morn"), from Mr. Macfarren's *Robin Hood*, a prominent feature in which was the performance of the violoncello "obbligato," by Mr. George Collins. Handel's chamber duet (also scored, and with equal propriety, by Mr. Henry Smart) was sadly out of place between the "Carnival" that forms the climax to Mendelssohn's symphony and the "Carnival" of M. Berlioz (the *entr'acte* of his opera of *Benvenuto Cellini*)—which last, by the way, would seem to have been inserted in the programme with a view of showing how much more successfully a German could musically illustrate the exciting incidents of an Italian festival than a Frenchman. Mendelssohn and Berlioz (in 1830-31) were together at Rome during the Carnival season, and on that occasion the audience had an opportunity of testing the impressions derived from it by each composer and their diverse methods of conveying them.

At the next concert we are promised, among other things, the *Choral Symphony* of Beethoven, and a duet for two pianofortes (Mozart) performed by MM. Charles Hallé and Stephen Heller.

SACRED HARMONIC SOCIETY.

The very fine performance of *Israel in Egypt* which took place on Friday se'nnight in Exeter Hall was a foretaste of what the lovers of Handel's music are entitled to expect at the forthcoming Handel Festival. The extraordinary improvement observable in the choruses must in some measure be attributed to those careful "practices" of the so-styled "London contingent" which since 1857 have been held at various intervals. But, whatever the cause, the progress achieved is remarkable, and the more to be rejoiced at when viewed in connection with the grandest of choral works. How at any time, it could have been found necessary to make omissions, and even interpolations, in so faultless a masterpiece as *Israel in Egypt*, it is difficult to explain. Happily in the present day nothing of the sort would be tolerated; and not only have the additions and alterations of recent date been scouted as acts of Vandalism, but even those authorised by Handel himself, to conciliate the taste of the period, and those which, after the composer's death, were instituted by Smith, his amanuensis, on the occasion of the first revival of *Israel*, have been equally rejected as untenable. It has taken considerably more than a century (since 1739) to make the greatest oratorio of the greatest composer of oratorio generally acceptable in its original shape; and it is probable that nothing but the successive failures of more or less modified versions would have led to this much-desired result. "*Israel*, the whole *Israel*, and nothing but *Israel*," is now the unanimous sentiment; and thus, at length, we have a rival to the *Messiah*, in a work which, regarded as a production of consummate art, is perhaps superior to the *Messiah*, and at any rate only inferior inasmuch as the *Messiah* was inspired by the most dignified and sublime of all possible subjects.

Israel in Egypt has from the first been a pet oratorio with the Sacred Harmonic Society; and it affords us sincere pleasure to note the gradual advance which, season after season, is effected by the members in the execution of its varied and astonishing choruses. The improvement of late years has been, not so much "slow and sure," as quick and sure. Obstacle after obstacle has vanished, until the most recondite and ineffable beauties of the music become clearer and clearer to ordinary apprehensions. At present the stumbling-blocks in the way of a thoroughly efficient choral performance are "few and far between." "They loathed to drink of the river," "He spake the word," "He sent a thick darkness," "He smote all the first-born," "And with the blast of Thy nostrils," &c., have, one by one, been vanquished, and their difficulties for the most part smoothed away. It was a treat at the last performance to hear these elaborate choruses going off, with very rare exceptions, as smoothly and at the same time as vigorously as "He gave them hailstones," "The horse and his rider," and other familiar pieces. The intonation of the singers in that formerly most perplexing of choral recitatives, "He sent a thick darkness," exhibited scarcely a single instance of unsteadiness or hesitation; and when the critical moment, "A darkness which might be felt," attained its impressive climax, the choir was found exactly in the same "pitch" as the organ and orchestra,—an achievement which in the good old times would literally have been set up as "a miracle." "The people shall hear," the longest and most intricate chorus in the oratorio, the most remarkable for its modulations and progressions of harmony (which seem to anticipate almost all the discoveries of most recent art), has still to be worked up to the desired ideal, more particularly in the episode "Shall melt away," introduced by the solemn phrase "All the inhabitants of Canaan," and in what may be styled the coda, beginning at the wonderfully developed passage "Till thy people pass over, O Lord." But where so much has been accomplished there can be no such thing as "stopping short." "The people shall hear," before long, or we are greatly deceived, will fare just as well, and impress just as deeply as any of its less uncompromising companions. It should be the ambition of the members of the choir, just as it doubtless is the ambition of their conductor, Mr. Costa, to come forth as triumphantly from this ordeal as from the rest—and, if for no other reason than because the chorus in question is the most difficult, as it is assuredly the finest, in the entire work. We believe that on no occasion have the choral parts of *Israel in Egypt* been more becomingly appreciated or more heartily enjoyed than last night. "He gave them hailstones" was, as a matter of course, enthusiastically re-demanded (what audience, indeed, could resist it?) and repeated as from time immemorial; but still more gratifying to note was the profound attention paid to choruses of graver import and less of *captivating* character. Without mentioning such awe-inspiring passages as "The waters overwhelmed them," "Thy right hand, O Lord," &c., to which no one alive to musical impressions could be insensible, several choruses hitherto overlooked by the majority as though intended for nothing better or more important than what the French expressively term *remplissage* (but which, in reality, like everything else in the oratorio, have a definite purpose), were not merely listened to with attention, but religiously enjoyed; and among them may be singled out, as remarkable examples, "And the people feared the Lord," "Thou sentest forth Thy wrath," and "The depths have covered them."

The solo vocal parts were adequately sustained. Miss Parepa was admirable in the principal soprano music, and—to say nothing of the air "Thou didst blow" (with its quaint and curious "ground-bass"), or of the duet "The Lord is my strength" (in which she was most efficiently supported by that young and very rising singer, Miss Banks)—delivered the recitatives of Miriam with really splendid energy. The two contralto airs—"Their land brought forth frogs" and "Thou shalt bring them in"—were sung by Miss Sainton Dolby—to whom the music of Handel, in all its many phases, seems a natural language—in a manner wholly beyond reproach. Signor Belletti and Mr. Lewis Thomas declaimed the vigorous duet, "The Lord is a man of war," with exemplary energy (obtaining the "encore" never withheld from this extremely effective piece); and Mr. Montem Smith gave the whole of the tenor music—including the trying air, "The enemy said, I will pursue"—so carefully and with such artistic correctness as to win unreserved commendation.

Handel's *Solomon* is announced for the next concert (April 4). Some of the choruses in this oratorio, to be performed on the second day of the Handel Festival, were rehearsed at the practice of the 1,600 members of the "Handel Festival Choir" in Exeter Hall, yesterday evening.

MONDAY POPULAR CONCERTS.

THE genius of Herr Joachim and Miss Arabella Goddard, and a programme of works of the highest character, induced a large crowd of amateurs to St. James's Hall, on Monday last, despite the unfavourable weather. Among the five quartets (so called "posthumous") which, with five pianoforte sonatas and two for piano and violoncello, make up the list of the chief examples of Beethoven's latest style in chamber music, the one in A minor, Op. 132, is perhaps the most wonderful. The genius of the composer is evident in them all; but of the wildness and pathos, the *abandon* and fantasy, the prodigious power "to move, to stir, to shake the soul," we find the most memorable instances in the A minor. The slow movement, *molto adagio*, could have been imagined by none but the greatest "tone-poet" of all times. The melody and harmony of the opening passage, in which the "*modo lidico*" is rigorously observed, show how entirely the severest forms and narrowest limits are under the command of genius, more able and indeed accessory to the expression of unpremeditated thought and original creation. The signature of the movement is "Canzona di ringraziamento in modo lidico," to which Beethoven added on the original manuscript sent to Prince Nicholas Galitzin (to whom he dedicated the quartet), *offerta alla divinità da un guarito*. This expression, which has puzzled many who can see no application in it, was doubtless an allusion to the severe illness from which Beethoven was recovering at the time, and need not trouble investigators, more of whom have been known to search for passages which spurious critics may assert to be characteristic of convalescence. The *Assai sostenuto*, with which the quartet opens, and its accompanying *allegro* are among Beethoven's grandest and most forcible productions, and the triad of passages forming the last movement contain nothing but the most pathetic and spirit-stirring music.

The other quartet was the third of Mendelssohn's Op. 44, in E flat, an acknowledged masterpiece. Possibly the artistic fervour and inspiration of Mendelssohn have never been more appreciated by amateurs than in the three quartets forming his forty-fourth work. The *scherzo* is one of the most ingenious and fanciful examples of that captivating form of composition. The *adagio* and *molto allegro*, which latter concludes the quartet, are eminently interesting for poetry of idea and intensity of expression, but the noblest movement of all is the first. To these two great quartets every justice was done by Herren Joachim and Ries, Mr. Webb and Sig. Piatti. The German violinist unites in himself the highest qualities of an artist. Such breadth of tone and solidity of manner we never heard; yet, while his playing is most correct and scholarly, his refinement of expression is such as the wildest rhapsodical player never attained to. By his conception of Beethoven's ideas difficulties seem to vanish in limbo. In Sig. Piatti he had the best coadjutor Europe has produced; and the playing of Messrs. Ries and Webb is always correct and excellent in every way. Mendelssohn's *scherzo* was encored. The concert ended with Mozart's sonata in A (the longest and best in that key), for pianoforte and violin, in which Herr Joachim showed another phase of his all-sided genius. The *andante*, a beautiful song without words, was played to admiration by Herr Joachim and Miss Arabella Goddard. The lady (of whom we English are justly proud) is indeed worthy of as high rank as the gentleman; so many seeming impossibilities have been accomplished by her, and so many impenetrable obscurities have been rendered transparent. The "Plus Ultra" of Dussek was the pianoforte solo of the evening. It is a great work, as we have often said, containing a world of beauty and originality, and written throughout with a masterly grasp of all the most brilliant resources of the instrument. It was played by Miss Goddard with the unerring accuracy which seems to be her monopoly, and with the poetical feeling and general spontaneity of a thoroughly genial and sympathetic interpreter.

The vocal music was sung by Miss Martin and Mr. Weiss. The lady is improving fast. She sang the "Andenken" of Beethoven and "Zuleika," Mendelssohn. The best of our English basses sang the "Star of the valley," an elegant song by Mr. Henry Smart, and Schubert's ever welcome "Wanderer," both admirably.

ST JAMES'S HALL,

Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

EIGHTIETH CONCERT, on MONDAY EVENING, March 24th, 1862. Fourth Appearance of

HERR JOACHIM

PROGRAMME.

PART I.—Quintet, in C major, for two Violins, two Violas and Violoncello, MM. Joachim, L. Ries, H. Webb, [illegible] and Piatti (Mozart). Song, "Che farò senza Euridice," Mrs Lawrence (Gluck). Duet, "Pure ciel, tranquilla notte," Miss Banks and Miss Lascelles (Pacini). Sonata, in C, Op. 53, for Pianoforte Solo (dedicated to Count Waldstein), Mr. Charles Hallé (Beethoven).

PART II.—Chaconne in D minor, for Violin alone, Herr Joachim (J. S. Bach). Song, "[illegible]," Miss Banks (G. A. Macfarren). Duet, "When the summer wind is blowing," Miss Banks and Miss Lascelles (Henry Smart). Trio, in G minor, Op. 15, for Pianoforte, Violin and Violoncello, MM. Charles Hallé, Joachim and Piatti (Rubinstein).

Conductor, Mr. Benedict. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

, Between the last vocal piece and the Trio for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half past ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone at the end of Part I.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and the principal Musicsellers.

TO CORRESPONDENTS.

[illegible].—The old saying, "wonders will never cease," is no doubt intended as a corollary of the equally sound piece of proverbial wisdom which divides the world into knaves and fools, impostors and dupes. Miracles such as clever rogues forge for their own ends and fools believe in under influences scarcely more estimable, may ——, &c.

GOOSE.—No; and to establish our negative we append the article as it appeared:—

"LYCEUM THEATRE.—One result of the enormous popularity of the *Colleen Bawn* at the Adelphi has been the introduction of a new word into the theatrical vocabulary. A manager who brings out a piece in which the interest of the audience is wholly concentrated on one particular scene, which thus stands in wrong relation to the rest of the action, boasts that he has produced a 'sensation drama,' and the scene which justifies the use of this term is called a 'sensation scene.' Such a scene in the *Colleen Bawn* itself is the Water Cave, in which the famous 'header' is the culminating incident. Such a scene, in the Surrey Theatre, was a complicated picture, involving peril and hairbreadth escapes, which made the *Idiot of the Mountain* a sensation drama on the southern side of the water, where it ran as long and became as celebrated. That another version of the French piece on which it was founded (*Le Crétin de la Montagne*) has been produced in the remote region of Marylebone. In central London the sensation drama is at the present time in *Peep o' Day* at the Lyceum, in which Mr. Telbin's scene of the quarry and attempted murder and rescue is the culminating feature. Brought out some time before Christmas, *Peep o' Day* runs in its unrivalled career as the *Colleen Bawn* faded from the boards. On Monday last it attained its 100th night, and there is no hint of its approaching withdrawal. The tendency of the public to [illegible] a whole play for the sake of one particular effect may prove an unwholesome state of the drama, but nevertheless, a sensation scene is not so easily contrived as might commonly be supposed. Not only should the scene-painter do his best, but the dramatist should so contrive the leading incident that it requires the pictorial illustration to give it completeness. A mere picture, however beautiful, is not a sensation scene, and it is the combination of the dramatist's and the painter's talent in *Peep o' Day* that has made the quarry scene such a centre of attraction."

NOTICES.

TO ADVERTISERS.—*Advertisers are informed that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

TERMS { *Two lines and under* ... ... 2s. 6d.
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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforward be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MARCH 22, 1862.

WILL the great Season of the Exhibition be allowed to pass away, and our national music find no tongue for its utterance? Two Italian theatres will be open for operatic performances and, in all probability, a German theatre for the same purpose. The Italian theatres do not restrict themselves to their own music, but in addition, present works from the French and German repertories. Even Russia will be represented at both Operas. Is England alone of all nations, in its own home, in the hour of its supremest glory and artistic pride, about to ignore its national opera, and render its musical pretensions in the eyes of all foreigners a delusion and a mockery? What must be the inevitable conclusion in the minds of those unacquainted with art amongst us? That our composers are worthless, else they would be allowed to compete, at one or other of the great Italian houses, with Italian, French, German, or Russian masters; or, that we have no singers of eminence, else they would find some means of exhibiting their talent during the jubilee year. It seems strange, indeed, that of late years enterprise in operatic matters should almost invariably find its vent in foreign expression. This was not always the case. We remember when the lyric productions at Drury Lane and Covent Garden vied in magnificence and attraction with the Italian Opera House itself, and not unfrequently surpassed it. But then — and here, unfortunately, is the rub — it was not English but foreign works which were given, sustained certainly by native artists in every department, but nevertheless, the compositions of the renowned masters of Italy, Germany and France. To singers themselves, and not to managers, are we indebted for the establishment of a National English Opera, and we feel assured that, had Miss Louisa Pyne and Mr Harrison remained in America up to the present time, we should have had no institution of the kind. Mr Alfred Bunn did something for English opera — had he done nothing more than introduce Messrs. Balfe, Benedict and Wallace to the public he would have been entitled to lasting eulogium — but he was instigated, in a great measure, by being his own poet, and his notions of art were narrow and circumscribed.

We see no hope at present of any theatre in London being opened for the performance of English opera during the International Exhibition. Mr E. T. Smith, from whom alone great expectations might be entertained, has, we understand, declined the offer of Miss Louisa Pyne and Mr Harrison to open Drury Lane with English opera during the summer months, and the theatre is announced to be let. Mr Smith was wont to be the most energetic and speculative of managers. Has it never occurred to him that a splendid opportunity presents itself at this moment of turning English opera to the highest advantage? He would only have to secure as leading artists Mr Sims Reeves, Miss Louisa Pyne, Mr Santley, with other excellent singers ready to jump at an engagement, whom we need not name, to rival the attractions of any other theatre in London. And cannot this be accomplished, or has Mr Smith—what none could have heretofore accused him of—become, commercially and artistically speaking, obtuse in understanding and obfuscated in vision? We cannot believe that singers would refuse to combine on such an occasion, and feel confident that all petty jealousies, which are so rampant in the winter when free from foreign competition, would be laid aside at the Exhibition season, on the broad and abstract principle of displaying native talent in the best light to foreigners. Depend upon it, no matter what every body asserts and whatever undeniable proof may be adduced to the contrary, that our singers, as a class, are entirely free from envy and rivalry, and that—excepting on the occasion of their benefits, or when their interests are immediately concerned or their pride has been touched, or undue comparisons established, or when under the influence of other causes of irritation too numerous to mention—they are as cool and disinterested as poets and placemen. We lament, indeed, that anything should prevent the possibility of our national operatic muse being represented in the year of the great world's Exhibition, and hope that at the eleventh hour some patriotic and speculative *impresario* will, in honour of his country and in perfect confidence of making both ends meet, be induced to demonstrate to foreigners and continental sceptics that we are not behind other nations in the excellence of our singers and composers.

* * *

JACQUES Elie Fromental Halévy, the celebrated composer, has just died at Nice, after a brief but severe illness. He was born at Paris, May 27, 1799, of Israelitish parents, whose name was originally *Levy*. In 1809, he entered the Conservatoire, and received from Cazot lessons in solfeggio and in 1810 made rapid progress on the piano under Charles Lambert. In 1811 he became a pupil of Berton, and studied counterpoint for five years under Cherubini. He obtained, in 1819, the great composition prize for his cantata of *Herminie*; and the next year he was charged with writing the music of a "De Profundis" on the death of the Duke de Berri. He passed two years in Italy at the expense of the Government, and wrote *Les Bohémiennes*, *Pygmalion*, and *Les Deux Pavillons* (which did not appear), about this time. Five years later, in 1827, he published *Phidias*, and subsequently *L'Artisan*, a comic opera in one act; and next year he first became known by the *piece de circonstance* which he wrote in conjunction with Rifaut for the *fête* of Charles X., called *Le Roi et le Batelier*. In 1829 appeared *Clari*, a three-act opera with a part for Malibran, and subsequently, with alternations of success and failure, *Le Dilettante d'Avignon* (very popular), *Manon Lescaut* (ballet in three acts), *La Langue Musicale* (in conjunction with M. C. Gide), *La Tentation*, and *Les Souvenirs de Lafleur*, which latter was written for the return of Martin to the Opéra Comique. Halévy's great work, *La Juive*, appeared in 1835. This opera, combining his finest style, his best talent, and all the richness of his instrumentation, has been played in all the theatres of Europe. He received the Legion of Honour for this work. His subsequent compositions are too numerous to be alluded to at length. Among them may be mentioned *Guido et Ginevra; ou, la Peste de Florence* (1838); *L'Eclair* (comic), very favourably received on its appearance in 1835; *Le Guitarero*, comic opera in three acts (1841); *Charles VI* (1842), *La Reine de Chypre* (1842), *Les Mousquetaires de la Reine* (1846), *Le Val d'Andorre* (1848), *Le Nabob* (1853); *La Tempesta*, gorgeously produced in London, and written expressly for Her Majesty's Theatre; *Le Juif Errant* (1855); *Valentine d'Aubigne* (1856); *La Magicienne* (1858); *La Fée aux Roses* &c. Halévy is author of a great quantity of fugitive pieces of all sorts. He has been extolled by his admirers as "most skilful in musical science, intimately versed in fugue, in counterpoint, choral and orchestral writing." Whether this be exactly true or not, all his works are conscientiously executed, his style combining the peculiarities of the French and German schools. He had been professor at the Conservatoire since 1833, member of the Académie des Beaux Arts since 1836 (succeeding to Reicha) and perpetual secretary of the Academy since the death of Raoul Rochette in 1854. In his capacity of secretary he delivered funeral orations for Onslow (1853), Blouet (1855), and David d'Angers (1857). In 1845 he was promoted to be an officer in the Legion of Honour. More recently he was elected a member of the Institute. In private life M. Halévy was universally esteemed.

* * *

AS there exist so many erroneous notions with respect to what in the majority of instances, have been, without justification, styled the *Posthumous Quartets*, an authentic historical account of the production of the last five quartets, derived from materials in the new edition of Beethoven's *Biography* by Schindler, may not be out of place. It is a known fact, that the composition of these quartets was due, in the first instance, to Prince Galitzin. The period of their production commenced with the summer of 1824 and ended in November 1826. As early as December Beethoven was attacked by the disease to which he fell a victim, on the 26th of March, 1827. During the above period, he was not engaged in the composition of anything but the last quartets. The arietta, *Der Kuss* (published as Op. 128), and the *Rondo a Capriccio* for the pianoforte (published as Op. 129), are trifles interpolated in the general catalogue, and dating from a much earlier epoch. All the five quartets were in the publisher's hands during Beethoven's lifetime; consequently the addition — "Aus dem Nachlass" (from the Posthumous Papers) on the title of the quartet in A minor, and of that in F major, published by M. Schlesinger, is incorrect. This is an important fact, the real circumstances connected with the matter proving that Beethoven had given the last touches to every piece and did not intend to make further alterations in any of them.

The order in which the five so-called "Posthumous" quartets were actually produced, is as follows:—

1.	Quartet in	E flat major,	Op.	127	
2.	"	A minor	"	130	(instead of 132).
3.	"	B flat major	"	131	(instead of 130).
4.	"	C sharp minor	"	132	(instead of 131).
5.	"	F major	"	133	(instead of 135).

The fugue in B flat major* (printed by Artaria at Vienna, in the year 1830, as Op. 133) originally constituted the *finale* of the grand quartet in B flat major (written in 1826, and first played publicly in the month of March during the same year). The publisher, Matthew Artaria, prevailed on Beethoven to write a final movement in the free style, and to publish the fugue as an independent work. This was the origin of the present *finale* of the quartet in B flat major (*allegro* two-four time), a movement which in the joyousness of its character and the clearness with which it is worked out forms a remarkable contrast to its predecessors. Yet this *finale* was Beethoven's last composition (November 1826), and he wrote it at Gneixendorf, in his brother's house, under the influence of the most painful domestic circumstances, the victim of unmerited contumely, and (which to the illustrious musician was always a punishment) confined

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[*] That is—reckoning the grand fugue in B flat major as No. 14.

to the house in rainy weather. The fugue in D major for two violins, two violas and violoncello, published as Op. 137, in the year 1827 by Haslinger, Vienna, was written as far back as 1816.

All who feel an interest in the matter (and who does not, that feels an interest in music?) should read in Schindler's book, under what predominating changes and [illegible] Beethoven's last five quartets were produced. The narrative throws an important though sorrowful light upon the latter years of the great master's life, and explains, at least partially, a fact which cannot be denied, viz.—that during those years, in his musical creations the struggle of inventive genius with moody contemplation commenced, and that the torch of the former did not always flash through the errors into which the latter too frequently led him.

The 17th and last of the quartets, although not the last composition of Beethoven for four-stringed instruments—the rondo of the quartet, Op. 131 (usually marked Op. 130), in B flat, written (as has been stated) at the request of Artaria, the publisher, to replace the fugue which originally stood for finale, having been produced within four months of Beethoven's death*—is one of the two that were not published till after the demise of the composer. The other, in A minor, dedicated to Prince Galitzin (Op. 130—usually styled Op. 132) was nevertheless finished before the quartet in B flat, Op. 130. This last (in B flat), the fugue, which was its first *finale*, the quartets in E flat (Op. 127), and C sharp minor (Op. 132) were all engraved and printed during Beethoven's lifetime.

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To the Editor of the MUSICAL WORLD.

SIR,—I did not say that the "tavern element," as "Decani" facetiously terms it, had been introduced into our churches. What I affirmed was, that such singing or shouting might suit "music halls," but that it was altogether unbecoming in a consecrated building. After all, the shouting, which may be deemed necessary and proper in "music halls," is no attraction even there. It is the other portions of the "bill of fare" that occasion the treasury accounts to be satisfactory. But, in connection with these other inducements, allow me, while I am writing, to allude to two or three facts, and then to offer a reflection.

The "wondrous Leotard" has met with an accident, which has resulted, I am told, in internal injuries. His predecessor at the Alhambra broke his back, or nearly so, and a subscription was raised on his behalf. And Blondin, at Liverpool, a few days ago, narrowly escaped losing his life when he was edifying a Liverpool audience with his rope-walking while carrying a man on his back. And it is this acrobatic life-endangering element in the performance that is the chief "good" of attraction at these absurdly-called "music halls." Now let me indirectly intimate my opinion as to the result of all this.

Is the rising generation benefitted? Is *Art* fostered, taste cultivated, or music advanced? I am afraid that, if it were not for the "Monday Popular Concerts," the "Musical Society of London" (at whose concert last Wednesday, by the way, the slow movement of Mendelssohn's Italian Symphony was the real "sensation" music), and a few kindred institutions, we should become complete Goths. Do I hear, as an answer, that this mountebank-state of things abounds in Paris, the city of refinement? I say, look at the theatres and opera houses there. It is by the Government, in a measure, that they are supported; sufficient evidence in itself of the evil of which I speak. The public taste has become so vitiated by the disgusting exhibitions which have been and are encouraged in that city, that the people, as a mass, are incapable of appreciating anything approaching to *Art*. Grand exceptions there are of course; but State support being necessary, proves what I say to be the rule. And I think that the fact of there being so few good singers among French people is to be in a measure accounted for by the standard of public taste having been thus lowered. Plenty there are of *bawlers* with tone from the back of the throat; but few *singers* with voice from the front of the mouth. However, I let that pass.

Who talks of "music halls" fostering taste for music in general, or operas in particular! Why, the thing is one of the greatest shams ever known. What say the bills?—"flying men," "inimitable Mackneys," "[illegible]," "on elevated bushes," and similar "muck." These are the grand announcements. And here is one of the reasons for it: nothing that addresses itself to the faculties of the *soul* is of use while the appetites of the *body* are being appeased with "goes of rum" and "brandy, cold without," amid cries of "give us your orders, gents!" It is only such wretched trash as I have named that can be really acceptable in these places. And that it is simply the element of *danger* in the one case, or idiotic buffoonery in the other, that "pays" is proved by the very advertisements. One thing is certain, the more one sees of these exhibitions, the less is one's eyesight satisfied. It therefore becomes necessary, in order to keep up the excitement, to be constantly increasing the marvel, making the "sensation" (degrading word!) greater, and rendering the life of the performer still more perilous, until eventually the advertisements will have to run:—"Immense success! terrific danger! real idiotism! and at least one man *killed* every week!!!" Oh, Macaulay! Is man constantly becoming "wiser and wiser?"

I am, &c.,
MUSICUS.

March 1.

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CONSERVATIVE LAND SOCIETY.—Mr. C. L. Gruneisen, secretary to this excellent institution, has just returned from a month's tour in Germany, Holland, Belgium and France, to resume those official duties which he has performed with such zeal and intelligence since the society was first organized.

SIGNOR GASSIER.—We are informed that this barytone-bass (or rather this tenor-barytone) has entered into a fresh engagement with Mr. Gye, and that, consequently, he will not appear (as was reported) at Her Majesty's Theatre. With Signor Graziani and Signor Delle Sedie (to say nothing of Signor Ronconi) the manager of the Royal Italian Opera will be stronger than ever in a rarely weak department.

PHILHARMONIC CONCERTS.—The vocalists on Monday evening are to be Mlle. Parepa and Mr. Tennant. Mlle. Parepa will sing "Non mi dir," and Mr. Tennant the tenor *aria* from Gluck's *Iphigenia in Tauris*. The symphonies are to be Spohr's *Weihe der Töne* and Beethoven's No. 8.

MISS ARABELLA GODDARD will play at the next Philharmonic Concert (Monday evening) Sterndale Bennett's Caprice for pianoforte with orchestra, and, as solo, Bach's Prelude and Fugue *alla Tarantella*.

STEPHEN HELLER IN MANCHESTER.—This distinguished composer, in conjunction with Mr. Charles Hallé, gave a concert at the Manchester Town Hall on Tuesday evening, consisting exclusively of pianoforte music. The programme was made up, to a considerable extent, of Mr Heller's own compositions, along with some choice specimens from the works of Beethoven, Mozart, Mendelssohn, and Schubert. The marked feature of the concert was Mr Heller's improvisation on themes selected by the audience. These themes were the "Notte e giorno," from *Don Giovanni* and an air from Mozart's *Il Seraglio*. These two subjects he wove together along with portions of his own *Wanderstunden* and his pretty expressive morceau called *La Tendresse* with considerable ingenuity, which called forth loud applause. There was a very large attendance, and the concert was thoroughly enjoyed. —*Morning Herald*.

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* Artaria's pretext was that the fugue was too long ("745 bars"—says the indefatigable Herr Lenz); but the more likely reason was that at the time few could understand, and fewer even attempt to execute it. When it was separated from the quartet the fugue was published alone, and dedicated to the Archduke Rodolph, to whom so many other remarkable works had been inscribed by Beethoven.

Royal English Opera.—We have arrived at the last week of the season, and to vary the performances the *Puritan's Daughter* has been alternated with the *Lily of Killarney* and *The Marriage of Georgette* added nightly. Mr Harrison took his benefit last Saturday and had an overflowing "bumper." The entertainments were *The Rose of Castile* and a Concert, in which Mads. Parepa and Guerrabella, Mr Weiss, and others assisted. Mr Frederick Clay's new operetta, *Court and Cottage*, which had been announced, was withdrawn for reasons already unexplained. We are glad to say, however, that the operetta will be given to-night (after Meyerbeer's *Dinorah*), when Miss Louisa Pyne's benefit takes place, and the season terminates. Every seat in the house, we understand, is taken.

Opening of Theatres in Passion Week.—On Wednesday afternoon a deputation of noblemen, gentlemen and clergymen waited upon the Lord Chamberlain, for the purpose of presenting a memorial praying him to withdraw his permission, recently granted, allowing all theatres under his control to remain open for theatrical entertainments during Passion week. The Lord Chamberlain said that he could not promise to withdraw the permission as it had been now given, but between this and next year he would take the subject into consideration.

Mad. Jenny Bauer.—All the principal provincial papers speak in the highest terms of this accomplished artist's performance as the heroine of Mr Howard Glover's operetta, *Once too Often*, which has been given recently at Manchester, Liverpool, Edinburgh, &c. according to the local journals with brilliant success.—*Morning Post*.

Handel Festival.—A meeting of the 1,600 members of the Handel Festival London Choirs was held at Exeter Hall yesterday evening. The choruses from Handel's oratorio, *Solomon*, were rehearsed, a selection of the most important of which, it is understood, will be a feature on the second day at the forthcoming Handel Festival.

* * *

Mr Henry Lincoln's Lectures.—Mr Henry John Lincoln delivered the first of two lectures at the Marylebone Institution, on Operatic Overture, before an audience who appeared thoroughly gratified by his treatment of the subject. The musical illustrations were played by the lecturer and Mr Adolphe Ries, on two grand pianofortes, commencing with Lulli (or Lully), who, although the father of French dramatic music, was a Florentine by birth, beginning his career as a scullion and ending it as secretary to the King (Louis XIV.). The overture to *Phaeton* was given as the earliest example. To this succeeded Handel's *Rinaldo*, an opera originally produced in 1711. Reverting to the French school, the next instance was *Le Temple de la Gloire* of Rameau (1741) who at fifty years of age produced his first opera *Hippolyte et Aricie* to which succeeded many others, amongst which *Castor and Pollux* was represented one hundred times. Here again was the divine art duly honoured by royalty, letters of nobility and the title of Chevalier de Saint Michael being granted to the fortunate composer—for whom, by the way, the French claim the discovery of the *basse fondamentale* although it was known long before Rameau entered on the subject. Till the advent of Gluck, the overture appears comparatively uninteresting, and devoid of dramatic truth. Such was the fame of the Bohemian musician, that he was engaged as composer to the King's Theatre, where his *Caduta des Giganti* first introduced him to the British public. The turning point from the constructive to the ideal being achieved, Mozart is next introduced, and the overtures to *Figaro* and *Die Zauberflöte* adduced to illustrate his mastery of that as he was indeed of every other form of composition. The lecturer observed that, although the last of them dated some three-quarters of a century back, Mozart's works were stamped with that freshness that they might have been written last week,—and so they might, but, unfortunately, neither last nor next week, have we any Mozart again to delight his own age and posterity to boot. Coming to the close of the last century, Méhul is next presented, *La chasse du jeune Henri* exemplifying the composer who founded the French school, of which Auber is the latest and best representative. Cherubini was to France what Handel was to England, stamping his mode upon the music of his adopted country, and the overture to *Anacreon* was next introduced as a specimen of his powers. Beethoven's *Leonora*, overture on which it would be idle to dilate, bringing to a conclusion a very interesting lecture.

The second lecture was given on Thursday evening. So favourable had been the impression produced on the first, that, notwithstanding the excessive inclemency of the weather, there was an audience even more numerous than on the previous night. In his former lecture, it will be remembered, Mr Lincoln traced the progress of the operatic overture, from the first essays of the Italian composers of the seventeenth century to the labours of Lulli in France, who first gave to these preludes interest and importance; and then followed the successive steps of this progress through the dramatic works of Gluck, Mozart, Méhul, Cherubini, and Beethoven, with whose overture to *Leonora* performed as an illustration the lecture ended. On Thursday night Mr Lincoln, starting from this point, brought forward another overture of Beethoven—that which he wrote for the same opera when it was revived in 1814 under its present title of *Fidelio*. This overture is not so grand and elaborate as its precursor, from which, too, it differs in spirit as well as in style, having reference to the brighter rather than the more gloomy features of the drama. It shows, moreover, Beethoven's emancipation from the conventional forms established by Mozart. Admirably played by Mr Lincoln and Mr Ries, it was exceedingly effective, and was warmly applauded. The lecturer then proceeded to Weber, the peculiarities of whose genius he analysed with great happiness of thought and language, characterising him as the greatest of all dramatic composers in the romantic style. One of Weber's peculiarities, the local colouring which he introduced into his works, Mr Lincoln illustrated by means of his charming overture to *Preciosa*. The drama being a tale of gipsy life in Spain, the overture, with its Spanish bolero and original gypsy melodies, is in beautiful harmony with its subject. Weber's peculiarities were further developed in the *Freischütz*. In the overture to that opera he showed his wonderful skill in introducing the most striking passages of the piece, and fusing them into a movement of the most perfect symmetry of form. Passing on to Weber's contemporary, Spohr, Mr Lincoln pointed out the beauties and defects of that great artist—his exquisite feeling for form and proportion, the richness of his orchestral colouring, entitling him to be called the Titian of Music, and on the other hand his excessive proneness to full and chromatic harmonies, and a certain mannerism which is apt to be fatiguing. Mr Lincoln illustrated his remarks by the performance of the overture to *Jessonda*, Spohr's best opera. Turning then to the modern Italian composers, he noticed their general incapacity, from the defective nature of their studies, to produce solid and masterly instrumental music—excepting, however, from this censure the greatest among them, Rossini, to whose genius he did ample justice. As an illustration he gave Rossini's gorgeous overture to *Semiramide*, which was so splendidly executed that it was followed by reiterated rounds of applause, evidently intended to express a desire for its repetition; and, judging from our own feeling, we think the audience were disappointed that their demonstration was not so interpreted. Turning, finally, to the modern French school, Mr Lincoln discussed at some length, and in a very interesting manner, the merits of the present representatives of that school, Auber and Meyerbeer, giving as illustrations Auber's overtures to *Masaniello* and the *Cheval de Bronze* and Meyerbeer's overture to *Le Pardon de Ploermel*, called in this country *Dinorah*. With this the lecture concluded. Mr Lincoln explained why he had not given any of the overtures of Haydn or Mendelssohn, those of the former belonging to operas which are now of no interest, and those of the latter not being operatic. He, however, contemplated a course of lectures in which these great musicians would find their proper places. We hope he will accomplish his design, for a lecture from Mr Lincoln on a musical subject is sure to be both entertaining and instructive.

Royal Academy of Music.—The first public concert of the season was given on Saturday last, at the Hanover Square Rooms, a change decidedly for the better. The principal feature in the first part was the setting of the 88th Psalm by Mr T. Watson, student of the Academy, a work of much promise, smoothly written, and cleverly instrumented, reflecting great credit upon its composer, who was unanimously recalled at the end of the performance. The solos were entrusted to Miss Robertine Henderson, Miss Hewitt (who undertook the part at a short notice), and Mr Barraclough, all of whom successfully exerted

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themselves, and were duly applauded. The instrumental selection comprised the first movement of Hummel's pianoforte concerto in A flat, by Miss Lennington, the *adagio* and *finale* of Mendelssohn's violin concerto by Mr. J. Amor, and the *adagio* and *allegro agitato* of Moscheles' G minor concerto, by Mr. G. E. Bambridge. Among the vocal solos were Mendelssohn's "O rest in the Lord" (Miss Allen); "From mighty kings" (Miss Armytage); the "Evening Prayer," from *Eli* (Miss E. M. Hall); Rossini's "Fac ut portem" (Miss Heward); and Cimarosa's "Ah! parlate" (Miss Henderson); two manuscript choruses of Mr F. Westlake (student), also afforded solos for Miss Robertine Henderson and Mr. Rudkin. Unless we are much mistaken, Miss Robertine Henderson, of whom we have had previous occasion to speak highly, has a brilliant career before her, being endowed with a sympathetic voice, combining sweetness with power and singing with an intelligence and feeling which many an older and practised singer might envy. The execution of Mendelssohn's 42nd Psalm, with which the concert concluded, was not quite free from reproach although every allowance must be made for the difficulty of the work, and the comparative inexperience of the majority of the performers, whom it would be unfair to judge critically under the circumstances. Mr Lucas conducted with his wonted ability, and the impression upon the audience (which entirely filled the room), was of general satisfaction.

M. Sainton's Soirées.—Musical amateurs have been well feasted this week. The ink is scarcely dry on our report of Monday's Popular Concerts, and the wonderful quartet in A minor Op. 130 of Beethoven than we are invited to hear the next of these unapproachable masterpieces (Op. 131 in B flat), by M. Sainton, whose second *Soirée* took place on Tuesday last. The independent genius of Beethoven is impressed on every movement of this quartet, the whole exhibiting gigantic power and royal energy. The hand of a master—an *ongl* [illegible]—is everywhere apparent; and never can the hearer forget his prodigious strength, even during the melodious cavatina of the sportive "Danza Tedesca," which reminds one of the grasshopper of the violinist—"Why leap ye, ye high hills?" The quintet of Mozart, with which the concert commenced, was the one in C major. Full of beautiful thoughts, geniality and pleasantness, it is impossible to listen to it without feeling refreshed and invigorated. The minuet and trio are examples of ingenious elaboration and graceful playfulness. The quartet was performed by MM. Sainton, Pollitzer, H. Webb, and Piatti; Mr Hann took the second tenor in the quintet. Both pieces were given in first-rate style.—The other important piece was Mr. Lindsay Sloper's sonata for pianoforte and violin in A; a composition free from affectation, trickery and exaggeration, full of earnestness, beauty and genuine feeling. The *adagio* is a refined and original melody; while the final *allegro* shows great ingenuity and vigour, made subservient to the highest expression. If, in the first movement, the pianoforte has the best part of the effect, it may be fairly attributed to Mr Sloper's affection for the instrument on which he plays with such consummate ability. The performance of the sonata was admirable throughout; the breadth of tone and perfect phrasing of M. Sainton being given *con amore* in aid of the composer, who played the pianoforte part with surprising effect. Signor Piatti displayed his unique talent in a *nocturne* and *tarantella* of his own composition for violoncello. The latter is a gem of beauty, although to an ordinary player it would be nearly impossible, on account of its difficulty. Mr Sloper ended the concert with three waltzes from the pen of M. Stephen Heller, elegant and original *morceaux*, elegantly and gracefully played.—N.

"THE LITTLE SWEET BLUEBELL."

"The bluebells by the hedgeway-side,
I gather as I go
Along the road at eventide,
When the sun is getting low
My love alone I think to please,
I pluck them all for her;
And seek them e'en amongst those trees
Of the lofty springing fir

"And when I've gathered large and small
Amongst those bluebells sweet,
I take them to my love, and all,
And lay them at her feet.
Then smiles I win, my heart to cheer
From her I love so well;
For in her mind the flower most dear
Is the little sweet bluebell."—W. Brook.

Provincial.

From the *Freeman's Journal* we gather that, at the third concert of the Dublin Philharmonic Society a new symphony, the composition of Dr. Rogers—"one of our rising native musicians," as he is termed—was performed with great applause. Of the symphony the journalist thus writes:—

"The subject, 'The Minnesinger Festival,' is well calculated to inspire the highest qualities of the composer; and if Dr. Rogers has not everywhere risen to the full dignity of his theme, he has certainly displayed no insignificant capacity for the mere mechanical structure—if we may so term it—of such compositions. But he has done more than this. He has given evidence of a high degree of thought and genuine musical inspiration; and the manner in which his work was performed by the band, under the able direction of the society's conductor, Mr. Henry Bussell, was such as to develop its merits to the best advantage."

The singers, more especially the ladies, Misses Julia and Fanny Cruise and Miss Ellen Williams, came in for unmeasured praise. Miss Williams, we are told, was the most striking feature of the second part, and gave the "trying air from *Attila*, not yet produced in Dublin" (the "War-Song," we suppose) with warm and unanimous applause, and would have been encored but for the length and difficulty of the piece. Two four-part songs, by Mr Joseph Robinson, seem to have produced a decided effect; and Miss Flynn's performance of a pianoforte concerto by Beethoven, "was characterised by manipulative power and intelligence of style."

The Edinburgh papers are full of the performance of *Der Freischütz*, which, with other operas, has been recently brought out at Mr Howard's Operetta House. The cast included Mlle Jenny Bauer as Agatha, Miss Emma Heywood, Annchen; Herr Reichardt, Max; and Herr Formes, Caspar—one of the most complete, perhaps, ever provided in the Northern Capital. Of the singers a journal thus writes:—

"Mlle. Jenny Bauer's *Agatha* was a tasteful and pleasing performance, and her rendering of the music in the highest degree satisfactory. She imbued the *adagio*, 'Leise, leise fromme Weise,' with true devotional fervour, and the *scena* with appropriate sentiment. Miss Heywood made an excellent *Annchen*, and sang very effectively both in the solos and concerted pieces. Herr Reichardt is quite at home in his part, with every note of which he is thoroughly familiar, and he sang with all his usual artistic judgment and feeling. Nothing could be in finer taste than his delivery of the aria 'Durch die Wälder, durch die Auen,' which met with a reception as warm as it merited. Of Herr Formes' *Caspar* it would be difficult to speak too highly. His conception of the character is masterly, and his action throughout that of an accomplished artist. His *Trinklied* in the first act was sung with so much spirit as to call forth a re-demand."

The manner in which the opera was put upon the stage, we are assured, reflected the highest credit on all concerned. There was, nevertheless, one serious drawback, as thus narrated by one contemporary:—

"The principal portions both of the libretto and music were given in the original German, and some of the dialogue and airs in English—an incongruity unavoidable under the circumstances, and reminding us of Addison's account of the early opera, 'when the king, or hero of the piece, generally spoke in Italian, and his subjects in English; the lover frequently made his court, and gained the heart of his princess in a language which she did not understand.' The merits of the performance were such, however, that it was lost sight of, and the audience testified by the heartiness and frequency of their applause that this formed no bar in the way of their enjoyment."

Astley's Amphitheatre.—Mr Batty maintains the character of this house as an arena for the exhibition of every species of animal docility. Two enormous elephants have for some time astonished the public by the completeness of their subordination and the magnitude of their dimensions. That these giants of their kind may not be without appropriate setting, the Eastern spectacle of the *Rajah of Nagpore* has been revived with no little splendour. Of late years other equestrian circles have been brought into competition with the venerable "ring" of Astley's, but as the home of equestrian plays it stands unrivalled, and Mr Batty, as the hippodromatic manager, continues the pedigree which commenced with the Astley's, father and son, and included the celebrated Ducrow.

Letters to the Editor.

LETTER TO A MUSICAL AGENT IN LONDON
(Authentic.)

Mulheim, 6 Mars, 1862,

Sir,—In two weeks I make a travelling to London, and pray from you the kindness to seek for me an engagement in a fine local (Salon) as singer.

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To the 9th of this month I waite for your answer because I travel on the 11th with the steamer over (via) Rotterdam.

Kind reverences,
C. G.

THE SISTERS MINONOLLIS.

Sir,—Will you have the kindness to inform me, at your convenience in the Musical World, what year the Sisters Minonolli's (the celebrated violin players) appeared in London for the *first time?* and oblige your most obedient servant,

Albert Schloss.

[Of the "Sisters Minonolli's" we know nothing. The Sisters Milanollo—of whom Maria the youngest is dead, and Teresa the eldest married and retired from the profession—were only here once in the year 1845.—Ed.]

"HANDEL."

Sir,—Can any of your readers tell me when "Esther" was first performed under *that name?*

Yours obliged,

R. E. L.

[*Esther* was first performed under that name at Cannons, the seat of the Duke of Chandos, on the 29th of August, 1720.—Ed.]

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March 18, 1862.

MISS STABBACH will Sing "A MORNING RIDE," by [illegible], at Myddelton Hall on Friday Evening next.

MR. TEDDER will Sing Ascher's "ALICE, WHERE ART THOU?" at the Assembly Rooms, Kensington, on Monday Evening, March 31.

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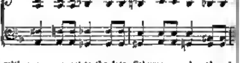
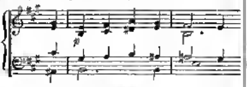
"*Vocal Compositions*," Solos,—"Come Home," "Prayer for Peace," and "Placido Zeffiretto"—by William Vipond Barry (Author's Property). We hope Mr William Vipond Barry is not bitten by the spider of Schumannism, for he has genuine musical feeling; but really in the above songs, and especially in "Come home" (which, in a sense of harmony, is not inaptly termed "The Lay of the Dying one"), his accompaniment offers so much to object to as to admire, and is altogether over-written for so unimportant a piece. Here, for example, is one point among several that might be cited, decidedly more Schumannistic than sensible.—



—with every respect to the late Schumann, who, though always sensitive, was not always sensible. The words of this song, by Mr Barry himself, are full of sentiment. "Prayer for Peace" is also tormented in the accompaniment, which is over-elaborated for the matter in hand; nor can we altogether approve of progressions such as the subjoined (others might be adduced):—



The German title of the song is "*Gebet um Frieden*;" and both German and English versions of the words are given. Although not superior to its companions in its general tendency, we prefer the Italian *arietta*, because both melody and accompaniment flow more naturally—flow more naturally.

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"When thou art nigh it seems
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The sun hath fairer beams,
The lute a softer sound."

They are set with feeling—with feeling.

"*Sous le Balcon*," *serenade, pour piano*; "*Invitation à la Polka*," *morceau de Salon, pour piano*—Jules Brissac (Ashdown & Parry). There is more substance (substance) in these little pieces than is ordinarily to be met with in such "*ephemerides*." In the "Invitation à la Polka," although its Spohrish harmonies and progressions are not invariably handled with Spohr-like purity, the themes are charmingly quaint, and the whole treatment of the piece exhibits a freshness and piquancy quite grateful in this period of general staleness. (We live in a cheesy period—cheesy.) "Sous le Balcon," though not equal to its companion, is still to be commended, as a total, for its comparative unconventionality.—"*Lilian*," *melodie pour le piano*; "*Gently*," *bluette de salon*, composed for the pianoforte—E. Aurele Favarger (Robert Cocks and Co.). Neither "*Lilian*" nor "*Gently*," neither the *Melodie* nor the *Bluette de Salon*, would be likely to spoil the healthy appetite of an alderman, if played by rose-tipt fingers during the hour (or hours) of repast. The *Melodie* is a wholly innocent song without words, to describe which we are without words. "*Gently*" (if "gently" polked to), after the hour (or hours) of repast, would not be likely to give an alderman [illegible].

"*Constancy*," Ballad, words and music by Owen Hope (J. H. Jewell). A ballad of some water.

"*Valse Brillante*," for pianoforte, composed by John Wilson (Chappell & Co.).—"*La Grace*," *Morceau de Salon, pour piano*, W. Oliver Cramer (Ashdown & Parry).—"*Coralie*," Mazurka for the pianoforte, by Henry Charles Bannister (Do.). "*La Grace*" has grace, if not originality; there is some vigour, if little fresh thought, in the "*Valse Brillante*," and there is a certain quaint tunefulness in the first part of "*Coralie*," which is hardly carried out in the second.

"*Edith*," Romance for the pianoforte, by George Forbes (Ashdown & Parry).—"*Fantaisie Arabesque*" *sur la ballade Ecossaise* "*Bonnie Jean*;" "*Galop Ideal*;" "*Arabella*," *melodie de salon pour le pianoforte*, by Dr Ferdinand Rahles (Augener & Co.).—"*La Gondoletta*," barcarolle for the pianoforte, by Henry Chas. Bannister (Ashdown & Parry).—"*Welsh Fantasias*," for the pianoforte, composed by Brinley Richards (Robert Cocks & Co.).—"*Rosalie the Prairie Flower*," by H. W. Goodban (Ashdown & Parry).—"*Edith*" is unpretending, pretty, and well written, but without much romance about it. Of the three pieces of Dr Rahles the best is perhaps "*Arabella*," though even that is *tant soit peu* commonplace; the *fantasia* consists of the Scotch ballad of "Bonnie Jean" with variations and a commonplace *coda* in galop measure; the "*Galop Ideal*" is made ideally ugly by the insertion in the principal theme of certain small notes as *appoggiaturas*. "*La Gondoletta*" is quaint and pleasing, like the other little piece by the same composer, which we noticed erewhile. Mr Bannister should progress. "*Welsh Fantasias*," No. 1, based upon the spirited and truly national "March of the Men of Harlech," is one of Mr Brinley Richards's most effective, vigorous, and highly finished pieces. It belongs to a series of two, and its second title is "North Wales." If "South Wales" turn out as good we shall be glad, and the publishers may rejoice. "*Rosalie*" is an unaffected and well built little fantasia, on the air generally known as "The Prairie Flower."

"*Piano*," *Grand Galop de Concert, pour piano*—Adolph Gollmick (Ashdown & Parry). One of those dance pieces, "*de salon*," showy and brilliant, without being difficult—graceful, correctly written, and without a vestige of affectation—of which Herr Gollmick has produced so many attractive examples, the one under notice being by no means the least attractive of the series.

FERDINAND HILLER'S NEW OPERA.[*]

On Saturday, February 15th, the new four-act opera, entitled *Die Katakomben*, the words by Herr M. Hartmann, and the music by Ferdinand Hiller, was produced for the first time at the Ducal theatre Wiesbaden. It was really quite an event for the management of a German Court theatre to decide on producing the unknown work of a German composer and to do everything in its power to render the performance and the *mise-en-scène* worthy of the work. Not only the composer but German music itself, owes a deep debt of gratitude to the Baron von Bose Intendant of the Wiesbaden theatre for having opened a path for a German opera, which, doubtless will continue to enjoy the same success which has hitherto distinguished it.

This work requires, it is true, an audience still capable, in every respect, of a serious frame of mind, that is, with respect to the purport of the drama, and especially the music, and whose appreciation of sterling beauty has not yet been deadened by modern Italian effect-music, and French spectacle opera. The subject of the story is a serious, not to say religious, one, since it aims at exhibiting the martyrdom of the first Christian community and the contrast between the new inward world rising in the minds of men, and the empty nothingness of the Roman world sunk in sensuality. Although the poet may have stretched too sharply the two principal representatives of this contrast namely the Roman lady Lavinia and the slave Lucius, the leader of the Christian band, the tone of the drama is, on the whole, well preserved, and not obscured or spoilt by aught that is out of place.

Without criticising the details, we will give enough of the story to characterise the music and furnish the reader with an intelligible summary of the whole.

After a short instrumental introduction, the action commences with a Bacchanal in the apartments of Lavinia, a noble Roman lady of the family of the Cæsars. The music is wildly characteristic; the female chorus forms a gentle middle movement, which celebrates, with graceful melody the Goddess of Love. The wild joy produces no impression on Lavinia. Claudius, the prefect of Rome (barytone), orders the Ionian singer the slave Clythia, to sing a song; the fair Ionian, who is secretly a Christian, sings how the Lord, "who walked as God upon the earth, forgave the sinning woman who had deeply loved." This song, charmingly composed as a ballad, and received with great applause, causes Lavinia to start; but Claudius recognises in it the "Slave-god of the Nazarenes" and inveighs against the "Devoted race which threatens the Gods of Rome." The whole forms, with the chorus, an introduction full of life and character. The guests disperse. The following duet of Lavinia, who, in the "Desert of the Heart," laments a suffering "which even Gods cannot alleviate," and of Claudius, who in vain endeavours to gain her love, is especially distinguished by the beautiful melodic flow in the part of Claudius, and was received with lively marks of approbation.

Tumultuous sounds are heard approaching from without; Timotheus, a Christian, is being pursued by the mob, who follow him into the halls of Lavinia. He falls at her feet. In order to clear himself from his crime, he is ordered by the Prefect to light the sacrificial flame before the statue of Venus. The slave Lucius brings the torch and admonishes him in a low voice, "not to deny the Lord." Timotheus strengthened by Lucius's looks, refuses compliance; the people want to drag him off to death, despite the endeavours of the Senator Cornelius (bass), who is himself at heart a Christian, to prevent them from so doing; but Lavinia protects the fugitive, and haughtily opposes the wishes of the rude crowd.

We have now a fine musical tableau, skilfully introduced by the author and admirably worked out by the composer in a sestet (two sopranos, two tenors, baritone and bass); a vocal piece with full orchestra, and the chorus gradually introduced, such as we should in vain seek in the operatic works of the last ten years so far as regards the beautiful melodic fancy—the deep and yet clear way in which the harmonic flow is worked out and the grandeur of the form and general effect. The impression produced was so great that the house burst forth in two rounds of applause. The only thing which could improve it would be to make the part of Cornelius, which, in extent, is somewhat unimportant, superior to the first bass; but this alteration would be attended with some difficulty considering the common notions of singers about the rank of the respective parts and their own in particular.

After Timotheus has been led off through Lavinia's interposition, the first act is brought to a close by an energetic chorus of the Romans: "*Erwacht, ihr Götter zum Tag der Rache!*" ("Awake, ye Gods, for the day of vengeance!") through which the solo voices are distinctly heard; so that the whole scene, from the entrance of Timotheus, pursued by the mob, forms a grand and magnificent finale, which can never fail to produce the same powerful effect which it produced on the first night. The audience, in a state of great excitement, would not cease applauding and calling for Hiller and the artists until the latter appeared, and received the thanks they had so well merited, for the first act was quite sufficient to convince every one, capable of appreciating such performances, that the opera had been most carefully rehearsed under the direction of Herr Hagen, equally well placed upon the stage by Herr Jankewitz, and studied by every one concerned with real love for the task—a fact which became more and more apparent throughout the whole representation down to the very last note.

The first act is well arranged by its author, and conducts us immediately into the midst of the conflict, which is to be accomplished before our eyes. With regard, however, to the personages of the drama, it issues on into error, since, by the course pursued, Lucius, who is really the exponent of the principal idea, in no way attracts our attention, while Timotheus is placed in the foreground, and monopolises all our interest. But he does not re-appear. He dies of his wounds, as we are informed, at the commencement of the second act.

In the second act we behold the interior of the Catacombs, those subterranean stone quarries and excavations around Rome, in which the first bands of Roman Christians held their religious meetings, and which were subsequently employed as burial grounds. Lucius now appears as the leader of the pious sufferers, as the enthusiastic priest of the new religion. The recitative and aria "*Wie lange noch, o Herr willst du auf Erden im Elend schmachten lassen deine Heerde!*" ("How much longer, O Lord, wilt thou allow thy flocks to languish in misery here on earth?") are very fine; their simple style may be compared to that of Méhul in *Joseph*. The song was greeted with loud applause. The following duet between Clythia and Lucius is one of the best pieces in the second act; it is really a pity that its conclusion, or rather its non-conclusion, hinders the outburst of applause in which the audience feel inclined to indulge. It merges into a soft prelude in which Clythia takes her lyre, and endeavours by playing to alleviate the sorrow she feels because Lucius rejects her loving heart. But the strict Presbyter who already anticipates in his own person the subsequent oaths of chastity, poverty, and the renunciation of all worldly joys, orders her to part at once with her "sounding companion." The poet must answer for this, but, speaking in a musical sense, the scene furnishes an opportunity for a wonderfully beautiful and very touching song on the part of the poor girl, when she lays her lyre on a grave, never to touch it more. Repeated rounds of applause and a call rewarded the efforts of the fair artist (Mad. Deetz) and of the composer.

The stage is empty.—Lavinia appears.—She has spied out the meeting-place of the Nazarenes, and has made her way to it. Suddenly there echoes behind the scenes the chorus of Christians singing the praises of Him who arose from the dead. This simple strain in unison resolving itself at the conclusion only into a harmonic chord on the words "He has risen again!" when considered in connection with the situation in which the woman, satiated with a sensual and luxurious life, stands alone as though annihilated before an unknown power in the sepulchral and subterranean vaults, produces a remarkable effect, which despite its calm influence, compelled the audience, after a breathless pause, to break out in a storm of applause. The soul of Lavinia is greatly moved; she feels the presentiment of a new God who perhaps, may be able to arouse her "withered heart from the cold bonds of weariness to new life."

She steps behind a piece of rock, for a procession of Christians is advancing: they are burying the body of Timotheus. A funeral procession is always a dangerous thing on the stage. We ourselves would have made it pass more quietly in the background, by which arrangement the chorus of Christians and the song of Lucius, on account of the religious feeling which they breathe, would produce a greater effect. Not until the bier had been removed would Lucius then advance and call upon the pious band to prepare the sacred meal. Lavinia now suddenly advances, fearlessly and proudly; Lucius protects her against the rage of his companions who are apprehensive of treachery. She acknowledges freely that she is seeking the new God, in whose power she hopes to find other passions and a relief from her disgust for life. The Christians exclaim indignantly against her blasphemy and wish to prevent her escaping; but Lucius reminds them of the commandments of the Lord, the commandment to love their fellow creatures. He shows himself in all his worth which enchains and entrances the sinner Lavinia. He breaks out into a fiery prayer to the Lord to enlighten the proud woman. This prayer, thanks to the co-operation of the chorus, becomes a magnificent hymn, which concludes this act, as the former one was concluded in grandiose style.

This finale—which, beginning with the funeral procession, and being of a very different character to that which forms the finale of the first act, offers far greater difficulties to the composer—excited still more enthusiasm. Lavinia (Mlle. Lehmann) and Lucius (Herr Schneider) were called on, while Hiller himself, unable a second time to avoid satisfying the stormy wish of the public, also appeared in the midst of long sustained applause, upon the stage.

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[*] From the *Niederrheinische Musik-Zeitung*. Translated for the Musical World.

The third act commences with a pleasing chorus of Lavinia's female attendants, who are adorning their mistress for the reception of the victorious Cæsar about to make his triumphal entry into Rome. What follows is somewhat long, and has not sufficient action. The principal scene—the grand duet between Lavinia and Lucius in a musical sense one of the most brilliant bits in the opera, with splendidly beautiful points, especially in the part of Lucius (except that, at the conclusion, the instrumentation overpowers the vocal portion, which is never or seldom the case elsewhere in the score)—this scene, we think, does not achieve its dramatic object, since the rejection of Lavinia by Lucius does not elevate him, while Lavinia, by her humiliation before the man whom she so earnestly beseeches to loose her fetters away rather than excites our sympathy.

The scene now changes to a large open square. Senators and Roman warriors form a procession under the guidance of the Prefect, Claudius, with standards and eagles, to the strains of a pompous march, the spirited character of which is enhanced by the chorus. Lavinia appears. With rage and indignation against Lucius in her heart, she calls upon Claudius to suppress the Christians, and discloses to him the entrance to the Catacombs. Claudius hastens to the Emperor for the purpose of obtaining from him the order for the destruction of the Nazarenes. A heroic air of the latter, and a chorus of warriors in praise of the approaching victor terminate this act, also in a magnificent manner. It brought down thunders of applause, the grand duet, also, being loudly applauded.

In the last act, the stage represents the ruins of a temple of Vesta, at the side of which is the entrance to the Catacombs.

Lucius appears. He has received information of Lavinia's treachery. He summons his brethren out of the Catacombs, in order to save them, and deliver himself up alone to death for the sake of his faith. The Christians depart from him and their place of refuge. We think the whole scene is superfluous, since the Christians return, and thus only make up their mind to sacrifice themselves as they come along, which does not produce a good impression. Musically speaking, too, it is not important, and, perhaps, hardly ought to be so. The more striking is the following grand scena for the tenor: a magnificent recitative, an *andante* with violoncello solo, "*Mein Dasein wird bald gestillt—was ich erfleht, es naht mit Himmelsglanz*" ("My thirst will shortly be assuaged—what I have prayed for approaches with heavenly glory"); and, lastly, a fiery *allegro*, "*Herbei ihr Henkersknechte!*" ("Come on, ye hordes of Headsmen!"). With an unusually beautiful melodic turn on the words, "*Mein Geist ist leicht von Himmelsstrahlen, In Flammen steht mein Herz*" ("My soul is light with heavenly rays, my heart is in flame"), the composer goes back to the slow *tempo* of the beginning, rising, at last, to a high pitch of enthusiasm, with a more lively rhythm on the words, "*Befrei mich o Herr aus meiner Haft, Verschmäh mein Opfer nicht*" ("Free me, O Lord, from my captivity, and do not despise my sacrifice"). The whole scene is truly magnificent. It was excellently rendered by Herr Schneider and greeted with long-sustained applause.

Claudius appears, and despatches his military followers to drag out of the subterranean retreat the Christians, who are destined to be offered up on the arena to the wild beasts. The soldiers return; the catacombs are empty. Claudius is furious; Lucius comes forward to him and exclaims: "*Die Beute, die du suchst, steht hier!*" ("The prey you seek stands before you!"). At the same time, Clythia, who has concealed herself in the ruins, offers herself as a victim. At this moment, Lavinia, lashed by the Furies, comes in. In vain she begs Lucius from the Prefect, who is the more inexorable, because she confides to him her love for the slave. A quartet (Lavinia, Clythia, Lucius, and Claudius) expresses the exciting nature of the situation, and was received with applause.

The Christians, who have previously left, now rush in, in order to die with their shepherd and master. The Senator, Cornelius, follows, and acknowledges his belief in the only true God; while even Lavinia herself exclaims: "*Mich auch führt zu dem Tod, Ich auch bin von Ihrer Schaar!*" ("Lead me, also, to death, for I, too, am one of your band!"). But the Christians reject and avoid her. She stands deserted and alone. Claudius approaches her. "*Sei mein!*" he says. But she proudly rejects him and stabs herself. Claudius stands scornfully before the dying woman, and hurls forth the order for the destruction of the Christians; the latter, however, gathered round their leader, sink upon their knees and sing with him the following hymn of Victory:—

"Uns ist der Sieg,
Die ihr bekriegt;
Mit uns ist Gott,
Und ihr erliegt!
Halleluja!"

"To us, on whom you war, is the victory; God is with us, and you are vanquished! Hallelujah!" In this hymn the composer once more concentrates the whole force of his genius and the treasures of his musical resources, in order to place most conspicuously before the audience the moral importance of the entire drama, and the spirit in which he has striven to idealise it by the power of tone. He has been successful. The impression produced was of an elevating nature, and Hiller was again compelled to appear in obedience to the vociferously expressed wish of the public. Their Highnesses the Duke and Duchess were present, and gave unmistakeable signs of their satisfaction from beginning to end. The performance, as we have already mentioned, was altogether admirable. The chorus and orchestra vied with the representatives of the principal parts in their devotion to their task, and if we take into consideration the state of things at a small theatre, it must be owned that the result was something extraordinary. We cannot close this notice without expressing in the name of German musical art, our warmest thanks to the conductor, Herr Hagen, for his successful exertions to render the first performance of a great and difficult work by a German brother in art so effective. We trust the great Royal operatic establishments in Germany will also devote, with zeal and love, to this most important work of a German author and of a German composer the resources they so frequently lavish on French and Italian operas.

J. D.

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Reserved Seats at Theatres.—In the Westminster County Court, on Friday last, the case of "Young v. Buckstone" came on for hearing. This was an action brought against Mr Buckstone, the lessee of the Haymarket Theatre, to recover the sum of 35s. From the opening address of the plaintiff's counsel it appeared that, on the 6th of February last, the plaintiff took seven places in the dress-boxes for that evening, and paid 35s. for them, together with 1s., the customary fee for reserving the same, but that on the plaintiff and his friends arriving at the theatre they found their places already occupied by other persons, and as the bookkeeper was unable to give them seven places in one box he had brought the present action. The counsel further stated in his address that, when the plaintiff reserved the places, the bookkeeper gave him a paper describing the seats as reserved, at the foot of which the following notice was printed:—"N.B. Performance commences at seven o'clock and places secured until the end of the first act only." This notice was, however, so vague that it was altogether impossible the plaintiff should be able to know at what time the first act would terminate; and he felt quite confident that, under all the circumstances as stated by him, his Honour would at once see the plaintiff was entitled to a verdict. His Honour then asked that the paper reserving the places to the plaintiff should be handed up, which was accordingly done; and while he was perusing the same, Mr Roberts, for the defendant, addressed his Honour and stated that he was fully prepared to prove that the places reserved by the plaintiff had been kept for him agreeably to the notice in the place paper; that the first act was over at a quarter to eight, and that the plaintiff and his friends did not arrive at the theatre until a quarter past eight o'clock; and that when they did so arrive the bookkeeper had actually offered them seven places together in the same box, although not the same places reserved by the plaintiff; this offer, however, the plaintiff refused, and he and his friends then left the theatre. Mr Roberts further stated that, from time immemorial, the custom of keeping places in the boxes until the end of the first act of the first piece, or in the event of a short piece in one act being played first, until the end of that piece, had been carried out at the Haymarket Theatre, and he was pleased to tell his Honour that such a satisfactory arrangement was, in all instances, cheerfully complied with by the numerous patrons of the theatre. His Honour (without considering it necessary for Mr Roberts to call a single witness for the defence) then summed up, and said that, after carefully perusing the place paper given to the plaintiff when he reserved his places, he was clearly of opinion that he had no case. The notice fully stated up to what time the places would be reserved, and if the plaintiff was not aware at what time the first act would end, it was his duty to have inquired of the bookkeeper, when he took the places, the time up to which they would be kept for him, and who would have afforded him all the information required. That time having expired, and Mr. Roberts being fully prepared to prove the places were so kept for the plaintiff, the verdict must certainly be for the defendant, with costs.

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MONDAY POPULAR CONCERTS.

The eighty-first concert (on Monday night) was for the benefit and last appearance this season of Miss Arabella Goddard. Of this highly interesting event the *Morning Post* writes as follows:—

"The concert on Monday last, given for the benefit of Miss Arabella Goddard, attracted an immense audience. The great English pianist, who has contributed so largely to the reputation which the Monday Popular Concerts now enjoy as the very best entertainment of their kind in existence, was most enthusiastically cheered on entering the orchestra. She performed on this occasion Beethoven's solo sonata, No. 111; Sebastian Bach's 'Tarantella,' and, with Herr Joachim, Beethoven's 'Kreutzer' sonata; and in all was triumphantly successful. In other respects, too, the fame of the Monday Popular Concerts was fully sustained. Herr Joachim played his very best throughout, and was most ably supported by Messrs. Piatti, H. Webb, and L. Ries. The vocalists were Miss Clari Fraser and Mr Tennant; the accompanist, as usual, Mr Benedict."

The subjoined is from the *Daily News*:—

"The concert of last night was for the benefit of Miss Arabella Goddard, who certainly has done as much as any one in contributing to the success of these extraordinary entertainments, in which the utmost degree of popularity has been attained without the smallest sacrifice to what has been generally deemed the popular taste. The programmes of these concerts, not many years since, would have been almost too severely classical for the most refined and most cultivated audience in London. Their success from the very beginning showed that the popular taste was really much better than had been supposed; and their constantly increasing favour has the effect of still further cultivating and refining the taste of the English public by making them better and better acquainted with the greatest and most beautiful works of the musical art.

"We need scarcely say that the hall was as full as possible. The fair pianist, on entering the orchestra, had a most enthusiastic reception, a just tribute to her talents and character. Her performances consisted of pieces which she had frequently played before—none the worse on that account, for they were pieces which she had, in a great measure, taught the audience to understand and appreciate. The first was Beethoven's sonata in C minor, Op. 111, the last of his sonatas for the pianoforte, and certainly one of his most original, profound, and highly elaborated works, full of the grandest and most beautiful inspirations of genius. Miss Goddard's execution of this gigantic work is something marvellous and indescribable; and last night she seemed to outdo all her former doings, for every time that she attacks one of these terrible productions she appears to have acquired a firmer grasp of it, and a greater power of developing the conceptions of the author. Her second performance was Bach's *Prelude and Fugue alla Tarantella*, the same that she played at the last Philharmonic Concert. It seems to be one of her favourite pieces, for she has played it often, and her clean brilliant rapid execution of it is the very perfection of pianoforte playing. Lastly she played with Joachim the famous 'Kreutzer' sonata, the finest composition for the piano and violin that ever was written. Great interest was excited by a most charming quartet of Haydn, deliciously executed by Joachim, Ries, Webb and Piatti. Its graceful simplicity and elegant gaiety had their full effect on the audience."

The Daily Telegraph contained the following notice:—

"The concert of Monday night was for the benefit of Miss Arabella Goddard, who has contributed more than any other individual artist to promote the steadily but rapidly increasing popularity of the most popular as well as the most ambitious, the most unexceptionable, and the most ably conducted of London musical entertainments. The fact that every corner of St. James's Hall was filled, and that many applicants for admission were obliged to go away unsatisfied, may be considered to be evidences of the great popularity of the fair and favourite *bénéficiaire*, rather than of the Monday concerts in general. But that hundreds of persons should crowd into a large room to hear a performance of Beethoven's least intelligible sonata argues, in any case, an extraordinary thirst for musical knowledge in the English public; while the circumstance of a young lady relying upon that as the chief attraction of her benefit was creditable to herself as it was flattering to her audience. Each of the pieces,* indeed, in which the pianist performed was a *chef-d'œuvre*, and the mere framing of the programme is an evidence of Miss Goddard's thoroughly artistic taste.

"None of the instrumental pieces, however, were new to the constant *habitués* of these concerts. Even the formidable Opus 111—the cabalistic number which, with the Op. 106, has become almost a pass-word among musicians for all that is difficult, ungrateful, and unintelligible—has been already interpreted by Miss Goddard's practised fingers. The perfect performance of such a work is indeed an 'interpretation,' for the executant translates, in fact, the abstruse idioms of a dead language into the familiar accents of a living tongue, and brings out in clear relief the recondite meaning which with all our painful labour we are otherwise unable to seize. If the remark was true which declared that to see Kean act was like reading Shakespeare by flashes of lightning, we may with equal justice say that to hear Miss Goddard play Beethoven's last sonata is like seeing a flood of sunshine burst into a stalactite cave, lighting up what before was dark into a thousand forms and countless hues of varied beauty. From the opening discord which announces the striking and mysterious character of the introduction to the simple chords into which the heavenly melody of the *adagio* finally subsides, every phrase and every bar were last night rendered with faultless expression. To say that Miss Goddard played as perfectly as usual is to imply that the extraordinary mechanical difficulties of the sonata were vanquished with the most absolute ease; but it is rare indeed to hear a great pianist perform with so complete an absence of all affectation or exaggeration of sentiment. The marvellous *tarantella* of Bach—without doubt the brightest and most sparkling *fugue* in existence—roused almost as much enthusiasm as when played at the Philharmonic last week; while the Kreutzer sonata was magnificently rendered by the accomplished pianist and her worthy coadjutor Herr Joachim, the greatest of all living violinists. The fire and passion infused by him into the whole of this noble composition exercised an irresistible effect on the audience, and their applause, not to be repressed, interrupted the second movement, which indeed was so honoured, was not repeated. One of Haydn's quaintest quartets opened the concert."

Our own report will appear next week.

DRESDEN.—After being shelved for nineteen years, Richard Wagner's opera *Der fliegende Holländer* has been revived, under the superintendence of Herr Julius Rietz. That opera, produced under the personal direction of the composer, and performed four times in January and February 1843, failed to obtain the sympathies of the public, and considerably diminished the interest Herr Wagner had excited by his *Rienzi*, so that both the composer and the public were completely disappointed. Some part of the blame belonged, it is true, to the artists, who, with the exception of Mad. Schröder-Devrient, as Senta, were very inefficient. The same was true of the band and chorus. On the present occasion matters were managed very differently; great pains were taken in the getting up of the opera, which was more successful, probably, than the management had expected it would be. In consequence of long illness and advanced age, Herr von Lüttichau has sent in his resignation as Intendant of the Theatre Royal, and the King has consented to accept it. In recognition, however, of Herr von Lüttichau's valuable services his Majesty has conferred on him the order of the "Rautenkrone." The Theatre Royal loses an honourable director and worthy friend. His successor is Herr von Könneritz, who will enter upon the discharge of his duties on the 1st of April.—In two of its late numbers, Nos. 8 and 11, the readers of the *Neue Zeitschrift für Musik* have had a good opportunity afforded them of judging with what truth and strict impartiality the criticisms in its columns are penned. In noticing certain musical performances, the *Zeitschrift* criticises and condemns an overture by Herr J. Rietz, which, although originally in the programme, was, at the request of the composer, withdrawn and not performed at all, the overture to *Euryanthe* being substituted for it. That high-minded print, enamoured doubtless of so admirable a system, published also a notice of the performance of "Alexander's Feast," on Ash Wednesday, the said performance having been postponed in consequence of the Princess Sidonie's death.

RIGA.—Küster's oratorio, *Die ewige Heimath*, will be performed on Good Friday.

COLOGNE.—The new theatre is fast approaching completion. Herr Brandt, the celebrated machinist of the Ducal Theatre, Darmstadt, is laying down the stage, which will be fitted up with every modern mechanical contrivance. Herr Gropius will paint the greater portion of the scenery. The manager, Herr L'Arronge, has decided that the first operatic novelty shall be Herr Ferdinand Hiller's highly successful work *Die Katakomben*, the dresses, scenery, and decorations for which will be most magnificent. There is no doubt that it will make a great hit.

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* PART 1.—Quartet in C, Haydn; song, "The Praise of Tears," Schubert; song, "Where," Mendelssohn; sonata in C minor, Op. 111, for pianoforte solo, Beethoven.

PART 2.—Prelude and fugue alla Tarantella in A minor, J. S. Bach; song, [illegible] Mercadante, Benedict; old English song, "Near Woodstock town;" sonata in A, Op. 47, Beethoven.

THE MENTAL HISTORY OF POETRY.*

By Joseph Goddard.

"To search through all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law."
Tennyson.

It has now been seen that in the progress of this principle of *modulated tone* and *varied accentuation*, the principle governing all that impressiveness which dwells in the pure expressional form of utterance, the principle which is in reality alluded to whenever the term "Eloquence" is thus used, and which, for the sake of brevity, we will call the principle of Tone and "Phrase"—it has been seen, in the progress of this principle throughout the different forms of language, that as the truths and feelings composing the vital import of a communication increase in comprehensiveness and originality, it assumes with steady march a gradually more elaborate form, a more conspicuous, systematic and striking effect. It may also have been observed that it is the degree of this elaboration in effects of Tone and Phrase which determines, as far as outward form is concerned, the different artistic orders of language.

Now, it is capable of complete demonstration, that if the external exemplifications of this principle of Tone and Phrase be carried to a still higher phase of development beyond that they exhibit in poetry—that if they be carried to a phase of development wherein every effect they actually involve is brought out more distinctly defined, where every contrast is rendered sharper, every change more clearly visible,—the notion which encloses them becomes more positive in character,—clearer, sweeter and polished, and the result is Music. The "modulated tone" changes to "Melody," the "varied accentuation" develops into Time and Measure. It can also be explained that not only is the outward form of this principle as exemplified in the various styles of language (but more particularly in the more artistic forms) identical with that which evolves the material form of music, but that the *inward* spirit investing it during its production in language—the spirit of lofty truth and deep emotion—is also identical in nature with that profound and radiant soul which animates Music.†

We are now at length in a position to observe directly and closely the particulars of the presence of the Musical element in the art of Poetry. The reader will now perceive that all those salient features which produce the outward expression of Poetry—all the characteristic effects of its surface-being (Rhythm, Alliteration, and Metrical Design)—are simply but the *outer echoes of music* resounding from one grand spirit of inspiration, the spirit of comprehensive truth and intense emotion, which, diffused like the dew of nature over both these arts, is the dear offspring of the primitive conditions, and the "prime nourisher" of all art-creation. And it is for the demonstration of this latter portion of the proposition—of the relationship in *spirit* of these two arts of Poetry and Music, more particularly than for pointing out their connection in form, that this portion of the general subject has been detailed at such length.

Now is, it is to be hoped, apparent, not only the positive fact of the presence of the Musical element in the art of Poetry, but also the greater and remarkable extent of this presence, which is an extent that composes the whole distinctive outward form of Poetry, and that embraces an important portion of its spirit.

Before leaving this portion of the subject—this consideration of the Musical element in the art of Poetry—there may be, in passing, one slight practical inference here deduced.

It has been shown that the principle of "Numbers" in Poetry is identical with that of "Time" in Music, only that in the latter art it is exemplified in a vastly more elaborate and varied phase of development than in the former.

Now the reader will not find it difficult to understand that this principle is one which dwells solely in the *abstract* effect of certain impressions upon the ear, quite irrespective of any collateral suggestiveness they may possess—that it dictates, amidst impressions of this character, a certain *method*, order and system,—that in the example of a line of poetry the abstract impressions upon the ear, wrought by the accentuation in the recitation of the words, are dictated through the prompting of this principle within; and that thus the appropriate position of these impressions cannot be calculated by means of any purely external and superficial method of counting syllables, unless this *inner instinct of numbers*—this element in the breast of *musical taste*—exists. Because, through the irregular length and shape of words, in the expression of a sentence or the intelligible portion of a sentence, the syllables will not always adapt themselves to correlative accentual falls in the rhythmical design, it being often necessary, in the recitation of poetry, to utter *several* syllables in one fall of the measure, in order to distribute the rhythmical design equally over more intelligible portions of the literal matter. Thus:

"I | see be|fore me the | Glad|iator | lie."
⏑ | – ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ | –

In the second foot of this line there are two unaccented syllables instead of one, because in the whole line (owing to the irregular length of words) there is a syllable more than is physically necessary to occupy the five feet forming the "measure" in question.

Now the presence of that extra syllable would quite overthrow the effect of the "metre," were it not so disposed of as to maintain the normal relationship of the five rhythmical accents, and to still produce them upon the comparatively important syllables of the line; and the secret of the manner of disposing of it could not possibly be defined by any superficial rules, but, on the other hand, can only be dictated by an inner instinct and innate idea in the breast of musical "Time."

How essential then is it for one who aspires to become a poet to possess this element of inward musical taste—the spontaneous idea of Time in the breast! How futile would it be, not possessing it, to attempt to lay down a system of free and bold accentuated expression pervading and animating intelligibly divided sentences of language, by means of those incomplete and superficial methods of rhythm which deal only in such rudimentary materials as "syllables," "feet," and "quantity," and which involve no deep and general principle whatever! And thus we are led to the inference, that for the formation or rather development of a free, true, and perfect faculty of numbers in poetic aspirants, what a powerful auxiliary a preliminary training in the principles of Music would be, in preference to the poring over shallow and artificial systems of rhythm, by the sole means of which not two lines of poetry exemplifying good, appropriate and tasteful accentuated effect, could be produced.

As the reader might desire some practical illustration of this portion of the proposition of the identity of the principle of "Numbers" in poetry with that of "Time" in music, a few instances of the correspondence of these two effects are here annexed; and it may be remarked that an intelligent observer will not only perceive the effect of "Time" in music exemplified in poetical numbers, but, in a fainter degree, the effect of "Phrase" and even "Movement" in music also foreshadowed in Poetry.

To furnish at the outset practical proof that it is really from a latent faculty of musical time in the breast, and not through any artificial and laborious system, from whence all ideas of striking and appropriate rhythmical effect are drawn by poets, let the following example be considered:—

"O'er the glad waters of the dark blue sea."

Now poetic analysis will tell us that this is a line of "heroic" measure, and that it consists of five feet, of two syllables to the foot, thus:

"O'er | the glad | waters | of the | dark blue | sea,"
⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | –

—that the general and prevailing laws with reference to the "accentuation" of this species of measure is, that the first syllable of each foot must be accented, the second syllable unaccented, as is demonstrated beneath the above example.

(*To be continued.*)

Miss Rose Hersee's *Concert, at the Assembly Rooms, Peckham*, March 31st, was highly successful, more than three hundred stalls being occupied by a brilliant and fashionable audience, and the reserved seats being filled to overflowing. Miss Hersee was encored in "Com'è bello" (*Lucrezia Borgia*), and in a song by Mr Balfe. The following artists assisted,—Madame L. Vinning, Miss Poole, Miss Fanny Huddart, Miss Leffler, Mr George Perren, Mr Montem Smith, Mr E. Seymour, Mr Fielding, H. Fontanier, Mr J. L. Hatton, Mr Allan Irving, Mr Griesbach (Violin), Master Drew Dean (Flute), Mr. J. L. Hatton and Mr F. Osborne Williams (Pianoforte).

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[*] *Continued from Page 181.*

† The details of this identity of the "Tone" and "Phrase" of language (each with reference to inward impression and outward form, both as an internal principle and an external property) with the "Melody" and "Time" of Music, (including the proposition that that inner essence of thought and individuality of feeling which remains unexpressed by the comparatively limited and semi-corporeal medium of ordinary speech,—that *latent heat* of the breast which, consistent with the above circumstances of being left uninterpreted, is the secret incentive of Eloquence, Oratory and Poetry—is the true moral burthen of music, and flows for the first time in replete fulness and freedom within this ethereal channel of sound—its appropriate and rarefied medium of demonstration—internal language) will be found to be more fully and minutely demonstrated in "The Philosophy of Music."

ST. JAMES'S HALL,
Regent Street and Piccadilly.
MONDAY POPULAR CONCERTS.

EIGHTY-SECOND CONCERT, ON MONDAY Evening, April 7, 1862, on which occasion
HERR JOACHIM
Will make his Sixth Appearance at these Concerts.

PROGRAMME.

Part I.—Quartet, in C, No. 77, for Two Violins, Viola, and Violoncello (First time at the Monday Popular Concerts), MM. Joachim, L. Ries, H. Webb, and Piatti (Haydn). Song, "The Wanderer's Walk," Miss Florence Lancia (Schubert). Romance, "The Colleen Bawn," The Lily of Killarney, Mr. Sims Reeves (Benedict). Sonata Pastorale, in B flat, Op. 11 (by desire), Mr. Charles Hallé (Beethoven).

Part II.—Chaconne, in D minor, for Violin Solo (Repeated by general desire), Herr Joachim (J. S. Bach). Song, "I'm alone," The Lily of Killarney, Miss Florence Lancia (J. Benedict). Scena, "Giovinetta dell bella voce," Mr. Santley (Angelo Mariani). Sonata, in A, Op. 47, for Pianoforte and Violin (dedicated to Kreutzer), Mr. Charles Hallé and Herr Joachim (Beethoven).

Conductor, Mr. Benedict. To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

_ Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls near the Piano, 10s. 6d.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and the principal Musicsellers.

TO CORRESPONDENTS.

T. R. (M. A.)—We regret our inability to entertain the project.

Sacred Harmonic Society.—The article was beneath:—

"The *Lobgesang* and *Stabat Mater* were repeated last night, and again drew an enormous audience to Exeter Hall. The great works of Mendelssohn and Rossini produced the same lively impression as before, and this was thoroughly warranted by the merits of the performance, which, if on the whole not quite up to the level of that of Friday week, was still such as could hardly be furnished elsewhere in any part of Europe—more especially in the case of the *Lobgesang*."

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert, or other Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, APRIL 5, 1862.

ALTHOUGH the prospectus of Her Majesty's Theatre has been issued, and the names of the artists given in full, comprising seven sopranos, three contraltos, four tenors, three barytones and four basses, it is more than probable that still further additions will be made to the number, since as yet certain artists in certain departments would appear to be wanting, without which two at least of the most attractive operas announced could not be effectively sustained. Mr J. H. Mapleson, the new director, evidenced so large an amount of energy in his brief season of Italian Opera at the Lyceum Theatre last year, as to give us every reason to expect a company perfected, if possible, in every branch. At present the sopranos are by far the strongest, and show, in fact, a powerful array of talent. They are as follows:—Mlles. Titiens, Carlotta Marchisio, Louise Michal, Drusilla Fiorio, Dario, Clara Kellogg and Mad. Guerrabella. Of Mlle. Titiens it is unnecessary to say a word; her fame is world-wide, and she is the accepted successor of Mad. Grisi in the grand tragic line. Mlle. Carlotta Marchisio has spoken for herself in the concert-room. She appeared this year in England for the first time. The sensation created by herself and her sister in singing Rossini's duets cannot be soon effaced. Their worth, however, as dramatic singers has yet to be established with us. It must not be forgotten that Rossini's *Semiramide* was brought out expressly at the Grand Opéra of Paris for the "Sisters," and was performed for many nights, according to the press, with immense success. We English critics, nevertheless, are somewhat chary of endorsing the opinions of continental scribes, for reasons not necessary to be stated in this place. They are announced to make their first appearance on Thursday, May 1st, in *Semiramide*, Mlle. Carlotta as Semiramis, and Mlle. Barbara as Arsace; but who is the Assur the prospectus saith not. What a pity when Tamburini quitted the stage he should have carried off so many impersonations with him into his retirement! Shall we never have a successor to that great and versatile artist? After Mlle. Carlotta Marchisio comes Mlle. Dario, of whom we know so little that we shall say next to nothing. Mlle. Dario (or Doria?) is to appear in the part of Oscar in Verdi's *Ballo in Maschera*; which, by the way, was produced for the first time in this country by Mr Mapleson, at the Lyceum, last year. Mlle. Louise Michal—a countrywoman of Jenny Lind, and strongly recommended by her to Mr E. T. Smith—made a highly favourable impression in 1860, at Her Majesty's Theatre, as Marguerite in the *Huguenots*, exhibiting a voice of great brilliancy and power, and considerable art as a vocalist. As Mad. Lind Goldschmidt, it is rumoured, has pronounced Mlle. Louise Michal her legitimate successor, we may anticipate even greater things from her than her performance of the Queen of Navarre in Meyerbeer's opera. Mad. Guerrabella created so favourable an impression as Maid Marian in Mr Macfarren's *Robin Hood*, at the Royal English Opera, last winter, that she is sure to become a favourite in Italian Opera, to which it would appear her education has been more immediately directed. She will come out as Elvira in the *Puritani*, with, no doubt, Sig. Giuglini as Arturo, perhaps Sig. Giraldoni as Riccardo; but who is intended for Giorgio we cannot even surmise. What a pity when Lablache quitted the stage he should have carried off so many impersonations with him into his retirement! Mlle. Drusilla Fiorio is an utter stranger, to whose talents, in our ignorance, we take off our hat. Mlle. Kellogg, the last name in the list, would be as entire a stranger, but that we have learned something of her antecedents from the New York correspondent of *Dwight's Boston Journal of Music*, in which we are informed that the young lady made a highly interesting *début* at New York in 1861, as Linda in *Linda di Chamouni*. Mlle. Kellogg will make her first appearance early in May in *Linda di Chamouni*, with Mlle. Trebelli as Pierotto, Sig. Giuglini, Carlo, Sig. Giraldoni, Antonio, and the Marquis, Sig. Zucchini.

There are three contraltos, Mlle. Barbara Marchisio, Mad.

Lemaire, and Mlle. Trebelli. The first has been already alluded to, and her representations, no doubt, will be restricted to operas in which she and her sister will appear. Mad. Lemaire is an extremely useful artist. Mlle. Trebelli comes to England with a high reputation. She made her first appearance in Madrid as Rosina in the *Barbiere* in the winter of 1859, with Sig. Mario. From Madrid she went back to Paris, where she resumed her studies, and was engaged by Sig. Merelli for his Berlin troupe, in July, 1860.

The tenors comprise Sigs. Armandi, Cappello, Soldi and Giuglini. The last alone is noteworthy. Sig. Armandi may, or may not, be remembered as singing at the Royal Italian Opera some seasons since. Of Sig. Cappello we know nothing, and of Sig. Soldi a great deal, as do also the subscribers to both operas. If the list of tenors be not reinforced, poor Signor Giuglini will have his hands full.

The barytones are Sigs. Giraldoni and Casaboni, and M. Gassier; the basses, Sigs. La Terza, Bossi, Castelli and Zucchini. Sig. Giraldoni would seem to be an artist of mark, seeing that Verdi wrote the part of Renato in the *Ballo in Maschera* expressly for him. M. Gassier is an artist in the truest sense of the word, an honest, straightforward singer, capable of undertaking the highest parts without discredit. The first bass, Sig. La Terza, is unknown to us; Sigs. Bossi and Castelli are both known to us. Sig. Zucchini has enjoyed for some years in Paris no inconsiderable reputation as a buffo singer.

The orchestra, the prospectus tells us, "with the most especial care to secure thorough efficiency in every department, has been selected from the magnificent band of the Philharmonic Society." Signor Arditi is to be the conductor. The choral force "has been selected with great care and discrimination, with numerous additions from the Italian operas of Paris, Berlin and Barcelona, and the direction confided to Signor Chiaramonte, chorus master of the Théâtre Italien, Paris." From the ballet alone—once the chief spell of attraction at Her Majesty's Theatre—has the glory departed. However, grand operas necessitate *divertissements*, and so we have Mlles. Lamoureux, Morlacchi, and Bioletti for the leading *danseuses*, and Signor Garbagnati, from the Scala, Milan, as principal *danseur*.

The repertory for the season is highly attractive. In addition to the operas already named, we are promised *Oberon*—brought out with so much splendour and completeness by Mr. E. T. Smith in 1860; Meyerbeer's *Robert le Diable*, got up expressly for Mlle. Titiens; Mozart's *Nozze di Figaro*, with Mlle. Titiens as the Contessa, Mlle. Trebelli the Page, and Mlle. Kellogg Susanna; and, "should time permit," *Der Freischütz*.

For the list of officials we must refer those deeply concerned in the matter to the prospectus itself, merely calling attention to the fact—which, we are sure, cannot fail to afford unqualified gratification to the subscribers and the public—that Mr. Nugent, the attentive and polite, is again at his place in the box-office.

To the Editor of the Musical World.

SIR,—I wish to call attention to the very great value which mere descriptions of original MSS. of works by the great composers may have for the collector of historical and biographical materials. Especially is this the case with Handel, who so carefully dated his MSS.,—an example followed, though not always, by Beethoven. How it was with Haydn I do not know. But, besides the value of a manuscript in a critical revision of a work for publication, there are often points about it, even if undated, which may render a description certainly worth putting upon record in some periodical publication. There must be many of Haydn's MSS. scattered about in England; why not have descriptions of them put into the possession of the public through the medium of your press? Personally I am at present more interested in Beethoven's MSS., and would heartily thank any person who would aid in making known what there is from his pen in England, and whether any peculiarities are presented worthy of note. As specimens of such descriptions, and to show what interest such MSS. may have, I copy from my notes the following in relation to two MSS. kindly offered me for inspection by Herr Johann Nepomuk Kafka, a teacher and composer of this city. I translate the remarks of Beethoven on the MS., as the original German would have few charms for most of your readers.

The first of these MSS. has, in Beethoven's own hand, the following title, in which, it will be noticed, the first word wants a letter or two:—

"Gran Sonata, Op. 26, 1801 da L. v. Beethoven."

Fifty-one pages, ob. 4to. In the rondo, in two cases, a new page is sewed over the original, and very different music written. The corrections and alterations in the first movement are very numerous; in the *andante* and *scherzo* comparatively few, the principal ones in the latter being an erasure of seven bars in the *scherzo*, and of eight in the *trio*. The *rondo* again is much cut up.

On the blank page, after the close of the sonata, Beethoven has written part of a canon (?) to the words "Hol dich der Teufel," after which is a short piece for two voices and chorus, in which the violinist Schuppanzigh is called an "ass," a "scamp," a "swine-stomach," &c., and the chorus sings—

"We all agree to this, thou art the greatest
Ass! O scamp! hi, he, ha!"

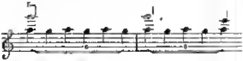
Herr Kafka is of opinion that this was written upon occasion of some quarrel. On the other hand I put it with the broad jests of that day, which were not wholly unknown in other cities besides Vienna, as the anecdotes of artists, actors, dramatists, &c., very abundantly show.

The second of the MSS. is the "Waldstein Sonata," Op. 53. You no doubt remember what Ries says of this (see Schindler's *Life of Beethoven*, edited by Moscheles, vol. ii. p. 297):—"The sonata in C major (Op. 53), dedicated to his first patron, Count Waldstein, had originally a long *andante*. A friend of Beethoven pronounced this sonata to be too long, which brought him a volley of abuse in return. Upon quietly weighing the matter, however, my master convinced himself of the truth of this assertion. He then published the grand *Andante* in F major, three-eight time, separately, and afterwards composed the highly interesting introduction to the rondo such as it now stands." See now how the MS. confirms Ries, as appears from my notes.

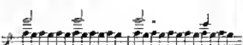
This MS. has no title other than "Sonata Grande," in very small letters, and is without date; thirty-two leaves, ob. 4to. On the margin of the first page of the *allegro* is written, in Beethoven's own hand, "N.B. Where Ped. stands all the dampers are to be raised, both bass and descant. 'O' signifies that they are allowed to fall again." The first movement fills thirteen leaves and has few corrections—for Beethoven. Then follow three and a half pages of

Google

"Introduzione" *adagio*, of which half a page has been crossed out. This is in a *totally different ink*. Half a leaf is sewed to the lower half of the fourth page of this "Introduzione" and contains the beginning of the *rondo*, and thenceforth the ink is the same as that of the first movement. On the last page Beethoven has written, "For those to whom the shake, where the theme and the shake occur together, is too difficult, the passage may be made easier thus:—



or according to their powers, double this, as



Of these sixes two will be struck to each quarter note in the bass; besides, it is of no consequence if this trill loses somewhat of its usual rapidity."

Such short notices of MSS. have for the historian a value of which most readers have little conception.

A. M. T.

Vienna, January 27, 1862.

* * *

New Music Hall.—It is reported, we believe on good grounds, that the premises opposite the Lyceum Theatre have been purchased by a company for the purpose of erecting a new Music Hall, and that one of the largest shareholders is Mad. Goldschmidt-Lind, who has advanced capital to the enormous amount of 40,000*l*.

Mr. Benedict.—This accomplished musician has announced a benefit to take place this evening at Drury-lane Theatre. His deservedly successful opera, *The Lily of Killarney*, will be performed on the occasion with, with one exception, the same cast as at the Royal English Opera, namely, Miss Louisa Pyne as Eily O'Connor, Miss Jessie M'Lean as Ann Chute, Miss Susan Pyne as Mrs. Cregan, Mr. Santley as Danny Man, and Mr. W. Harrison as Myles-na-Coppaleen, the exception being Mr. St. Albyn in place of Mr. Haigh as Hardress. The opera will be preceded by Mr. Howard Glover's operetta, *Once too Often*, and will be followed by the third act of *The Dublin Bay*, with Mr. and Mrs. Boucicault in the principal parts. Taking into consideration both the attractiveness of such a "bill of fare" and the claims which Mr. Benedict has upon all lovers of music, we can have no doubt that a full house will greet him on the occasion.

Jenny Lind again.—Mad. Otto Goldschmidt is about to give a series of grand concerts during the International Exhibition, prefaced (as usual) by three performances for the especial benefit of charities; the first for the Distressed Needle women, the second for the Consumption Hospital at Brompton, already so greatly indebted to her; the third for the Royal Society of Musicians and the Society of Female Musicians.

The Vocal Association, having obtained the consent of Miss Louisa Pyne and W. Harrison, Esq., to give a Selection from Mr. Benedict's *Lily of Killarney*, will introduce, for the first time in the concert room, a Selection from this delightful Opera, on Wednesday evening next, April 9th, St. James's Hall. The solo singers are Miss Banks, Miss Augusta Thomson, Mr. Swift, Mr. Tennant, and Mr. Santley. The chorus (of 200 voices) will sing the [illegible] Chorus. Mr. Benedict will conduct the performance.

The "Ne Plus Ultra" and the "Plus Ultra."—In contrasting the *Ne Plus Ultra* of Woelfl with the *Plus Ultra* of Dussek, the superiority of Woelfl as a musician has sometimes been cited in contradistinction to Dussek's far higher claims as an imaginative and poetical composer. "See"—argue the Woelfl-ites—"how clear and symmetrical is Woelfl's first movement compared with that of Dussek." "Granting this to be true"—retort the adherents of Dussek—"see with what different materials they had to deal; Woelfl was trimming a garden—Dussek clearing a forest."—*Dussek's "Plus Ultra"*—edited by J. W. Davison.

"Angelina" and Bennett's Fourth Concerto.—But the gem of the concert was, unquestionably, Mad. Goetz's charming and irreproachable rendering of the slow movement from Dr. Sterndale Bennett's concerto in F minor, the last of the four which we owe to his reluctant pen. It is also the most popular, if the word can be rightly applied to the compositions of a man whose writings, however cherished (though they must always be by the musician), are shaped in too delicate a fashion to become "popular" in the widest sense of the word. If the fourth is better known than Dr. Bennett's earlier concertos, it is because the unelaborated grace of the barcarole engages the attention of all listeners; and certainly the masterly but unaffected manner in which its graceful beauty was on Tuesday night elicited would have satisfied the composer himself. The lady, indeed, has every requisite for a great performer. Displaying so complete a command over the mechanical difficulties of the instrument as many can never attain after a whole lifetime of constant practice, possessing a touch of singular delicacy, and evidently sympathising, to a rare degree, with the intentions of the composers whom she interprets, Mad. Angelina Goetz might well assume, did she choose to do so, a high position among the pianists of Europe. Whether it was their estimation of the lady's powers that led the instrumentalists to take unusual care, we know not; but it is certain that the accompaniments to the barcarole constituted the best orchestral performance of the evening. It is to be regretted, however, that the first and last movements were omitted. Strangely enough, the concerto has only been played four times, even at the Philharmonic Concerts, in the space of twenty-three years. Of course few pianists would like to attempt it while the remembrance of Dr. Bennett's own playing is still fresh; but this reason could scarcely apply in the present instance, and it is a pity that the extreme length of the programme did not permit of the performance of the entire work.—*Daily Telegraph.*

Mlle. Kellogg (*From Dwight's Journal of Music, March, 1862*).—*Linda di Chamouni* was selected for the début of Miss Clara Louise Kellogg, on Tuesday evening. The sweet simplicity of the young Savoyard peasant girl is easily reproduced by the powers of a young girl, coming well in the sphere of her experience and not forcing her to counterfeit passions of which youth and innocence can have but small conception. The opera is thus well adapted for a debutante.

We have rarely had occasion to record a more complete and genuine success than was won by Miss Kellogg on this occasion. An entire novice upon the stage, having appeared only some half dozen times in all, coming in almost unheralded and unpuffed, indeed almost unknown, she has stepped into the position of a public favourite at a single bound. In person she is slender and graceful, with a pleasing face, intelligent and intellectual, rather than a beautiful one, capable of the most varied expression. Her voice is a pure high soprano, of that thin and penetrating quality that cuts the air with the keen glitter of a Damascus blade, wanting now of course in that volume and power which age and time will give, yet sufficient for all practical purposes; of course, furthermore, not so full in the lower register as it will be in time. She reminds us much of Adelina Patti as to the quality of her voice, and indeed in her execution, which is finished and thoroughly artistic, savouring little of the novice, but worthy of the experience of a longer study and maturer age. Every thing attempted is done with admirable precision, neatness and brilliancy that leave little to be desired. In the opening cavatina, "O luce di quest' anima," she exhibited at once these qualities, giving the aria in a way that brought down the house in spontaneous applause. As she proceeded she evinced a rare dramatic talent and an apparent familiarity with the business of the stage that was truly remarkable. The grace and simplicity of manner that mark her are, however, native and not acquired, and seem a real gift of nature. Through all the changes of the opera, she showed herself always equal to the demands of the scene, so that in any estimate, we should set her down as possessed of a rare instinct, if not, indeed, of positive genius. We do not remember any one in the character of Linda who has given it more acceptably than she.

MR. PITTMAN'S LECTURES ON THE OPERA.—Mr Pittman's second course of Lectures on the Opera, delivered before the members of the London Institution, was concluded on Monday last. An investigation into the Vocal forms of the Opera as influenced by the Instrumental forms therein was the subject of the course which has been most favourably received by the subscribers. The theatre has been crowded nightly, and the interest of the lectures much enhanced by the superb manner in which the Illustrations have been rendered by Miss Augusta Thomson, Mr Patey, Mr Patten, Mr Theodore Distin, Mr Smythson, and Ladies and Gentlemen of the Chorus of the Royal Italian Opera.

M. SAINTON'S SOIRÉES.—The third and last of these interesting performances took place on Tuesday evening. The programme contained two novelties—a quartet for stringed instruments, by Herr Meyer Lutz, and a trio for pianoforte, violin, and violoncello, by Auber. The quartet of Herr Lutz exhibits that earnest endeavour to do well which must always command respect. Every movement betrays the evidence of careful consideration, and besides this, a resolution on the part of the author to be indebted to no other than his own inspiration for ideas. When it is remembered how few, even of the most practised and laborious among musicians, have succeeded in producing a quartet worthy to be ranked, at however great a distance, with the models which the glorious masters of the art have bequeathed us, the applause due to a new aspirant for so creditable an effort will hardly be withheld. Herr Lutz was lucky in having such exponents as M. Sainton, Herr Pollitzer, Mr Doyle, and Mr Paque, who all did their best to realise his intentions, and obtained very general and hearty approval for his work. The trio of Auber is delicious, from one end to the other a "pastoral," in the truest and most graceful sense. We can single out no particular feature for praise inasmuch as each of the four movements is, in its way, perfection. That the style which the ripening of years matured into the musical embodiment of France itself is apparent throughout, may readily be surmised; but when it is stated that this trio is the composer's "*Opus I.*"—written at least 50 years before *Masaniello* and *Fra Diavolo*—many amateurs, indifferent, more or less, to the seductions of the opera, are likely to express regret that Auber should ever have been induced to devote his exclusive attention to dramatic music. It is fair to add that in bringing forward this trio—which was played to perfection by Mr Charles Hallé at the piano (M. Sainton being violin and Mr Paque violoncello), the giver of these *soirées* has forestalled the Monday Popular Concerts—Mr Arthur Chappell having announced it, months ago, as one of the "novelties" of the present season. The grand piece of the evening, however was Mendelssohn's quartet in A minor (by the performers already named)—a work to the merits of which we have recently alluded, in appropriate terms of admiration. Often as M. Sainton's quartet playing has been eulogised he never, in our remembrance, has stood out so conspicuously as a thoroughly accomplished master. The whole quartet created an impression upon the audience the genuine nature of which was not to be mistaken; and, irresistible as is the quaint and (taking into account the time at which it was written) unprecedented *scherzo*, the plaudits it elicited were scarcely more warm and unanimous than those accorded to the other three movements. M. Sainton's associates were quite up to the mark. Herr Pollitzer, as second violin, and M. Paque, as violoncello, sustained their well-earned reputation; but it would be unjust not to bestow a special word of praise upon the admirable playing of Mr Doyle—a performer on the viola (as the frequenters of the Royal Italian Opera are aware) of equal capacity and intelligence. That a pianist like Mr Hallé was not engaged exclusively to take part in a trio, may be well imagined. He joined M. Sainton in three of those exquisite pieces for pianoforte and violin which a quarter of a century since—under the title of *Pensées Fugitives*—were conjointly written by M. Stephen Heller and Herr Ernst, and, as "solo," delighted his hearers with a *Sarabande*, *Gavotte* and *Musette* of J. S. Bach, followed by one of the loveliest "*pièces de Clavecin*" of Domenico Scarlatti—that very prolific composer (contemporary of Handel), of whose works scarcely more than a fourth have been perpetuated in type. The last of the *Pensées Fugitives* and the *presto* (a "*presto*" without compromise—as rendered by Mr Hallé—such a "*presto*" as would have astonished the worthy Domenico, in his quiet domicile at Madrid) were both encored and repeated with, if possible, increased effect. The music of Herr Ernst is too rarely introduced now-a-days but with one who can enter into its spirit so enthusiastically as M. Sainton, there is no reason why it should not be frequently heard. These *soirées* have been attractive for two reasons—first, as excellent performances of high-class music; and, secondly, as the medium of bringing forward several unknown compositions—among which the Trio of Auber and the Sonata, for pianoforte and violin, of Mr Lindsay Sloper (at the second *soirée*), may be cited, as likely to be heard again and again, at concerts where sterling music is looked upon as the chief desideratum.

Letters to the Editor.

THE ILLUSTRATED SPORTING LIFE AND MUSIC HALL

SIR,—There has recently appeared a new journal having the title of "The Illustrated Sporting Life and Musical Review." The association in this "heading" being peculiar I am led to consider in what sense music is a sport. Taking the word "sport" to be a pastime, there might at first sight appear to be something in it, but only with respect to those who regard music from its very lowest point of view. Seen by the eye of the poet, or felt as it is by all who know it to be a Divine spark such as was kindled in the breast of a Beethoven, a Mozart, or a Handel, it is very far from being a pastime. Thus regarded music bears no relation at all to sport of any kind. A common principle links together such diversions as fighting, running, shooting, boxing, horse racing, and the like; but far as the poles are asunder is music from any and all of these. To imagine a sentiment in which there is sympathy between such a man as Joachim and "Dutch Sam," or "Brighton Bill," is to generalise to an extent that even Aristotle would not have allowed.

Musicians may go to the "Derby," but they do so, not because Blondin or Tom Sayers goes there, but because everybody is to be seen there. It is London's "day out." It is the *Wednesday popular holiday*. Horse racing strikes no particular chord in the musician's breast. He has no sympathy with the flats, naturals, or sharpers that abound on Epsom Downs. His accidentals are necessary, but they do not play upon each other. Whatever discords he may introduce, he never forgets to resolve harmoniously. I repeat my vocation is not a sport, nor are the frequenters of the Philharmonic Concerts the patrons of the "prize ring," nor is the pit of the Opera identical with what is called a "cock pit." Those who take an interest in the "performances" of "Deaf Burke" can find none in those of Beethoven though it was his ill-fate to be deaf.

For these reasons I protest against the title of this new journal, and I beg to suggest, as a not inappropriate name, that the paper be called "The Illustrated Sporting Life and Music Hall (not Musical) Review."

This suggestion illumines my mind with another, which I offer for the benefit of those whom it may concern. We occasionally see announcements to the effect that a "Stalybridge Infant" or some other defeated pugilist, will take a benefit, when he respectfully invites his friends to "rally round him," assuring them that some excellent "sparring" will be exhibited. I do not remember where these displays usually take place; but I would venture to suggest the "boxing" element as being worthy the serious consideration of the proprietors of "music halls," when the "wondrous," the "inimitable," the "enchanted" and the "perfect" cease to draw. The change of title in the new journal which I have suggested will then be thoroughly applicable.

MUSICUS.

* * *

MDLLE. ELENA CONRAN.—A concert was given on Thursday last, in the Salle Herz (Paris), at which Mad. Grisi and her *protégée* Miss Ellen Conran assisted in conjunction with M.M. Graziani, Naudin, and other artists of celebrity. Miss Conran produced a great effect in several favourite *morceaux*, and in the English ballad, "Little Bertha," was loudly encored. She also received a similar compliment with Mad. Grisi, in the well-known duet from *Norma*.

DUSSEK'S PLUS ULTRA.—This was altogether a truly great performance, but nothing finer than Miss Arabella Goddard's rendering of Dussek's "Plus Ultra," which is as superior to the "Ne Plus Ultra" of Woelfl (in rivalry of which it is supposed to have been written) as sunlight to fireworks. How chastely and beautifully she sang on her instrument the lovely second subject of the first movement; with what clearness, accent and force, she gave the succeeding syncopated melodic outline, and its accompanying florid passages divided between both hands, which follow the second subject; how sweetly, tenderly and passionately she rendered the delightful *adagio*, the exquisite delicacy and fancy that characterised her performance of the dreamy and poetical *scherzo*, together with the spirit and refined taste which distinguished her reading of the sparkling and elegant *finale*, would tempt us to write a panegyric essay if time, space, and the patience of our readers might permit it. The simple statement, however, that this was one of the very finest specimens of pianoforte playing we ever listened to must suffice. Miss Arabella Goddard with all her long list of artistic successes, never distinguished herself more honourably.

Singing Fish.—M. de Thoron says that being in the Bay of Pailon, situated north of the province of Esmeralda, in the Republic of Ecuador he was suddenly startled by a deep humming noise, which he at first attributed to some large insect, but which upon inquiry turned out to be a kind of fish called Musicos by the people of the country. On proceeding further the sounds became so strong as to remind him of the playing of a church organ. These fish live both in salt and fresh water since they are also met with in the river Mataje. They are not more than ten inches long, their colour is white, sprinkled with blue spots, and they will continue their music for hours without minding any interruption.

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CONTENTS.

ACT I.

No.			Voice.	s.	d.
	Overture			1	[illegible]
1	Chorus,	"Here's to wine, and here's to beauty"		[illegible]	[illegible]
2.	Duet,	"Haste, haste"	T. B.	[illegible]	[illegible]
3.	Duet,	"I would ask a question" (Comic)	S. B.	[illegible]	[illegible]
4.	Song,	"My own sweet child"	B.	[illegible]	[illegible]
5.	Air,	"What glorious news" (Comic)	B.	[illegible]	[illegible]
6.	Recit. & Chorus, with Solos,	"Let [illegible] bands"	Soprano	[illegible]	[illegible]
7.	Solo & Chorus,	"By earth and air"	Male Voices.	[illegible]	[illegible]
8.	Concerted Piece,	"What [illegible]"		1	[illegible]
8a.	Duet,	"Oh, father pity!"	S. B.	[illegible]	[illegible]
8b.	Duet,	"Oh, reflect ere you decide"	S. B.	[illegible]	0
9.	Cavatina,	"Pretty lowly modest flower."	S.	1	[illegible]
10.	Finale, Act I.			[illegible]	[illegible]
10½.*	Ballad,	"Bliss for ever past."	S. or B.	1	1

ACT II.

No.			Voice.	s.	d.
11	Recit. & Romance,	"How peal on peal of thunder rolls."	B.	[illegible]	[illegible]
12	Trio,	"By [illegible] overtaken."	T. B. B.	[illegible]	[illegible]
13.	Trio,	"My welcome [illegible] this road."	T. B. B.	[illegible]	0
13½.	Cabaletta,	"Can it be, I [illegible] dream?"	B.	[illegible]	[illegible]
14	[illegible],	"Let the bond [illegible]" (Unison.)	T.	[illegible]	[illegible]
14½	Declamation	"[illegible] away"		[illegible]	[illegible]
15.	Air	"Though we frail men [illegible]."	T.	[illegible]	[illegible]
16.	Duet,	"Thou weepest, gentle girl!"	S. B.	[illegible]	0
17	Drinking Song,	"Let others sing the praise of wine."	T.	[illegible]	[illegible]
18.*	Ballad,	"The Paradise of Love."	B.	[illegible]	[illegible]
19.	Finale, Act II.			1	[illegible]
19a.	Trio,	"What man worthy of the name."	S. B. M.	[illegible]	[illegible]

ACT III.

No.			Voice.	s.	d.
19½.	Entr' Acte			[illegible]	[illegible]
20.*	Ballad,	"Hush, gentle sleep."	T.	[illegible]	[illegible]
21	Concerted Piece			10	1
22.	Ballad,	"A loving daughter's heart."	S.	[illegible]	[illegible]
23.	Concerted Piece			1	[illegible]
24.	Rondo, Finale,	"With emotion past all feeling."	S.	1	1

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SONG—It is a charming girl I love (Myles.) In E flat and in A	2	6
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DUET—I give the best advice. (Eily and Myles)	4	0

ACT III.

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TRIO—Blessings on that rev'rend head. (Eily, Myles and Father Tom.) In D and in D flat	2	0
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SEASON 1862.

Mr. J. H. MAPLESON having completed arrangements which enable him to make the announcement, under peculiarly favourable circumstances, has the gratification to acquaint the Nobility, Gentry, Subscribers and the Public that Her Majesty's Theatre will open for the Season on

Saturday, April the 26th.

Called upon unexpectedly at a moment when the Metropolis was about to be deprived of the performances of Italian Opera in this great and renowned Temple of the Muses, and at a time when a vast influx of visitors from all parts of the world were expected to visit London during the International Exhibition, rendering it almost a national disgrace if Her Majesty's Theatre should remain closed on such an occasion, — Mr. Mapleson is deeply impressed with the responsibilities of his undertaking. As an assurance, however, that due exertion will not be wanting to present every work in a style of completeness and excellence worthy of the Theatre and of public support, he begs leave to call attention to the accompanying list of Artists, and to the arrangements for the Season —

ENGAGEMENTS:

Mademoiselle TITIENS
Mademoiselle CARLOTTA MARCHISIO,
Mademoiselle [illegible] GARIO,
Madame GUERRABELLA,
Mademoiselle LOUISE MICHAL,
Mademoiselle [illegible]
and
Mademoiselle KELLOGG,
Her First Appearance in England.
Mademoiselle BARBARA MARCHISIO,
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His First Appearance at Her Majesty's Theatre.
Signor Capello,
Signor SOLDI
and
Signor GIUGLINI,
Signor GIRALDONI,
His First Appearance in England,

Signor CASABONI,
and
Signor GASSIER
Signor LATERZA,
His First Appearance in England
Signor BOSSI
His First Appearance at Her Majesty's Theatre.
Signor CASTELLI,
and
Signor ZUCCHINI,
His First Appearance in England.

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FOR THE DIVERTISSEMENTS

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Principal Danseur Signor GARBAGNATI, of La Scala, Milan.

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Régisseur de Ballet — — — M. Petit
Régisseur — — — — — M. Gassa.
Suggeritore — — — Signor Fontana.
Stage Manager — — — Mr George Ellis.

The Military Band of the Grenadier Guards, under the Direction of Mr D. Godfrey

THE SCENIC DEPARTMENT

Has been confided to that talented artist, Mr William Calcott.

Musical Director — — — Signor Arditi.
The Machinery by — — — Mr Sloman.
Artiste Costumière — — Miss Dickenson and M. Laurays.
Gas Engineer — — — Mr Hinkley
The Appointments by — — — — Mr Bradwell.

The SEASON will commence on SATURDAY, APRIL 26th, when will be performed for the first time in this Theatre, Verdi's admired Opera of

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Conductor Signor Arditi

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Her Majesty's Theatre April 1862

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Principal Vocalists: Mad. Lemmens-Sherrington, Mad. Guerrabella, [illegible] and Mad. Weiss, Miss Lascelles, and Mad. Sainton-Dolby; Mr. Wilbye Cooper, Mr. Weiss, Mr. T. [illegible], Mr. Lewis Thomas, and Mr. W. H. Weiss. Principal violin, Mr. Willy; trumpet obbligato, Mr. T. Harper; organist, Mr. E. J. Hopkins. Conductor, W. S. Bennett, Mus. Doc.

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MRS. HELEN PERCY will Sing Henry Smart's Popular Ballad, "THE LAST OF THE LEAF," at Myddelton Hall, Thursday April 24.

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MADAME LEMMENS-SHERRINGTON has the honour to announce that she will RETURN to Town, having completed her Continental Tour, at the latter end of April.

All communications to be addressed to her at 2 Vere Street, Oxford Street, W.

THE SISTERS MARCHISIO will RETURN to London for the Season on the 20th inst., and make their début in "Semiramide," at Her Majesty's Theatre, May 1.

Applications, relative to Engagements for public and private concerts, to be addressed to Mr. Land, 4 Cambridge Place, Regent's Park.

HERR LOUIS ENGEL has ARRIVED in Town for the Season.

For Harmonium Lessons or Engagements, address Herr Engel, 57 Brompton Square, S.W.

MR. WILBYE COOPER will Sing "THE RETURN," Composed expressly for him by J. L. Hatton, at Myddelton Hall, on April 24, and at St. James's Hall May 10.

MLLE. GEORGI will Sing at Chelmsford on the 15th, Colchester 16th, and Bury St. Edmund's 17th April.

All applications for Engagements to be made to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

MLLE. LOUISA VAN NOORDEN, Prima Donna of the Theatre Pagliano, Florence, will ARRIVE in Town for the Season 1862, April 15.

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SONG—In my wild mountain valley. (Ely.) In D and C minor	[illegible]	0
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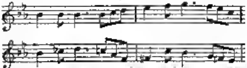
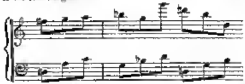
A graceful little song, the melody flowing and tuneful, the accompaniment neat and finished without pretension. Any singer might do worse than take it up, especially as a ballad for the drawing-room.

"*Two German Songs,*"—"*Only Thou Everywhere,*" and "*The Imprisoned Songster,*" "*Select Pianoforte Compositions;*" No. 2, "*Mazurka;*" No. 3, "*Nuits à Napoli;*" No. 4, "*War Marches;*" No. 5, "*Valse Caprice;*" No. 6, "*Three Lyrical Sketches;*" No. 11, "*Andante in E flat, with Variations.*"—William Vipond Barry (Author).

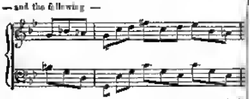
It is a pity to find so much serious purpose, and indeed so much apparent talent wasted, as in the above pieces. Not only does Mr William Vipond Barry carefully imitate all the worst mannerisms of Schumann but he joins issue with Herr Wagner in denying "the tyranny of the tonic families." It would be useless entering into a minute analysis of such music as he produces (if we have here specimens, as we presume to be the case, of his adopted method of writing), first, because to convince one so hopelessly wandering in the wrong path would be impossible, and secondly because it would take up an entire number of The Musical World to cite even half the objectionable points we could name. The third of the "*Nuits de Napoli,*" a *tarantella*, entitled "La Danza," has a second theme, the melody of which is unaffected, new and charming:—



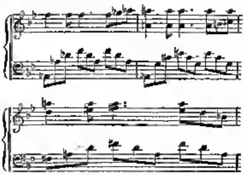
The rest, unfortunately, despite a certain show of spirit, and a fluency which seems to spring from recklessness rather than from natural ease, is *not* to match. Such progressions as the following —



—and the following —



—are frequent. Here too (at the expense of the unoffending melody we have cited) is an example of how a *pedale* can be got rid, and a modulation effected simultaneously —



And yet, notwithstanding these offences against pure harmony and good taste, we have an innate conviction that there is *something* in Mr. William Vipond Barry, which he himself will not allow spontaneously to come out. The counsel we can honestly offer him is to abandon Schumann, and take Mozart for a model. If he is unprepared for this sacrifice we advise him hereafter to write invariably in *unison*.

"*The Soldier's Death Song,*"—words by Captain Edgeworth; music by Richard L. Edgeworth, Esq. (Marcus Moses, Dublin).

This patriotic, or national song, or both patriotic and national song, is, we may suppose, the joint production of father and son. Richard Lovell Edgeworth, author of the words and brother of the celebrated Maria, we shall allow to speak for himself:—

> "Mother, cease this sad repining,
>   Sister, soothe that anxious breast,
> For, in glory's arms reclining,
>   Erin's soldier sinks to rest.
> Never more, at beauty's nearing,
>   Garlands gay will deck this brow;
> Cease, my Nellie, cease from grieving —
>   Fame's green laurels crown me now
>
> "Am I dreaming? am I dying?
>   Do I hear the village bell?
> Softly tolling, as if sighing
>   From afar a long farewell.
> Fainter, fainter, grows that pealing;
>   Brighter, brighter dawns the view;
> Past is every earthly feeling —
>   Glory, mother, love, adieu!"

These words have been set with appropriate sentiment by the gallant Captain, who is apparently an adept at Music no less than at arms. The tune, if not exactly Irish, is simple and expressive, and the accompaniment natural and without the least attempt at fine writing.

"*To dream of Thee,*"—Ballad—words and music by George Croal. (Cramer, Beale & Wood).

The words of this little song reveal a nice ear for rhythm and verse, the music both a vein of melody and a taste for harmony.

"*On Thee my heart is always fondly dreaming*"—Words by George Linley. Music by Gordigiani.

The melody (neatly accompanied, as was invariably the case with the late Sig. Gordigiani) has all the Tuscan flavor, and the words of Mr Linley fit it exactly. The song is in every sense good.

"*The Juvenile Pianoforte Album*"—(Boosey & Sons).

Here is "a shilling's worth" as tempting as a plum cake! Twenty of the most popular songs of the day—Italian, English, Irish, French and "Christy," arranged and fingered so as to suit the means, and accommodate the capacity of the youngest and least experienced of pianoforte players, boys and girls (men and women, we think we may add, considering the vast multitude of amateurs in these isles, who are but little skilled to perform music of any degree of difficulty).

"*Bonnie Scotland*"—composed by WILLIAM RODGERS (Cramer, Beale & Wood).

The title-page of this ballad (a fervid apostrophe to "*Caledonia stern and wild—meet nurse for a poetic child*") is adorned with a coloured lithograph of Walter Scott's monument in Princes Street (so called in honour of the visit from the "Prince Regent," afterwards King Regent, George IV.), Edinburgh.

MUSIC IN BERLIN.

(*From our own Correspondent.*)

How many times a day on the average, is the old quotation about "*toujours perdrix*" despite the moral it contains, employed by writers on the periodical press of England? How many times has it been already so employed? How many times will it still be so employed? To establish more triumphantly my point (for I may as well inform you there is a point in these introductory lines, which is certainly more than can always be asserted truthfully of all the articles which appear in the —— well, never mind the name of the paper; I do not desire to offend either the editor or my fellow-contributors)—to establish, I repeat, more triumphantly my point, with which I mean shortly to pierce the dullest intelligence, I will simply observe, with regard to the above questions, that Echo, according to her wont, for as long as I can remember, answers, "Whom?" an answer which, with all due respect for established prejudices, I humbly opine to be a question. Again; I suppose you will not deny that however tired we may become of "perdrix," constant consumption never produces in us a loathing for bread. Now—and here comes the point I wish to establish—it is in literature as it is in life. Just as there are certain edibles that never pall, so there are certain jokes, puns and quotations that never weary. The public not only forgive their introduction on all possible occasions, but go still further—they expect it. What are the lines which tell best on the stage?—those which the critics and the few other intelligent people who may sometimes be found among the audience pronounce worthy of approbation? Not a bit of it. The lines which, to speak in theatrical language, theatrically "bring down the house" are those which contain some trite joke which has been familiar to all who hear it as far back as their memory will carry them. And does not the same hold good of conversation? Woe, woe, to him, who, desirous of achieving a reputation as a conversationalist, disdains to avail himself of some ancient repartee, because he fancies it is too well known and too apparent! Precisely because it is well known, it will be greeted as a valued friend, and, because it is apparent, some one will be sure to see it, and then score "a hit, a palpable hit," against his more scrupulous companion. Now, after the incontrovertible principle laid down in this preamble, I should be perfectly justified, in my present letter, were I, taking into consideration the state of affairs at Berlin at this moment, to state playfully that, "though *harmony* was banished from the political circles of the above capital, it still retained its accustomed influence in the concert-room, and that," etc. etc. But, as I am strong, so will I be merciful. I will, therefore, refrain from taking advantage of my power on condition that none of my *collaborateurs* in the MUSICAL WORLD be allowed to use the subject. It is a mine of wit, a journalistic British Columbia, I know; and, if anyone works it out, *I* claim the right to do so. Having given this warning, I will proceed, as usual, to inform you what we are doing in the way of music, on the banks of the Spree.

On account of the continued indisposition of Herr Kaiser, Auber's *Muette* was substituted for *Die Zauberflöte*. The fact of this event having been unexpected may, perhaps, with some persons, be accepted as an excuse for the mediocrity of the performance. I purposely say "with some persons," for *I* myself would not accept such an excuse. The Royal Opera House is largely subsidised by the Government; it is the first establishment of the kind in Prussia; its company is imagined by the Prussians to be the beau idéal of an operatic company, and yet such a work as *La Muette* was given in a style which would disgrace a strolling troupe. It is no palliation of the offence to say that the various artists were taken by surprise—they ought not to have been taken by surprise. Auber's fine opera is no mere ephemeral work, but one of sterling merit, and all the members of the company of the Royal Opera House, Berlin, ought to be acquainted with every note in it, from beginning to end; and, if they are not, they should forbear giving it at all, until they are. The only persons not deserving of blame were Mlle. Forti, as Fenella; Mad. Harriers-Wippern, as the Princess, and the members of the band under the direction of Herr Taubert. Every one else, however, was execrable, especially Herr Woworski, whose Masaniello did not present one redeeming point. The chorus were inattentive and idle, though, it is true, they woke up in the prayer *à capella*, which they sang magnificently. Mozart's *Titus* has been selected for the grand gala performance on the 22nd inst., in honour of the King's birthday. Let us trust that the artists of the Royal Opera House will pay more respect to the work of Mozart than they did to that of poor Auber.

The fourth Soirée of the Royal Domchor consisted entirely of vocal music, the place of the instrumental pieces being supplied by vocal solos. Mlle. Hess sang Mendelssohn's beautiful *Hymn* for soprano very agreeably. Herr Geyer, also, sang several solos effectively. The execution of the motets and chorales for mixed voices was superb, and afforded fresh proof—though fresh proof is not needed—of the great care and profound acquirements of the present director, Herr von Hertzberg. This gentleman is plainly resolved not to allow the institution to fall off one iota from the excellence to which it attained under its former director, but, rather, to raise it even still higher than it stands at present.

The fourth Soirée of the admirable concerts given by Herren Zimmermann and Stahlknecht brought their season to a close. The only fault I can bring against these gentlemen is that their season was too short—far too short; and I should almost feel inclined to skip, were such a feat possible, over the coming summer and leave all the inconveniences of a Berlin winter, merely to have the pleasure of again hearing without delay such music as they gave us, performed as they performed it. Why, oh why, cannot some one waft me, together with Herren Zimmermann, Stahlknecht and company into the year 1863, just as several highly respectable persons, in various grades of life have, at various times, to my certain knowledge, sent other respectable persons into the middle of next week? I say "to my certain knowledge," for I cannot suppose that the contingencies on which alone depended their not doing as they asserted they would do always turned out in such a way as to induce them to alter their purpose. No! It must be so. Individuals have been sent into the middle of next week—there is no doubt about it. Why then, by an extension of a process, already evidently well known, cannot I, together with Herren Zimmermann, Stahlknecht and company be transported into the year 1863! But perhaps, Herren Zimmermann, Stahlknecht and company might not like the idea. They might say that they have accepted engagements for the present summer. This, I think, considering their well known merit and great popularity, is more than probable. I will, therefore, abandon my notion about a short cut to the future—the more readily by the way, because, were I to proceed thither along any but the regular path, I might be exposed to the risk of hearing more music *à la* Wagner than I could desire—and be content to reach it as I have always been accustomed to do. *En attendant*, I may state that the gem of the last Soirée was Beethoven's Septet. A great treat, also, was afforded by a magnificent performance of Herr Taubert's trio in F, Op. 32.

Herr Radecke is another gentleman of undoubted ability who has brought an interesting series of concerts to a close for the season. His programmes were invariably most interesting, if only on account of the endless variety which distinguished them. For him, no composition was too old and none too modern; several works previously altogether new to a Berlin audience having first been performed here under his direction. That the execution was not always on a par with the good intentions of the concert-giver is a circumstance which should excite no surprise, when we reflect what an endless amount of trouble must be needed to drill an orchestra hired for the occasion into performing satisfactorily [illegible] more. It must be borne in mind that the rehearsals are inevitably limited both in number and duration; and as long as a man does not possess an orchestra selected and educated by himself he can never hope to rival the performances of long established musical institutions which enjoy advantages entirely beyond his reach. For these reasons, among others, I am not inclined to measure Herr Radecke's Concerts by too high a standard, and consequently can speak favourably of the execution of a tragic overture by R. Radecke, and of

Beethoven's Ninth Symphony, although the occasional uncertainty of the vocal solos in the last-named work was exceedingly provoking, and contrasted disadvantageously with what I had previously heard at the same concerts. Herr Ehrlich, the well known musical author and composer, who is, at present, stopping in this capital, played Beethoven's pianoforte Concerto in G major with great feeling and power. He was loudly applauded at the conclusion. Altogether, Herr Radecke may fairly congratulate himself on the last concert of his series having been fully equal, if not superior, to its predecessors.

A Musical Matinée, for a charitable purpose, attracted a very large and fashionable audience to the Singacademie, on the 16th—for how could Charity fail to attract, when holding in her hand a programme on which were printed in conspicuous characters, the names of such artists as Ristori, Desirée Artôt and Dawison! Nor was the number of those who came forward with the offer of their services in the good cause limited to the trio of celebrities just mentioned. Others there were, by no means contemptible in their way, although their names may not yet have become

"*Familiar in our mouths as household words.*"

The principal feature of the entertainment was the recital of various favourite selections and pieces by Mad. Ristori and Herr Dawison. The latter recited Gendy's "Harpe" and Freiligrath's "Blumenrache," with a most effective melodramatic instrumental accompaniment by Herr von Flotow. In the way of music, Mlle Artôt sang, I need hardly say how—and, therefore, I will not—the Rondo from *La Cenerentola*; and Mad. Karleben, a lady hitherto unknown, gave the grand air of revenge belonging to the Queen of Night in *Die Zauberflöte*. She gave it, moreover, in the original key, and succeeded in singing the highest notes with purity and apparent ease; but her style, however, was aught but pleasing. Herr Fricke sang Lowe's "Uhren-Allegorie;" and Herr Ganz, as well as Herr Wolff from Frankfort-on-the-Maine, played some instrumental pieces.

Herr J. Bott, conductor of the Court Theatre, Meiningen, has arrived, for the purpose of superintending the last few rehearsals of his opera, *Actæa*, which will very shortly be produced. At Kroll's Theatre, there will be Italian opera until the 15th of next month. The season began on the 22nd inst. but, as yet I have not attended any of the performances, nor have I spoken to any of my friends about them, so that I cannot say whether they are good, bad, or indifferent. All I know, thanks to the announcements in the public prints, is that the company is under the direction of Sig. Achille Graffigna, and consists of the undermentioned members:—Soprano, Signora Carolina Merea, who, if report speaks truth, has made a great sensation in Barcelona, Turin, Milan, and—America (the latter is rather a large place, but no matter); Contralto, Signora Veralli (Florence, Rome, Turin); Tenor, Sig. Battistini (Milan, Turin); Barytone, Sig. Brandini (Florence, Rome, Turin, Milan); Buffo, Sig. Penso (Naples, Milan, Florence); and Basso, Sig. Bagagiolo (Milan, Turin).

I am now off to a private quartet *Soirée*, where I ought to have been at seven o'clock, and it is now a quarter to eight, so I have not much time to spare, for I always like to be punctual—as you yourself do. Till next week, therefore, or, mayhap, the week after.

Vale.

MONDAY POPULAR CONCERTS.

MISS ARABELLA GODDARD'S BENEFIT.

(*From the "Observer."*)

"The concert of last Monday evening was chiefly remarkable for its pianoforte playing. It was announced to be for the benefit of Miss Arabella Goddard, whose extraordinary ability has been so frequently demonstrated at these meetings. The attendance was the largest that has yet been witnessed. St. James's Hall was crowded throughout—the preserves and the cheaper districts alike. To the lady in question much of the success of the Monday Popular Concerts may be attributed, for whatever novelty the programmes have presented in the realms of pianoforte composition, has been at her instance, as her revivals of Dussek and Woelfl, and the latter sonatas of Beethoven, loudly testify. The scheme of Monday night, as regards the instrument especially concerned, contained one of the last mentioned works (the famous op. 111, in C minor), Bach's prelude and fugue *Alla Tarantella*, and the Kreutzer Sonata. Miss Goddard acquitted herself with her usual exquisite skill. Her reading of the magnificent sonata of Beethoven is well known. Her delivery of this colossal work borders on the marvellous. The last of the series written by Beethoven and belonging to the group which, until lately, has been avoided by pianists, it presents an accumulation of most embarrassing difficulties. To unravel them simply would be no ordinary feat, but to endow them with light and poetry is to do something hitherto unachieved. The Introduction, so picturesque and dignified, leads to the most brilliant of allegros, which eventually gives place to a slow movement, the tender and mournful beauty of which is not exceeded in interest by any of the numerous episodes of Beethoven of the same class. The variations which follow upon this most gentle and expressive of themes are fraught with originality, the delicate placidity of the first gradually giving way to more impetuous figures, until the canvas becomes crowded with these passionate and restless fancies, characteristic in the last degree of the composer. To the discursive fugue for both hands, so replete with lusty gaiety and sparkle, Miss Goddard by her close and pearly execution imparted a grace peculiarly her own, a specimen of double scale playing—to look at it from a more prosaic point of view—as faultlessly exact as it was sweepingly rapid. The sonata, in a word, came forth, under her magic touch, as clear and digestible—to use a homely word—as if it were of the simplest manufacture, instead of a combination of the most *recherché* idealities, fruitful and prodigal in change, and as inconvenient for the player as a writer so indifferent to comfort as to capability could make it. Bach's prelude and fugue were performed at the last Philharmonic concert by Miss Goddard with an effect that was reproduced now. Nothing, as before, could surpass her delineation of the symmetrical progressions of the old master, her interpretation of the three-part fugue being one of those marvels of crisp and independent fingering, and precision of touch, with which we only occasionally meet. How Miss Goddard plays the 'Kreutzer' Sonata is well known. In the present instance she was associated with Herr Joachim."

(*From the "Morning Herald."*)

"The last concert before Easter was given on Monday night, being for the benefit of Miss Arabella Goddard, who, we need hardly say, more than any other artist, has contributed by her magnificent talent to bring these entertainments to the unprecedented popularity they have now reached. That the public were of that opinion was proved by the enormous crowd which attended. The selection was admirable. The pianoforte pieces were Beethoven's sonata in C minor, op. 111 (his last); Sebastian Bach's prelude and fugue, '*Alla Tarantella*,' in A minor; and the 'Kreutzer' Sonata of Beethoven, for pianoforte and violin. These pieces not merely demand the highest powers of execution—and indeed the sonata solo and the prelude and fugue are altogether beyond the means of any except the most accomplished players—but necessitate the command of every style and expression. Beethoven's op. 111—which, we believe, except by Miss Goddard, had never been attempted in public in this country until last year, when Mr Charles Hallé, as a matter of course, played it in his series of performances of the entire sonatas of Beethoven—is not only one of the most difficult ever written, but one of the most profoundly poetical. To conceive and master such a composition is the grandest triumph of the pianist, and never did Miss Goddard in a more unmistakeable manner vindicate her title to be ranked among the most consummate artists living than on Monday night, by her matchless performance of that gigantic musical epic. The prelude and fugue of Bach were repeated by especial desire, not merely from the sensation they created on a former occasion at the Monday Popular Concerts, but from their enthusiastic reception more recently at the Philharmonic Concerts. In the magnificent 'Kreutzer' sonata, Miss Goddard enjoyed the co-operation of Herr Joachim, and the performance, we need hardly say, was transcendent from beginning to end. Altogether the concert was one of the most thoroughly gratifying and interesting that has been given under the direction of Mr Arthur Chappell, and, with very few exceptions, detained in their seats the immense audience that filled the St. James's Hall until the echoes of the last notes of the Kreutzer sonata had died away in the acclamations with which it was greeted."

(*From "The Times."*)

"The performances yesterday evening (at the 91st concert) were for the benefit of Miss Arabella Goddard, who made her last appearance for the present season. Since the Monday Popular Concerts, now so firmly established in public favour, were originally instituted, Miss Goddard has been one of their chief and most constant supporters. When they were looked upon as a mere experiment, and Mr Arthur Chappell—who, by indefatigable research and industry, has succeeded in conducting them to so prosperous an issue—was fairly puzzled how to construct his programmes, so as not to tax too severely what was then, reasonably enough, considered the but slenderly cultivated taste of his audiences, she was the earliest to come forward in a true spirit of chivalrous enterprise (love of art being her sole monitor), with works such as the later compositions of Beethoven, certain resuscitations of Dussek, and others even less known to the present race of amateurs—

the preludes and fugues of Handel, John Sebastian Bach &c. That her faith in the beautiful was speedily appreciated, and the music it was her honourable task to revive as speedily accepted — with a warmth, too, and unanimity proportioned to its value — is now matter of history. She had previously done something for the good cause at her own *soirées*; and the wider field afforded to her by the Monday Popular Concerts, where her audiences counted by thousands, instead of by hundreds, became merely an incentive to proceed with redoubled zeal in the same legitimate direction. Thus, by those who appreciate the excellent and healthy tendency of these entertainments — which have done more than any others to make the London public honestly musical — she has always been identified with their progress, and it was not surprising that the first concert given under her own name should excite more than usual curiosity and attention. The room, indeed, was literally thronged. The stalls were invaded by a crowd of "fashion" whose carriages might have been seen lining Regent Street, from the northern Circus to the entrance of St. James's Hall; while the balconies, galleries and orchestra, were densely packed by those genuine lovers of music who from the beginning have mainly contributed to the success of the Monday Popular Concerts. The selection provided by Miss Goddard for this to her important and interesting occasion was as follows:—

Quartet (No. 3, Op. 33), in C	Haydn.
Song, "The praise of tears"	Schubert.
"Scottish winter song"	Mendelssohn.
Sonata (Op. 111), in C minor	Beethoven.
Prelude and Fugue alla Tarantella	Bach.
Song, "Eily Mavourneen"	Benedict.
Old English Song — "Near Woodstock Town"	
Sonata, dedicated to Kreutzer (Piano and Violin)	Beethoven.

"The quartet was nobly represented by Herr Joachim, Herr Ries, Mr H. Webb, and Mr Paque. One of the most cheerful as well as one of the most masterly of Haydn, it could not fail to please. The pianoforte sonata was the 32nd and last composed by Beethoven, for the instrument he loved so well, and which, by his wonderful genius, he raised almost to the dignity of the orchestra. That, the Prelude and Fugue alla *Tarantella* of Bach, and the sonata dedicated to Kreutzer had all been heard before from the same fingers; and it is therefore enough to said that, in each instance — as, under the circumstances, might naturally have been expected — Miss Goddard played her very best, in the famous 'Kreutzer' deriving an inestimable advantage from the co-operation of Herr Joachim, who, in the sonata of Beethoven as in the quartet of Haydn, exhibited the highest qualities of his unrivalled talent.

"The vocal music was irreproachably well given by Miss Clara Fraser who was heard to most advantage in the genial specimen from Mr W. Chappell's *Popular Music of the Olden Time* and Mr Tennant, who obtained a well deserved encore in the charming ballad from the *Lily of Killarney*, Mr Benedict himself being the accompanist. At the next concert — announced for Easter Monday — Mr Charles Hallé is to play the *Sonata Pastorale* of Beethoven, and the 'Kreutzer' the latter with Herr Joachim, who is also set down for Bach's *Chaconne*, which recently created such a veritable *furore*."

PHILHARMONIC CONCERTS.

The third concert was equal in excellence to either of its predecessors and was attended by such an audience as made the old Hanover Square Rooms (now so pleasantly re-decorated) look as gay and brilliant as at any period of their long and musically interesting career. The symphonies were by Haydn and Beethoven. It was delightful to hear the ever fresh and melodious work of Haydn (known to amateurs as "Letter T")—the first of three grand symphonies in the key of E flat, the best of which seems always the one to which we are immediately listening—and more especially to hear it played *con amore*, so thoroughly in the spirit of the composer, as was the case on Monday night, when the fine orchestra, over which Professor Sterndale Bennett presides with such ability, exhibited a vigour, precision, and unanimity that reflected honour alike on themselves and their conductor. The Beethoven symphony was the colossal "No. 7" (in A major), a work which its second movement—that mysterious "*reverie*" in the minor mode, with such a charming intermediary marked "*allegretto*"—would alone have immortalised, if happily each of its other parts had not been equally a *chef d'œuvre*. The overtures were Mendelssohn's passionate *Ruy Blas*, and Auber's stirring and splendid *Masaniello* (both given to perfection). *Ruy Blas* cannot be heard too often; and *Masaniello* would bear more frequent hearings than it has hitherto obtained at these concerts, where we are glad to observe the pedantic and hurtful exclusiveness which in former times refused admission to the picturesque orchestral preludes of Rossini and Auber gradually fading into disuse. Such overtures as *Masaniello* and *Guillaume Tell* would do honour to any concert, however "classical." The "lion" of the evening was Herr Joachim, who played twice, and in each instance created a sensation almost without parallel. The first performance of this "Emperor of Fiddlers" was Herr Molique's admirable concerto in D minor, a work that will, in all probability, survive as long as the instrument for which it was composed. Every movement of this concerto—as all amateurs of the violin are aware—is masterly; but the last—a *rondo* full of capricious traits, piquant, fanciful, and (despite the affinity of its rhythm to that of the first *allegro* in Beethoven's 7th Symphony) entirely original—is not merely *faultless* in construction and development, but a genuine inspiration. Herr Joachim, in accordance with his ordinary rule, performed the whole from memory—how well we shall not trust ourselves to add. To criticise perfection would be a thankless task; to eulogise it superfluous. Enough that Herr Joachim played as if he had been improvising. It was, indeed, difficult to imagine the composition not his own, with such fluency and natural eloquence did it proceed from the instrument which he controls, as though it were a "familiar spirit," instead of a simple composition of "wood and catgut." If Herr Molique was in the room, and not satisfied, he can hardly have written his concertos for mortal fingers. The audience, more than satisfied, recalled Herr Joachim to the orchestra, and literally "cheered" him. Still more "marvellous" a feat was the solo in the second part—an *andante* from one of the sonatas of John Sebastian Bach, succeeded by the renowned Fugue in C major, one of those amazing impracticabilities which, though Bach produced these for his own amusement, neither he nor any of his contemporaries could possibly have executed. Here there is no orchestral accompaniment to sustain the player. Melody, harmony, accompaniment and all, must be supplied by his unaided fingers; and this, too, in a fugue, and the fugue, moreover, on a fiddle! Herr Joachim's realisation of this dream of the venerable and venerated Cantor of St. Thomas's School at Leipsic, in a word, as far surpassed any of the boasted achievements of Paganini (who scarcely ever played other music than his own) as the achievements of Paganini can have surpassed those of his predecessors—including Tartini, who wrote "*The Devil's own Sonata*." It fairly electrified his hearers.

Miss Louisa Pyne and Mr Santley were the singers. That they sustained their high repute at the Philharmonic Concerts may be readily believed, and that the music they selected was well adapted to exhibit their abilities to advantage will be understood when it is added that Miss Pyne sang "Al desio di chi t'adora," from Mozart's *Figaro*; Mr Santley one of the finest airs from Meyerbeer's *Etoile du Nord*; and the two together a duet from Spohr's *Faust*. At the next concert (May 5) Mlle. Titiens is to sing; Herr Ernst Pauer to play a concerto; Mr Cooper another (Mendelssohn's) on the violin; and the orchestra—as a *quasi* novelty—to give a symphony by M. Niels Gade, the Danish composer, whose promise was first detected and encouraged by the always generous Mendelssohn.

NEW PHILHARMONIC CONCERTS.

On Monday night Dr Wylde commenced the 11th season of the New Philharmonic Concerts with one of the best programmes he has ever given, and before one of the largest audiences ever assembled in St. James's Hall. His band, upwards of eighty strong, is now an instrumental force not easy to match in this or any other country. Nearly all the chief performers are from the Royal Italian Opera, and with these are associated others (Herr Modgen and Mr H. Blagrove — "principal violins" — for example) whose co-operation would be invaluable to any orchestra. Dr Wylde yearly gains experience as a conductor, and with experience that self-reliance which enables the wielder of the "*bâton*" to inspire his followers with confidence and thus insure a vigorous and efficient execution. The grand orchestral pieces selected for his opening concert night, were Mendelssohn's symphony in A minor, played at the end of the first part, Beethoven's overture to Goethe's *Egmont*, with which the concert began, and Weber's to *Oberon*, with which it was brought to a close — a triad of masterpieces by no means the less welcome on account of their being (thanks to the wonderful progress of these latter years) familiar to the majority of the audience. The symphony (the graphic and life-like revelation of the composer's impressions during his tour in Scotland) was, of course, the *cheval de bataille*; and we must do Dr Wylde the justice to say that a more effective performance of this great work from one end to the other has very rarely been heard. It was listened to with undeviating attention by the vast assembly who keenly enjoyed every note of it, and applauded every movement with a heartiness there was no mistaking. These were not all the instrumental pieces, the pianoforte being assigned a more than ordinarily important share in the programme. To Miss Arabella Goddard — who a week since bade a temporary "farewell" to the patrons of the Monday Popular Concerts and now made her last appearance in London for the present season — were allotted a concerto and a *fantasia*, each in its way incomparable the first by Mozart, the last by Beethoven, both with orchestral accompaniments. Mozart's Concerto in D minor (the noblest of the "23," which among so many other prodigious works, in every style, his lavish genius bequeathed to the world) is a piece for which Miss Goddard has always exhibited a predilection and to which she is indebted for more than one artistic triumph. We are therefore relieved from the necessity of describing her performance the merits of which have been frequently discussed. Enough that she was received with such favour as to show that the audience were as satisfied as ever with her "interpretation" of Mozart, and with her execution of the two very showy and ingenious "cadenzas" which Hummel has inserted in his own edition of the concerto. The piece of Beethoven was the *Fantasia* in C major for pianoforte, orchestra, and chorus, a more romantic and beautiful composition than which never came from the pen of the most imaginative of musicians — the "tone-poet" *par excellence*. By the side of this the mass of ordinary *fantasias*, with their senseless preludes and insipid variations, look pale and insignificant indeed. Here is a *fantasia* justly so styled inasmuch as it reveals a whole world of fancy instead of being a mere jumble of irrelevant passages — a finger-show as these. This too, has been so often played in public by Miss Goddard that to dwell upon her reading of it, however agreeable the task, would be going over old ground to little or no purpose. To state that her last performance for the season was also not her least worthy is equivalent to saying that the poetical music of Beethoven lost none of its fascination in her hands, and made its accustomed impression on her hearers, who applauded her with enthusiasm. The orchestral parts and those for the semichorus and chorus were all that could be desired.

The "solo" vocal music was unusually attractive, the singers being Mlle. Titiens who, in three of her pet pieces—Alice's romance in the first part of *Robert le Diable*, "Bel raggio" (*Semiramide*), and "Com' è bello" (*Lucrezia Borgia*)—delighted the audience beyond measure. Altogether the entertainment was calculated to enhance the already high reputation of Dr Wylde's concerts. At the next (May 7th) Herr Joachim is to play, the sisters Marchisio to sing, and Mr J F Barnett (Dr Wylde's most brilliant pupil) to contribute a pianoforte concerto.

* * *

Sacred Harmonic Society.—The magnificent performance of *Solomon* at the last concert of this society was not only directly interesting on its own account, but indirectly with relation to the approaching Handel Festival, at which—on the second day when there is to be (as on the last occasion) a miscellaneous programme—some of the choruses are to be introduced. The numbers chosen for this purpose are among the most splendid and picturesque in a work which abounds in masterpieces of choral writing—viz., "From the Censer" (Part II), "Music, spread thy voice around," "Shake the dome," "Draw the tear from hopeless love," and "Thus rolling surges rise" (Part III). We are disposed to suggest the addition of "Praise the Lord" (Part III.), and "May no rash intruder" (Part I —the so-called "Nightingale" chorus)—the former one of the grandest, the latter one of the most melodious and beautiful in *Solomon*, which, by rendering still more complete, would render still more attractive the already rich selection. These, as well as the others we have named, were given to perfection on Friday night, and thoroughly enchanted the audience (one of the most crowded we remember). A repetition of "May no rash intruder" was insisted on, and Mr Costa, finding the opinion so unanimous, without hesitation complied. In the vast arena of the Crystal Palace—unless the new arrangements in the orchestra surpass all expectation—the "pianissimo" so ably sustained in this last-named chorus at Exeter Hall, will have to be very considerably modified. The solo singers were Misses Banks and Louisa Pyne Mad. Sainton-Dolby Messrs Montem Smith and Lewis Thomas. To do justice to the part of Solomon demands musical acquirement and vocal facility in equal proportions inasmuch as it is one of the most difficult ever composed. Mad. Sainton, it need scarcely be urged, possesses both qualifications in an eminent degree, and the music could not have been intrusted to more competent hands. Miss Louisa Pyne, to whom was allotted the principal "soprano" music of the first and second parts is becoming as accomplished in oratorio as she has long been in opera. To specify one of her efforts on the present occasion, the air "Can I see my infant gored," the true mother's appeal to Solomon in the famous "Judgment" scene, as an example of tender and pathetic singing has none in our remembrance been surpassed. There were "tears" in every note of it. Miss Banks was thoroughly efficient in all she had to do, whether in solo airs or concerted pieces, her fresh voice and unaffected manner exercising their accustomed charm. Mr Montem Smith, though perhaps a little overweighted in some passages of the tenor part, which is occasionally very trying and seldom very grateful proved himself not for the first time, a well-trained musician. The one bass air which fell to the share of Mr Lewis Thomas, was delivered with that gentleman's accustomed intelligence. The Passion week performance of *The Messiah* is announced for Wednesday, the 16th.

Crystal Palace Concerts.—The concert on Saturday afternoon was one of more than ordinary interest, the programme being almost exclusively devoted to a new work by a young English (or Irish) composer hitherto unknown to the public. Mr Arthur S. Sullivan originally a pupil of Mr Goss, in the Royal Academy of Music, was selected by the Committee of the Mendelssohn Testimonial Fund to be sent to Leipsic as "Mendelssohn Scholar." At Leipsic he pursued his studies with Herr Hauptmann, whose worth is known to all professors. The music to Shakspeare's *Tempest* is one of the fruits of his industry at Leipsic; and it was this which Herr Augusta Manns with his accustomed spirit brought forward on the present occasion. The concert room was crowded to the doors, and a success was obtained by the young musician of which he, and those who first discerned the germs of talent in him, may well feel proud. So enthusiastic, indeed, were the audience that they insisted on no less than five pieces being repeated—viz. the song which Ariel sings in the ear of the sleeping Gonzalo ("While you here do snoring lie"); an orchestral interlude at the end of the third act; the duet between Juno and Ceres ("Honour, riches, marriage-blessing"); a dance of nymphs and reapers, at the end of the fourth act; and Ariel's song, "Where the bee sucks." The other well known passages of which Mr Sullivan has availed himself are Ariel's "Come unto these yellow sands," and "Full fathom five thy father lies." There is also an orchestral prelude at the commencement of every act, and a grand overture at the beginning of the fourth, besides incidental music. As we understand that the work is to be performed again (and, indeed, after so great a success it would be strange if it were otherwise) we shall not pay Mr Sullivan the ill compliment of judging him critically by a single hearing. Enough at present to say that his music to the *Tempest*, while betraying a strong partiality for Mendelssohn's fascinating style, exhibits remarkable merits, and amongst the rest a decided vein of melody, a strong feeling of dramatic expression, and a happy fancy in the treatment of the orchestra. It must be remembered, too, that in certain passages he has had the formidable task of coping with some of the most admirable English melodists, and while we cannot hold out a hope that his version of "Where the bee sucks" will eventually put aside that of Dr Arne we must compliment him, not only for the ingenuity with which he has avoided all resemblance to that faultless model but for the graceful manner in which he has set the words anew. Of this, however, more on the next occasion. Herr Manns deserves infinite credit for the almost irreproachable execution of the new music—an execution so refined and delicate as would have ensured a favourable reception for even a work of far less pretensions. Miss Banks and Miss Robertine Henderson (the latter the best and most promising singer the Royal Academy of Music has recently sent forth) deserve no less praise for their careful and highly finished performance of the vocal solos, &c.—a remarkable example of which was the duet for Juno and Ceres, already named among the pieces that were encored. The band, good throughout, shone most brilliantly in the "Dance of Nymphs and Reapers," and in the overture to the fourth act. The Shakspearian text (that is, so much of it as Mr Sullivan has included in his plan) was read as clearly and effectively as possible under the circumstances, by Mr A Matthison. At the conclusion there was a loud call for "the composer," who, being led forward by Herr Manns, was greeted with the heartiest applause from all sides. After the *Tempest* a German singer, Herr Emil Scaria, was heard (for the first time) in the bass air from *Die Zauberflöte*, "In diesen heil'gen Hallen," and Miss Robertine Henderson gave Herr Ernst Pauer's "Gondoliera" in a charmingly fresh and unaffected manner. On Good Friday (shilling day) there is to be a concert of sacred music, for which Mr Sims Reeves is engaged.

Exeter Hall.—The *Messiah* will be performed on Monday next (Passion Week) by the National Choral Society at Exeter Hall. The principal vocalists will be Miss Florence Lancia, Mad. Sainton Dolby, and Mr Santley. Conductor Mr G W Martin. The second of the series of three concerts which Mr Martin is giving to the soldiers of the London garrisons will take place shortly at Exeter Hall. It will be recollected that the first concert to the military took place about three months ago, on which occasion nearly two thousand soldiers were invited by Mr Martin to a performance of the *Messiah* by the National Choral Society with full band and principal vocalists. On Wednesday the Sacred Harmonic Society will give a performance of the *Messiah* with Miss Louisa Pyne, Mad. Sainton-Dolby, Mr. Sims Reeves, and Sig. Belletti.

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

EIGHTY-SECOND CONCERT, ON MONDAY Evening, April 14, 1862, on which occasion
HERR JOACHIM
Will make his Sixth Appearance at these Concerts.

PROGRAMME.

Part I.—Quartet, in C, No. 77, for Two Violins, Viola, and Violoncello (First time at the Monday Popular Concerts) MM. Joachim, L. Ries, H. Webb, and Piatti (Haydn). Song, "The Wanderer's Walk," Mlle. Florence Lancia (Schubert). Romance, "The Colleen Bawn," The Lily of Killarney, Mr. Santley (Benedict). Sonata Pathétique, in C flat, Op. 13 (by desire), Mr. Charles Hallé (Beethoven).

Part II.—Chaconne in D minor, for Violin Solo (Repeated by general desire), Herr Joachim (J. S. Bach). Song, "I'm alone," The Lily of Killarney, Miss Florence Lancia (J. Benedict). Serenade, "Gloriette [illegible] de la belle aurore," Mr. Santley (Angelo Mariani). Sonata, in A, Op. 47, for Pianoforte and Violin (dedicated to Kreutzer), Mr. Charles Hallé and Herr Joachim (Beethoven).

Conductor, Mr. Benedict. To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

*** Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

N.B. The Programme of every Concert will henceforward include detailed analysis, with illustrations in musical type of the Sonata for Pianoforte alone at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls near the Piano, 10s. 6d.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and the principal Musicsellers.

TO CORRESPONDENTS.

J. H. (Cork) will be welcome as often as "the spirit moves him" to write.

Wasp.—"*Vouloir plaisanter aux dépens d'autrui, rien ne sent plus un malhonnête homme. Quand on fait gloire de ce talent nous concluons qu'on n'en a point d'autre.*" Let "Wasp" name the author. "*La raillerie est un commerce d'esprit qui doit avoir ses règles.*"

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert or Musical Performance except of general interest unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, APRIL 12, 1862.

THE engagement of Mr. Santley at the Royal Italian Opera as first barytone can only surprise those who are unacquainted with that gentleman's eminent abilities and qualifications. Mr. Gye no doubt is aware that the aristocracy have no special desire that English singers should figure prominently in the Italian Opera, and, knowing that, his securing the services of Mr. Santley must be set down to very high talent in the artist, or a real difficulty in finding a foreign barytone. That Mr. Santley's vocal powers are remarkable all who have heard him sing must admit; and that he has art enough to compete with the foremost living singers in his line, few we think will deny. His only drawback is the short apprenticeship he has served on the stage; but even here his friends can point to the manifest improvement he indicates, we may say nightly in his performances. Were our English barytone only a very indifferent actor, he could find extenuation in the Italian singers of the present day, from whom, indeed, the histrionic art appears—with some honourable exceptions—to have departed. Under the circumstances the director of the Royal Italian Opera could not, in the unavoidable absence of Signor Graziani, have made a happier selection than Mr. Santley to fill the part of the Count di Luna.

Let not, however, our English singers imagine that Mr. Santley has worked his way to his present high position by his fine voice and natural taste alone. These would not have raised him to his present eminence, had not his talents and accomplishments been submitted to the best schooling. Mr. Santley, in fact, went to Italy very young, and studied there for two or three years under the most experienced masters. That he gave himself up to his studies heart and soul we may conclude, seeing the excellent results that have followed. Had he remained in England, and practised with the same perseverance, he would hardly by this time have become an object of solicitude to the director of the Covent Garden Opera.

There are always two sides to a picture, the bright side and the dark side. We have considered the former; let us now contemplate the latter. The engagement of Mr. Santley as first barytone—or one of the first barytones—shows unmistakeably the dearth of voices in the "Land of Song." There is no talent in Italy. The old has been taken away; the new is not forthcoming. The managers of the Italian Opera have ransacked the four (five) quarters of the globe for Italian singers, and what have they procured? It is worth while to consider the materials of which the two Italian Operas are composed. To commence with the Royal Italian Opera.—

Sopranos—Mlle. Adelina Patti (American), Mad. Penco (Italian), Mad. Csillag (Hungarian), Mad. Rudersdorff (German), Mad. Miolan Carvalho (French), Mlle. Marie Battu (French), Mad. Tagliafico (French), Mlle. Gordosa (Italian);—two Italians among nine prime donne.

Contralto—Mad. Nantier Didiée (French).

The tenors (*mirabile dictu*) are all Italian.

Barytones and basses—Sig. Ronconi (Italian), Sig. Graziani (Italian), Sig. Delle Sedie (Italian), M. Faure (French), Mr. Santley (English), Herr Formes (German), M. Zelger (Belgian), M. Tagliafico (French), Sig. Fallar (French), Sig. Patriossi (Italian), Sig. Nanni (Italian), Sig. Capponi (unknown),—five Italians among twelve.

Her Majesty's Theatre.—

Sopranos—Mlle. Titiens (German), Mlle. Carlotta Marchisio (Italian), Mlle. Darin (Italian), Mlle. Louise Michal (Swede), Mad. Guerrabella (American), Mlle. Drusilla Fiorio (Italian), Mlle. Kellogg (American)—three Italians among seven.

Contraltos—Mlle. Barbara Marchisio (Italian), Mlle. Trebelli (French), Mad. Lemaire (French)—one contralto among three.

The tenors (*mirabile dictu*) are all Italian.

Barytones and basses—Sig. Gualdoni (Italian), Sig.

Casaboni (Italian), M. Gassier (French), Sig. La Terza (Italian), Sig Bossi (Italian), Sig Castelli (Italian), Sig Zucchini (Italian)

It will thus be seen that in one Opera more than a third are Italians, and in the other more than half

We do not pretend to account for the decadence of singers in Italy. No doubt the increased demand necessitates a more rapid cultivation, and the music market, like other markets, has its speculators, its growers and providers, who lose no time in meeting the demand. Formerly, besides the Italian theatres, there were but Paris, London, and Vienna to be furnished, and even among these capitals a sort of compromise was effected, as the seasons did not fall within the same period; so that artists who appeared at one time at the Grand Opera of the Austrian capital, or the Salle Ventadour, might exhibit themselves shortly afterwards at Her Majesty's Theatre. But now all this is changed; America (North and South) has an Italian Opera in almost every State. Nay, Australasia, too, must have her fashionable musical entertainments, and her first-class vocalists. Thus Italy is drained of all its promise, half educated singers being considered good enough to cross the seas, and art, deprived of its principal resources, is impoverished and dies. We cannot believe that Italy even now is destitute of voices, or that the art of instruction is lost in the country of its birth.

* * *

WHAT a lengthy chapter might be written about fallacies, and how day by day "popular errors" are rectified, and "things not generally known" come before the world. The Commissioners of the Great Exhibition in 1851 seriously debated as to the admissibility of implements of warfare, inasmuch as a new era was to be inaugurated, when the sword should be turned into a ploughshare, the spear become a pruning hook, the lion take his siesta with the lamb, and the only contest should be between rival manufacturers, or enterprising shopkeepers, struggling for prize medals. The last ten years have somewhat dissipated any notion that might have existed as to the advent of this peaceful millennium. Russian, Chinese, Indian and American wars (amongst others) have shown that nations are governed by like passions with individuals, and that all countries can no more be expected to agree than all men to be of one mind; and it is anything but a flattering comment upon our boasted enlightenment and civilization to find what a large share of our debates in Parliament and columns in the newspapers is absorbed by the subject of rifled cannon, armour-plated ships, and such bellicose subjects; while one of the most prominent features to be displayed within that remarkably ugly building at South Kensington, which is to be opened on the 1st of next month, will be a collection of all descriptions of death-dealing weapons, models of the "Warrior," and other vessels fearfully and wonderfully made; the iron target that had to withstand the tremendous pounding of the Armstrong gun,—in short, anything and everything that appertains to war and its accessories. There are fallacies too, about matters musical,—none, perhaps, greater than the remark whose staleness is only equalled by its stupidity, that the English are not a musical people. A glance at the advertising columns of the *Times* will set this at rest, as far as London is concerned; and to any one musically undecided the difficulty is to know which to choose, so multifarious are the provisions of sweet sounds. The provinces, too, have their Philharmonic Societies, their quartet meetings and choral classes, and in many respects are little behind their metropolitan brethren. As to the taste for good music, poor Jullien effectually set that question at rest long ago, when the shilling paying masses showed their appreciation of orchestral music by a crowd of double density whenever a classical night was announced; while, perhaps, never since those works were first penned have chamber compositions been listened to by audiences anything like equal in number or intelligence to those found, week after week, at the Monday Popular Concerts.

It is generally supposed that the manufacturing are far in advance of the cathedral towns, the former having the character for energy and public spirit, while the latter are stigmatised as slow and behind the age. We are rather inclined to question this assertion—certainly as far as music is concerned; for we find that Leeds shuffled out of her festival last year with a variety of excuses, while Hereford boldly maintained its own, and this year Gloucester bids fair to come out stronger than ever. From information just placed at our disposal by the courteous and energetic secretary, Mr J. H. Brown, we learn that for the next festival at the "fayre citye" something like fifty stewards have already been obtained! This looks like business, as each steward makes a donation of 5*l.* to the charity, to say nothing of the contributions obtained from his friends; and most of them, being residents in the county or neighbourhood, contrive to fill their houses with visitors, and daily attend the performances in large numbers. When the stewards were limited to half a dozen, the deficit (for which those who undertake the office are held responsible) varied from 100*l.* in 1790, to 1647*l.* in 1841—no small sum to be defrayed by the six spirited guarantors. At the last festival, 167*l.* deficit was but lightly felt, amounting to something less than 4*l.* a piece for the forty-four gentlemen who served the office, while the collection rose to 1148*l.* exceeding any previously known; and Worcester, the year following, not to be outdone by the sister city, made up more than 1300*l.* for the relief of the widows and orphans of the clergy of the three dioceses. We hear that negotiations will be entered into with the very highest talent obtainable; and from the thoroughly competent manner in which everything appertaining to the Festival is invariably managed, believe that we are fully justified, even thus early, in predicting a complete success for the next Gloucester Music meeting—a success which it will richly deserve, as a reward for the spirited liberality of the gentlemen who have again come forward to aid the noble cause of charity.

* * *

A DISPUTE having arisen in Tunbridge respecting the duties and rights of an organist, an opinion on the subject was obtained by the vestry from Dr Twiss:—

"An organist is a person not known to ecclesiastical law, either as an officer of the church or a servant of the parish. The parishioners are not obliged to provide an organist, even if there should be an organ. On the other hand, no person may play upon the organ during Divine service, unless permitted to do so by the minister. The position, therefore, of the organist is ambiguous, wherever there be a salary for an organist at the disposal of the parish, as the function of the organist depends on the minister's permission, while his salary depends upon the resolutions of the vestry. In the present case, I think the appointment of an organist who shall be entitled to receive the money invested for it rests with the vestry; but such appointment will not confer the right to play during Divine service without the minister's permission, although it will entitle him to the salary. There is, in fact, no such person as a parish organist, in the legal sense of the word, as we speak of the parish clerk or sexton, and therefore he does not come under legal consideration so as to be able to do certain acts solely in respect to that office. The organ in this case, is the property of the parish, and I am of opinion that the churchwardens have the custody of it, and may lock it up; but I am also of opinion that the minister has authority to order when the organ shall be played during Divine service, and that the churchwardens are therefore bound to unlock it during Divine service, so that it may be available for use according to the incumbent's directions."

After this, who would be an organist, provided only he could be a policeman?

* * *

To the Editor of the Musical World.

MR EDITOR,—May I offer a few remarks on what may be termed a threadbare subject but yet not near a settlement, and is still a matter of debate in all private musical conversation; and withal still "a vexed question?"

It is connected with sacred music in general, and Handelian compositions in particular,—viz. Time. Do we not want a *standard* very badly? Is it not awful to hear choruses of serious, and often doleful words snatched off like the "chopping" of artificial Darkies in their "Old Joe stood at the garden gate," and other similar jingling farcical compositions? Is it not too frolicsome—if not profane? In sober seriousness, does it not destroy the effect intended by the composer, by taking away all solemnity from the performances, and negative entirely the word "sacred?" The words *largo, adagio, andante*, are now without meaning or are shifted into *allegro, vivace*, and *prestissimo*, and these latter drawn into motions which might be called, in English,—"hurry," "confusion," &c.

It might be interesting to trace this evil to its source, and see if some method could not be adopted to put a stop to it; or if not, at least to enable certain conductors, great and small, to know what they are about, and what unwarrantable liberties they are taking. As there is *no prevailing standard*, it would seem that each thinks himself clever in proportion to the rate at which he can drive a movement!

The public taste, too, is becoming alarmingly vitiated. It may be, and is called by many, the "New School;" but whether it is a better one than the old is a matter for deep reflection. Like many other new methods, it would probably be "more honoured in the breach than in the observance." But could it be decided that the new jigging style is best, even then it would be well to contrive some rule for the guidance of the many conductors who are seemingly without judgment, or, which is the same thing, never reflect upon the *words* uttered; and what *naturally* would be the method of singing under such circumstances.

It is often remarked that using the *baton* is a much easier thing than using the *bow*; but the sound judgment of a conductor should never be destroyed by this fact. Should this be worth your notice, I shall pursue the subject on a future day, finding I am only beginning where I hoped to end.

SPECTATOR.

March 20, 1862.

* * *

SIGNOR GIUGLINI has left Barcelona (after six performances) for Paris, where he is now under the hands of his medical adviser in consequence of a very severe cold, which has temporarily influenced his voice. A short repose, however, will, it is believed, give him restored health and vigour, for his engagement at Her Majesty's Theatre.

SIGNOR RONCONI.—There is a report (we sincerely hope unfounded) that this admirable artist is dangerously ill at Barcelona.

MAD. RISTORI AND M. MIRÈS.—A Paris letter says:—"Mad. Ristori has been on a visit to M. Mirès in his prison at Douai, remembering that in the days of his prosperity the famous banker sent her a very liberal subscription for one of the representations given for her benefit. Mirès was greatly affected at this mark of gratitude, and, it is said, was unable to refrain from shedding tears. In the course of conversation he said to the great tragedian that he was certain of being condemned, but that he would speak before the case was over. The scandalous reports made at the commencement of the action have, it would appear, no foundation. Mirès will doubtless make up his mind to speak at the last moment, if he has anything to say."

HERR JOACHIM has been at Manchester, playing at the Gentlemen's Concerts, conducted by Mr. Charles Hallé.

MR. SANTLEY has been singing at the concerts of the Philharmonic Society in Dublin.

MEYERBEER.—Our readers will be glad to hear that M. Meyerbeer is perfectly restored to health.

* * *

ROYAL ITALIAN OPERA

THE season commenced on Tuesday with *Guillaume Tell*, cast precisely as last year. A more crowded and brilliant audience never graced the theatre on an opening night. That Rossini's great work after nine representations last season, should carry its attraction into the present year was naturally to be expected. The performance, if not altogether one of the most generally effective ever heard at Covent Garden, was in many respects a triumph.

The overture was encored, and Mr. Costa repeated the *allegro*. The band was almost uniformly admirable; but we have heard the chorus in some instances to greater advantage. Signor Tamberlik, whose voice exhibited all the brilliancy and resonance of his best days, and who sang magnificently throughout, was uproariously applauded in the duet, "Dove vai," in the trio of the second act, and in the air with chorus "Suivez moi," in which his "*Ut de poitrine*" provoked the accustomed enthusiasm.

M. Faure was impressive and noble in Tell; Mad. Miolan-Carvalho as sweet and French as ever in Mathilde; M. Zelger as last zealous then as his habit in Walter; Signor Polonini absolutely perfect in Melchthal; Signor Tagliafico careful and picturesque in Gessler; Signor Rossi thoroughly correct in Rudolf; Mad. Rudersdorff, bustling, zealous, demonstrative and enduring as ever in Jemmy; Mad. Tagliafico, smiling and cheerful in Edwige; and Signor Patriossi somewhat uncomfortable in Leuthold. At the end of the third act after the swearing of the Cantons the applause was vehement, and the curtain rose again in obedience to the unanimous desire of the audience.

The opera was repeated on Thursday, and will be given for the third time to-night.

Next week will be full of "novelties." On Tuesday the never-absent *Trovatore*, with Mlle. Gordosa as Leonora, Mad. Nantier-Didiée as Azucena, Signor Tamberlik as Manrico, and Mr. Santley as the Count di Luna; on Thursday the *Favorita*, with Mad. Csillag as Leonora, and Signor Gardoni (his first appearance these two years) as Fernando—the character in which he made his *début* at Her Majesty's Theatre in 1847.

* * *

MESSRS. KLINDWORTH AND BLAGROVE'S CONCERTS.—The third was held on Saturday evening. Three instrumental, and a like number of vocal pieces, constituted the entire programme, which possessed sufficient attraction to command a well filled* and attentive audience, who seemed thoroughly to appreciate the entertainment. Sterndale Bennett's sestet in F sharp minor (Op. 8.) for pianoforte, and "strings," with which the concert began, was a treat all the greater from its rarity (it was last performed by Miss Arabella Goddard, at Mr. Willy's quintet concerts in St. Martin's Hall). Messrs. Klindworth, H. Blagrove, Deichmann, R. Blagrove, Daubert and White, played this fine work *con amore*, and to the entire satisfaction of their hearers. Is there any reason why the sestet should not be introduced at the Monday Popular Concerts? There can be little doubt about the genuine reception it would meet with. Schumann's trio in D minor (Op. 63.) for pianoforte, violin, and violoncello, was also performed without any very marked effect. The last piece was Beethoven's trio in B flat (Op. 97.) for the same instruments,—Mr. H. Blagrove here holding the first violin, which in Schumann's trio had been held by Herr Deichmann. Messrs. Klindworth and Daubert, as before, taking the pianoforte and violoncello parts.—

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* "Where did they dine?"—*Printer's Devil.*

and son and all honourably distinguishing themselves. The "Mazurek of Trios," the well known "Rodolpha," was heard with delight from one end to the other. The vocalist was Miss Robertine Henderson whose pleasing voice and unaffected style were favourably exhibited in a song by Herr Pauer and in a romance and *serenade* by Schubert, all of which created a strong impression. The accompanyist was Mr Biel

MR. DEACON'S MATINEES.—At the second among the fall pieces were Mozart's quintet in G for "strings," Onslow's sextet in E flat for "strings," with pianoforte, and Beethoven's sonata in G (Op 30) for pianoforte and violin, the last demanding special acknowledgment for the admirable manner in which it was executed by Messrs. Sainton and Deacon. In the quintet the accomplished French violinist was supported by Messrs. Carrodus, H Webb, Clementi, and Signor Pezze; the post of first violin in the sextet being efficiently held by Mr Carrodus, Mr C Severn taking the double bass, and Mr Deacon of course the piano. In addition to these, Mendelssohn's sonata in B flat (Op. 45) for violoncello and pianoforte (by Signor Pezze and Mr Deacon) gave unqualified satisfaction. Mr Deacon was also warmly applauded for his musician-like reading of the Barcarole from Sterndale Bennett's 4th concerto (Op. 19), and the rondo from Weber's sonata in C (Op 24). Messrs. Collard's elegant rooms were filled with an attentive and really appreciative audience.

GALLERY OF ILLUSTRATION.—After a long and successful career Mr and Mrs. German Reed with Mr John Parry withdrew their "*Card basket*," on Saturday last in order to make way for a novelty from the pen of Mr Tom Taylor entitled "The Family Legend." It is perhaps late in the day to expatiate upon the merits of the clever trio who have so firmly established themselves in the favour of the public, to enlarge upon their versatility or add another word to the praise which has been so freely and so justly lavished upon them. With the present generation however Mrs German Reed will only be associated as the clever delineator of character as one woman the slightly imperious Mrs. Candytuft, the remarkably undeniable "party" Miss Niobe Pry, the very fully developed Dolly Chickbiddy, or the lazy maid of no work; Pamela Dibbs, with her Henrietta the homicide — the child of mystery — or the headless husband; but there are some of us whose memories go a little further back, and who have not forgotten the days when Miss Priscilla Horton was the charmingly graceful, slim figured Ariel to Macready's Prospero and Helen Faucit's Miranda, when her portrait in every music shop window adorned "Where the bee sucks" or "Full fathom five," which she sang so well. And when Macready's revivals of Drury Lane were the universal theme, and *Acis and Galatea* was put upon the stage as it had never been before, was not Miss Priscilla Horton the Acis to Clara Novello's Galatea and Staudigl's Polyphemus—which time as Clarkson Stanfield painted the scenery and Tom Cooke conducted the orchestra? Neither have we forgotten how, when Helen Faucit was prevented from appearing by illness, Priscilla Horton came forward and at once delighted and astonished crowded houses at the Haymarket by her impersonation of Virginia, Ophelia, and all the leading tragic parts. And John Parry, have not some four lustres past since "Wanted a Governess" introduced him in a line which he has since made peculiarly his own. How refreshing it is, after the mass of vulgarity staring one in the face at every turn under the title of comic songs — still more vulgarised by the comic singers — to listen to John Parry, who makes you scream with laughter without for one moment losing sight of the fact that it is a gentleman who is entertaining you. His version of the "Colleen Bawn" is alone worth a visit,—all the fun, all the refinement of past days are as conspicuous as ever while the things he does on the pianoforte are just as clever as they were wont to be. Nor must Mr German Reed be overlooked, who, in the "Two Rival Composers," exhibits a talent which might have been turned to advantage had he chosen the stage for a profession, while his skill as a pianoforte player has ample opportunity of display

MYDDELTON HALL.—A concert was given on Friday evening, with the following artists:—Miss Stabbach, Miss Poole, Mr George Tedder and Mr Lawler, as vocalists; and as instrumentalists Herr Wilhelm Ganz (pianoforte), and Master Arlidge (flute). Herr Wilhelm Ganz also accompanied the vocal music. There were several encores, among which were a new song composed by B. Althaus, charmingly sung by Miss Stabbach, entitled "The Morning Ride;" Ascher's ballad "Alice, where art thou?" sung by Mr George Tedder; "Jock o' Hazeldean," by Miss Poole; "I'm alone" from the *Lily of Killarney* by Miss Stabbach; and Mendelssohn's "I'm a roamer" by Mr Lawler. Herr Ganz played two new pieces of his own composition, viz. a transcription of the Neapolitan melody "Santa Lucia," and a brilliant new galop, "Qui Vive," which is likely to become a favourite. Master Arlidge's solos on the flute were deservedly applauded; and the concert altogether gave evident satisfaction to the audience.

ROYAL ACADEMY OF MUSIC.—The chamber concert given on Wednesday night to their friends by the Academy students contained, as usual, several points of interest. In the first place there was a MS. string quartet, which proved the sound musicianlike attainments of its author Mr Henry Banner who, besides being a composer of considerable promise, is also a pianist of no ordinary attainments. A MS. song, too, by Mr H C. Banister entitled "Rose of Samarcand" is worthy of honourable mention, especially as it was remarkably well rendered by Miss C. Westbrook who also sang a new song of her own composition "The cold winds." Miss Armytage's spirited rendering of Balfe's air "Behold before me rise," from the *Maid of Artois*, and Miss Florence's singing of Niedermeyer's "Da te divisa in terra," were, perhaps, the most striking points of the concert; but as we cannot particularly mention each one of the students who took part in the performance, we will only add that the concert did credit to all concerned, and gave great satisfaction to the crowded audience.

HANDEL FESTIVAL.—Yesterday evening the last of the grand choral rehearsals for the Handel festival took place in Exeter Hall. "Israel in Egypt" was rehearsed

VOCAL ASSOCIATION.—The second concert of the season on Wednesday night, was signalised by the performance of a selection of the most popular vocal numbers of the *Lily of Killarney* under the direction of its gifted composer. The most striking pieces of the work, like all the best music for the stage, are likely to be as effective in the concert room as in the theatre. This is one advantage which the followers of the rule that Mozart unswervingly pursued, of never allowing dramatic expediency to excuse an infringement of the general laws of abstract beauty, have over the misguided disciples of Wagner's doctrines. Each single "number" of *Don Giovanni* may be listened to with delight in a room; and we should like to hear — but not on second thoughts, we should not like to hear — a single page of *Tristan and Isolde* off the stage. Whether our readers would wish to hear the latest and most well-matured development of the music of the future on the stage is a question we will not discuss, as the pleasanter topic of the *Lily of Killarney* bids us leave the *Zukunftsmusik* to exercise the ears of generations yet unborn. The selection from Mr Benedict comprised the tuneful and elegant duet "The moon has raised her lamp above," admirably sung by Mr Tennant and Mr Santley and loudly encored; "In my wild mountain valley he sought me"—the most plaintive, original, and poetical *solo* in the opera, so charmingly sung by Miss Banks as to be also re-demanded; the "Boatmen's Chorus," by help of which effectively harmonised strains, Mr Benedict has invested the most prosaic of scenes with musical and poetical interest; the fine song for Danny Mann which Mr Santley sang with splendid energy; "I'm alone," the gem of the work, by Miss Banks; the popular "Eily Mavourneen," by Mr Tennant, who sang it with taste and feeling; and the valse *finale* by Miss Augusta Thomson. The charming trio, "Lovely moonlight raise thy head," made room for the ballad "I'm alone." This trio has hitherto been too much overlooked and needs but to be introduced at concerts for its beauties to be appreciated. Mr Benedict accompanied the vocalists, and conducted the boatmen's chorus. Sir Henry Bishop's "Tramp Chorus" the conductor took slowly, to suit the convenience of the choristers, who were more satisfactory in Dowland's madrigal, "Awake, sweet love," and that from Mendelssohn's *Camacho*, "Your ocean path attending," both given for the first time. The choristers also distinguished themselves in M Randegger's very cleverly written Funeral Anthem, the organ part of which was performed by the composer. Mad. Lemaire in "Or là sull' onda" from Mercadante's *Giuramento*, and Miss Thomson in the air from Auber's *Serment*, which poor Bosio used to make so brilliant a feature of in *Fra Diavolo*, were the principal solo displays. Herr Ernst Pauer performed pieces by Scarlatti, Paradisi, Field, and Thalberg with his accustomed skill, the *nocturne* of the English composer being received with the greatest applause. Herr W Ganz accompanied the vocal music, except that of the *Lily of Killarney*

THE SECOND PHILHARMONIC CONCERT.—While on the topic of programmes, we are reminded of the excellent programme of the second Philharmonic Concert on Monday last. A happier selection of music could not have been made. Beethoven and Spohr, Weber and Mendelssohn, gave us some of their choicest Works. The old and new schools of pianoforte compositions were represented by Bach and Bennett, while the vocal music consisted of two grand airs by Mozart and Gluck. The little duet from *Don Pasquale* pretty enough for the stage or the drawing-room, was hardly in its place between such giants. It is strange that the greatest giant of all (Bach) should carry off the honours of the evening, and find the most ready appreciation. Indeed, his prelude and fugue, *alla Tarantella*, created a *furore*. Who would think that that marvellous composition, as young and fresh as if it were written to-day, was penned as early as the beginning of the eighteenth natory? The two most beautiful specimens of a tarantella extant—those of Rossini and Auber—are actually pale by the side of that of the old master. Miss Goddard played it con amore. So swift were her fingers, so rapid was her execution, that it made one almost giddy to listen to it. But not only does she deserve praise for her mechanical dexterity; her reading of the prelude of Bach, and the Caprice in E, by Professor Sterndale Bennett, was equally to be commended. The latter composition, though beautiful in itself is not calculated to produce a striking effect upon the audience. It must be regarded as a work for the orchestra with pianoforte "obbligato," rather than as a piece for brilliant display. The orchestra blends so happily with the solo instrument that those who are in the habit of listening to the performer only are naturally disappointed, and do not derive that pleasure from the performance which a concerto, or other composition consisting of different movements, would produce.—*London Review, March 30.*

DRURY LANE THEATRE.—A very attractive series of entertainments was given on Saturday night to a densely crowded house for the benefit of Mr Benedict, whose universally admired opera, *The Lily of Killarney*, was the principal feature of the bill. As the cast, with one exception (Mr St Albyn replacing Mr Haigh in the part of Hardress Cregan), was the same as at the Royal English Opera—Misses Louisa Pyne, Susan Pyne, and Jessie M'Lean; Messrs Harrison, Patey, Eugene Dussek, and Santley sustaining their original characters of Eily, Mrs. Cregan, Anne Chute, Myles-na-Coppaleen, Father Tom, Corrigan and Danny Mann, and as the band and chorus, selected from the Covent-garden company, were directed by Mr Alfred Mellon, it is enough to say that the performance was all that could be desired, and that the opera was listened to from beginning to end with the interest that never fails to attend a really genuine and beautiful work. Two pieces ("It is a charming girl I love," and "The Colleen Bawn"—Mr Harrison and Mr Santley) were encored; the "Cruiskeen Lawn" (Miss Louisa Pyne) was uproariously applauded; Mr Benedict was twice called on; and the whole of the performers were summoned to the fall of the curtain. *The Lily of Killarney* was preceded by Mr Howard Glover's charming operetta of *Once Too Often*, in which Mlle. Jenny Bauer, Miss Emma Heywood, Herr Reichardt, and Herr Formes, appeared as Blanche, Hortense, Marcelline and Pumpernick. This, too, was received with extraordinary favour. The drunken scene of Herr Formes, with his quaint air "The monks were jolly boys," caused general hilarity; Herr Reichardt was encored in the graceful romance, "A young and artless maiden," and Mlle. Jenny Bauer in the last movement of her scena, "The solemn words his lips have spoken"—Miss Emma Heywood narrowly escaping a similar compliment in "Love is a gentle thing," one of the most genial and attractive pieces in the operetta. At the end, in obedience to a unanimous demand, the curtain was raised again. After the opera Mr and Mrs. Dion Boucicault appeared in *The Dublin Boy* and kept the audience in high spirits until midnight—at which suggestive hour, almost to a minute, the curtain dropped for the last time.

MARYLEBONE THEATRE.—Mr J. H. Cave, the present manager of this remote theatre, is taking great pains to elevate its position. One of his achievements during the winter was an effective production of the *Colleen Bawn*, and recently he has engaged Mr. Benjamin Webster, who appears in the *Dead Heart*, one of the dramas in which his talents are most conspicuous. A large and commodious edifice, situated in a populous neighbourhood, it always seems strange that the Marylebone Theatre has not as yet attained a permanent celebrity. Under the successive managements of Mrs. Warner and Mr J. W. Wallack attempts were made to convert it into a sort of north western Sadler's Wells, with the legitimate drama as the staple attraction; and, though the efforts proved unsuccessful, they were far too creditable to meet with oblivion. Mr. Cave tries his fortune with the superior kind of melo drama, supported by the best available talent.

CRYSTAL PALACE.—A decision was arrived at on Tuesday by the Committee of the House of Commons sitting on the Railway Bills of Group 1 likely to exercise a beneficial effect on the future prospects of the Crystal Palace. The Chatham and Dover Railway Company have proposed a line starting from the junction of their Metropolitan and Victoria lines at Brixton, and proceeding through Peckham, Forest Hill, and Sydenham, up to the road front of the Crystal Palace, and the committee declared that, subject to the Brighton Company constructing a portion of the line, over which the other company is to have ample running powers, the bill should pass. This will give access to the Palace on a sufficiently high level to avoid the inconvenience caused by the present stairs, and as the new station—which is to be placed in Dulwich Wood, immediately opposite the Palace—will have platforms of nearly 1,000 feet in length with wide covered lateral approaches to the level of the lower floor of the building it is obvious great public convenience will result from the additional means of access. As this line will also open up the Metropolitan (underground) railway by the intended bridge at Blackfriars, the Northern railways, the Metropolitan stations in Farringdon Street and in the New Road, will be in direct communication with the Palace. The chain of communication with the North London Railway by Kensington and Wandsworth is also fast approaching completion. Considerable works are being carried out in the Palace. The floors in the tropical and southern ends have been replaced with brick walls and piers round each flower-bed. A wide triple staircase has been erected leading from the great transept to the basement, so that the crowds assembled on popular occasions, may escape from the building to the gardens, and vice versâ, without inconvenience. The roof over the Great Handel Orchestra is being rapidly completed for the great musical celebration to be held during the coming season. Competent authorities predict that while the volume of sound will be enormously increased, quality and clearness will be even more remarkably enhanced. The demand for seats for the coming Festival being already considerably in excess of the Festivals of 1857 and 1859, contracts have been entered into for thousands of cane-bottomed chairs, as reserved seats, &c. A limited number of Half-Guinea Tickets will be issued on the 23rd of April. The great transept is nearly as large again as the transept of 1851; an additional story is added to the garden front, and this, coupled with the magnificent site upon which the Palace stands, gives it incalculable advantages, and must tend to make it the constant resort of millions drawn to London by the International Exhibition. Great care and preparation is bestowed on the gardens within and without the Palace. Hanging baskets have been suspended along each side of the nave; the flower-beds and walks on the terraces are being renovated with the greatest activity. The brilliant display of flowers in the upper gardens last year was the theme of general eulogium. The Directors having in view the anticipated great influx of visitors during the next six months, have decided upon issuing only one class of season tickets, viz., at one guinea each. These will be shortly ready for issue. The first great day of the season will be on Good Friday, when Sims Reeves, Mad. Rudersdorff and other vocalists, will appear in a concert of sacred music. To afford every convenience to visitors arriving and departing, the doors will be opened at nine o'clock and the Palace lighted up in the evening. As on Good Friday last year 50,915 persons visited the palace, when Sims Reeves also appeared, a great day is anticipated.

BOOSEY'S QUICK-STEP JOURNAL.—A great desideratum has been supplied by Messrs. Boosey and Sons, the music publishers, by their issue of a series of "marching cards" for the use of volunteer bands. Each set is a complete score of two marches, for sixteen or more performers, and there are twelve sets published, constituting a repertoire of well-chosen quick-step tunes, all of a popular character, but all removed from the commonplace vulgarity of the organs and the peripatetic bands of Ethiopian minstrels. Instead of airs which have been so hackneyed as to have lost what little power of pleasing they may once have possessed, we have in this series a really good selection of national melodies, with a few importations from the light and spirited operatic music of Verdi and Flotow and one or two of the very best of the "nigger" tunes which are worth preserving from oblivion.—*Daily Telegraph.*

HAMBURGH.—The lovers of music here enjoyed a rare treat a few days ago, thanks to Mlle. Felicita de Vestvali. This celebrated young lady, who reminds us forcibly of Alboni, possesses a voice unequalled for cultivation, compass and power. Seconded by an imposing personal appearance, she produces the most extraordinary effect, especially in the heroic line. The piece which pleased us most in the well-selected programme was the famous air "Che farò senza Euridice?"* "When I made up my mind," says Gluck, "to compose the operas of *Orfeo* and *Alceste*, it was my intention carefully to avoid all the abuses which the misplaced vanity of singers and the too yielding temper of composers had introduced into Italian opera, abuses which have degraded one of the most beautiful and magnificent dramas into one of the most wearisome and the most laughable. I endeavoured, therefore, to restore music to its true duty, namely, that of supporting the poetry so as to strengthen the expression of the feelings and the interest of the situations, without interrupting the action, or disfiguring it by unnecessary ornamentation. I believed that music should be for poetry what freshness of colouring and a happy mixture of light and shade are for a faultless and well planned drawing, lending animation to the figures without disturbing the outline." (The principle suggested in the above words of the Chevalier Glück has been adopted at the present day—that is to say, after an interval of about a century—by R. Wagner, who has persistently carried it out, with what success we all know.) At the end of the concert Mlle. Vestvali gave the celebrated drinking song from *Lucrezia Borgia* in an indescribably effective manner; indeed, we may fairly say that her talent is especially adapted for this style of composition. While tendering Mlle. Vestvali our best thanks for the great treat she has afforded us, we seize the opportunity of informing all lovers of music that there is another treat in store for them in the course of next week.—*Hamburgh Paper*

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* To produce so overwhelming an effect by such simple means, says as much for the genius of the composer as it does honour to the talent of the executant.

Provincial

A correspondent writes from Hereford:—

"Our ancient city was enlivened recently by two amateur concerts (morning and evening), under distinguished patronage, for the benefit of the cathedral organ fund. The band of the 'Wandering Minstrels' accepted the invitation of their brother amateurs of Hereford, and their united efforts were crowned with success. The programme was highly creditable to the taste of the conductor, and the performance was, by universal consent, placed quite out of the realms of adverse criticism. Among the pieces were Beethoven's Second Symphony; Mozart's *Jupiter*; Mendelssohn's *Rondo Brillante*; Meyerbeer's March, from the *Prophète*; and the overtures to *Guillaume Tell*, *Masaniello*, *Fra Diavolo*, and *La Gazza Ladra*. Ernst's *Elegie*, 'Let the bright seraphim' (*trumpet obbligato*), and several vocal compositions by Handel, Spohr, Meyerbeer, Rossini, &c., &c., were admirably given by Miss [illegible]ford, the Misses Phillips, Mrs. Cooper, Master Caldicott, Mr. Barnby, Mr. Carpenter, the Rev. W. Duncombe, the Rev. J. Goss, the Rev. F. Havergal, the Rev. Sir F. Gore Ouseley, Bart., Master Thomas, the lay clerks of the Cathedral, and members of the Hereford Choral Society. The soloists were—Pianoforte, the Rev. J. Capel Hanbury; Violin, the Hon. Seymour Egerton; Flute, Captain Le Patourel; Cornet and Trumpet, Mr. A. B. Mitford; Violoncello, Lord Gerald Fitzgerald, whose solos were rapturously received. The concerts were ably conducted by the Hon. S. Grey Egerton, and the results must have been very satisfactory to the committee."

Letters to the Editor

Sir,—The young English Composer, Arthur Seymour Sullivan, whose music for Shakspeare's *Tempest* was so favourably noticed in *The Times* of Monday, was a chorister in the Chapel Royal, St. James's, at the time he was chosen Mendelssohn Scholar; he then studied for two years at the Royal Academy of Music, and was afterwards sent to the Conservatorium, Leipzic. He entered the Chapels Royal in April, 1854, and left in June, 1857; and it seems just to the oldest school of English composers that this fact should not be wholly ignored in any notice of his educational career.

I am, Sir, your obedient servant,

Thomas Helmore, M.A., Priest in Ordinary,
and Master of the Children of her Majesty's
Chapels Royal.

6 Cheyne-walk, Chelsea, April 8.

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ACT I.

No.			VOICE.	s.	d.
	Overture			[illegible]	[illegible]
1	Chorus,	"Here's to wine, and here's to beauty"		[illegible]	[illegible]
2	Duet,	"[illegible]"	T. B.	[illegible]	[illegible]
3	Duet	"[illegible]" (Comic)	S. B.	[illegible]	[illegible]
4	Song	"My own sweet child."	B.	[illegible]	[illegible]
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No.			VOICE.	s.	d.
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No.			VOICE.	s.	d.
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"Signor Ferrari's principle is of the simplest kind. 'Every one,' he says, 'who can speak may sing. The only difference between speaking and singing is, that in speaking we strike the sound impulsively and immediately leave it, whereas in singing we have to sustain the sound with the same form of articulation with which we struck it impulsively.' It is on this principle that Signor Ferrari's practical rules for the formation and cultivation of the voice are based. To give the pupil a sufficient control of the breath for the utterance of prolonged sounds—to soften the harshness and increase the strength and quality of the natural tone of the voice, without ever forcing it—these are the objects of the scales and exercises on sustained sounds, which must be practised under the careful superintendence of the teacher, whose assistance Signor Ferrari always holds to be indispensable.

"Signor Ferrari makes an observation which, so far as we are aware, is new. It is undoubtedly well founded and of great importance. Owing to the want of attention in the time in which children speak, they acquire bad habits and contract a habitual tone which is mistaken for their natural voice. It is a result of this neglect, he says, that the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-falsetto, in consequence of which very few natural voices are heard. However, a young lady, when she begins to sing, frequently continues to use this unnatural tone. The result is, says Signor Ferrari, that not only does she never sing well, but soon begins to sing out of tune, and finally loses her voice, and in too many instances injures her chest. 'Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest affections from a bad habit of speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a loud tone, as though engaged in earnest conversation; 'and,' he adds, 'I cannot advise too strongly the greatest attention to the first and natural development of the lower notes of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.'

"Signor Ferrari deprecates, as fatal errors, the custom of practising songs or solfeggio with florid passages before the voice is sufficiently cultivated. He is of opinion that young ladies ought to begin the study of singing at thirteen or fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practise, he observes that this entirely depends on the acquisition of a proper method. The more a pupil practises with an improper education the worse; but once able to sing with a natural tone, he may practise two, three, or more hours a day without danger. All Signor Ferrari's precepts are of the same sound and rational character.

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8 Church Terrace, Camberwell, S.

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HERR OBERTHUR begs to announce that his MORNING CONCERT will take place at the Hanover Square Rooms, on Thursday, May 22.

Vocalists: Miss [illegible], Miss [illegible], Miss [illegible], Miss [illegible], and Signor Ciabatta.

Instrumentalists: [illegible], Mr. Lazarus, Herr Jansa, M. Paque, and Herr Oberthur.

Conductors: Messrs. Aguilar, [illegible], and W. Ganz.

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Pianoforte, Mr John Francis Barnett; Harp, Mr [illegible] Chatterton; Conductor, Mr Joseph Heming.

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MADAME LOUISA VINNING begs to announce her MATINEE MUSICALE at the Hanover Square Rooms on Wednesday, May 28, at 3 O'clock.

Artistes: Vocal—Mad. Louisa Vinning and Miss Ann Jackson, Mad. Laura Baxter and Miss Lascelles; Messrs. Wilbye Cooper, Allan Irving and Santley.

Instrumentalists: Miss Jane Jackson, [illegible] Clifton (Pianoforte), Messrs. [illegible], and Paque.

Conductors: Messrs. J. Benedict, Geo. [illegible], and Francesco Berger.

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MRS. MEREST'S (late Maria B. Hawes) Second SOIREE will take place on Friday Evening next, May 16, at 1 Adelphi Terrace, under the Patronage of their Royal Highnesses the Duchess of Cambridge and the Princess Mary Adelaide.

Vocalists: [illegible], Louisa Vinning, and [illegible]; Herr Reichardt; Messrs. Allan Irving, [illegible], Carter, [illegible] Smith, and [illegible].

Pianoforte, Mr Charles Hallé; Accompanyist, Herr [illegible].

Family Tickets, admitting three, One Guinea; Single Tickets, Half-a-Guinea; to be had of Mrs. Merest, 1 Adelphi Terrace.

Half-past eight O'clock.

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MUSICAL WORLD NEWSPAPER 1D

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Piano: Herr Kuhe, Mr Charles Salaman, Mr G. A. Osborne, Mr [illegible]; Organ, Herr Engel; Violoncello, Mr George Collins; Violin, Mr [illegible]; Harp, Mr John Thomas, Herr Oberthur, Mr Aptommas.
Conductors: Herr Wilhelm Ganz, M. Emile Berger, M. Francesco Berger, Sig. [illegible].
To commence, on each occasion, at 3 o'clock. Tickets 10s. 6d. and 7s.; three tickets for one Recital 21s.

SIG. GIULIO REGONDI and HERR LIDEL have the honour to announce that they will give an ORCHESTRAL CONCERT at the Queen's Concert Rooms, Hanover Square, on Wednesday evening, May 14, 1862, to commence at half past eight o'clock precisely. Vocalists: Mlle. [illegible] and [illegible]. Instrumentalists: Harp, Mr [illegible]; Guitar and Concertina, Sig. Giulio Regondi; Violoncello, Herr Lidel. Conductor, Mr [illegible]. Mr Francesco Berger will preside at the Pianoforte.
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MADAME LIND-GOLDSCHMIDT.—EXETER HALL.
WEDNESDAY EVENING NEXT, MAY 14.

MR. MITCHELL begs to announce that arrangements have been made for the performance of Three Oratorios, "The Messiah," "The Creation," and "Elijah," the proceeds of which will be presented by Mr. and Mad. Goldschmidt respectively to the undermentioned Benevolent Institutions:—
1. Wednesday Evening next, May 14, HANDEL'S "MESSIAH," in aid of the [illegible] Institution, and other establishments for the relief of [illegible] in London.
2. Wednesday Evening, May 28, "THE CREATION," by HAYDN, in behalf of the Hospital for Consumption and Diseases of the Chest, Brompton.
3. Wednesday Evening, June 4, MENDELSSOHN'S "ELIJAH," in support of the Royal Society of Musicians and the Royal Society of Female Musicians. The principal vocal parts in these performances will be sustained by Mad. Lind-Goldschmidt, [illegible], Miss [illegible], Mr W. H. Weiss, and Sig. Belletti. The Band and Chorus will comprise upwards of 500 performers. Conductor, Mr Otto Goldschmidt.
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ROYAL SOCIETY OF FEMALE MUSICIANS.—Under the patronage of her Most Gracious Majesty the QUEEN.—It is respectfully announced that a CONCERT in aid of the Funds for [illegible] Members will take place on Thursday Evening, May 22, at the Hanover Square Rooms.
Conductors: Mr [illegible] and Mr Francesco Berger. Further particulars will be duly announced.
Donations and subscriptions will be thankfully received by the Secretary, J. W. Holland, 13 Macclesfield Street, Soho.

ST JAMES'S HALL.—MR JOHN FRANCIS BARNETT'S GRAND EVENING CONCERT, Thursday, May 22, 1862.
Vocalists: Mad. [illegible], Mad. [illegible], Mad. Laura Baxter, Mr [illegible], and Mr W. H. Weiss; the Orpheus Glee Union.
Instrumentalists: Violins, Herr [illegible] and Herr A. [illegible]; Viola, [illegible]; Violoncello, [illegible]; Pianoforte, Mr John Francis Barnett; Accompanyist, Mr J. [illegible].
Sofa Stalls and Balcony Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area and Gallery, 1s. To be had at the principal Musicsellers; at [illegible] Austin's Ticket Office, 28 Piccadilly; and of Mr Barnett, [illegible] Crescent, [illegible] Road, N.W.

MRS JOHN MACFARREN'S MATINEE of Pianoforte Music at the Hanover Square Rooms on Saturday, May 31, to commence at 3 o'clock.
Programme.—Trio for Piano, Clarinet and Cello, Beethoven; Sonata Duo in B flat, for Piano and Cello, Mendelssohn; Sonata in E flat, for Piano and Violin, Beethoven; [illegible], Sterndale Bennett and Carl Mayer; Young Solo, "Trille du Diable," Tartini. Vocalists: [illegible]. Executants: Mrs John Macfarren, Herr Joachim, Signor Piatti, Mr Lazarus. Mad. [illegible], Mr Santley and Mr Walter Macfarren, [illegible] Street, Gloucester Gate, N.W.

THE NEW ROYALTY OPERETTA HOUSE.—This Elegant little Theatre will re-open for a season, under the sole management of Mr ELLIOT GALER, for the especial production of Comic Operas, Operettas, &c., on May 19, 1862. The Season will commence with an entirely New and Original Operetta, in Two Acts, written by J. P. Wooler, Esq.; composed by Mr [illegible].

SIGNOR AND SIGNORA BADIA have **ARRIVED** in London for the Season.
For Terms of Lessons, or Engagements, address Sig. Luigi Badia, 8 [illegible] Square, King's Road, Chelsea, S.W.

MR. SURMAN begs to announce that he will be happy to accept Engagements on behalf of Mad. TONNELIER (Prima Donna), for Oratorios, Concerts, Operas, &c.
For Terms, apply to Mr. Surman's Musical Repository, 9 Exeter Hall, (above) W.C.

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DIRGE.
RONDO CAPRICCIOSO, in E flat.
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HERR REICHARDT will Sing his new Song "GOOD NIGHT" (Cradle Song) at Madame Puzzi's Matinée, on May 20.

MR. ASCHER will play his popular Solo "ALICE," and several of his latest compositions at Mad. Puzzi's Morning Concert.

MR. GEORGE PERREN will sing Ascher's popular Song (with full orchestral accompaniment), "Alice, where art thou?" at Belfast, May 13.

THE MISSES HILES, Soprano and Contralto (Pupils of Signor Pinsuti), are in Town for the Season.
All communications for Engagements may be addressed to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co., 244 Regent Street, W.

M. JULES DE GLIMES begs to announce that he will ARRIVE in London on June 1, when he will resume his Lessons in Singing and Harmony (Fétis's system).
Letters to be addressed to the care of Messrs. Boosey & Sons, Holles Street.

MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

MLLE. GEORGI, having returned from the provinces, is now at liberty to accept engagements for Oratorios, Concerts, &c.
Address, Mr H. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

MISS LOUISA VAN NOORDEN begs to announce her RETURN to Town for the Season, and requests that all Engagements be addressed to her Residence, 113 Great Russell Street, Bedford Square.

HERR LOUIS ENGEL has **ARRIVED** in Town for the Season.
For Harmonium Lessons or Engagements address Herr Engel, 27 Brompton Square, S.W.

MR. GEORGE HOGARTH, Secretary to the Philharmonic Society, begs to announce that he has Removed to No. 1 Bloomsbury Square, W.C.

MISS HELEN HOGARTH, Teacher of Singing, begs to announce that she has Removed to No. 1 Bloomsbury Square, W.C.

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TWO LECTURES on the GENIUS of HANDEL, and the DISTINCTIVE CHARACTER of his SACRED COMPOSITIONS. By the Very Rev. Dean Ramsay. Delivered to the Members of the Edinburgh Philosophical Institution, in the Music Hall, January [illegible] and [illegible], 1862.
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MUSIC IN CASSEL.

LAST year I did not fail to assure you that, up to that time, the lamentable political condition of Hesse had exercised but small influence upon our cultivation of the divine art. Our theatre, especially the opera is—apart from certain considerations affecting the composition of the repertory—very flourishing. The drama, it is true, has a rather limited field of action, since pieces like *Egmont*, *Wilhelm Tell*, *Macbeth*, *Fiesko*, *Cabale und Liebe* &c., give offence in high quarters for political reasons while other pieces, such as *Narciss*, *Anna Liese*, &c., do so from personal ones. With regard to Opera, it has been deemed necessary to banish *La Muette* from the stage, on account of the affairs in Italy; but no one has interfered, up to the present, with Rossini's *Tell*. In order to show how good our operatic repertory has been from the commencement of the season I will just give you a list of the authors and their works:—

Mozart: *Don Juan* (three times), *Die Zauberflöte*, *Figaro's Hochzeit*, and *Die Entführung* (three times).—Beethoven: *Fidelio* (three times).—Weber: *Der Freischütz* (twice).—Kreutzer: *Nachtlager in Granada*.—Méhul: *Joseph en Egypte* (three times).—Cherubini: *Les deux Journées*.—[illegible] *L[illegible] Alger* (twice).—Marschner: *Templer und Jüdin* [illegible].—Lortzing: *Czaar und Zimmermann*, *Undine*.—Nicolai: *Die lustigen Weiber von Windsor*.—Wagner: *Tannhäuser*.—Flotow: *Stradella*, *Martha*.—Halévy: *La Juive* (twice).—Meyerbeer: *Robert le Diable* (twice), *Les Huguenots* (three times).—Auber: *La Part du Diable* (three times).—Adolphe Adam: *Le Brasseur de Preston*.—Rossini: *Il Barbiere di Seviglia*, *Guillaume Tell* (twice).—Bellini: *La Sonnambula*.—Donizetti: *La Fille du Régiment*, *Lucrezia* (twice), *Belisario*, *Lucia di Lammermoor*.—[illegible]: *Eine der Sahne*, new (three times).—Offenbach: *Orphée aux Enfers* (twice).

In a few weeks Spohr's *Jessonda*, also, will have been performed, after a rest of nearly three years, and will be immediately followed by a revival of Marschner's *Hans Heiling*.—With regard to the manner in which the operas in the above list were executed generally it may be designated a careful manner; but some of the works such, for instance, as *Die Zauberflöte*, *Figaro's Hochzeit*, *Fidelio*, *Joseph*, and *Undine* were performed with extraordinary excellence. With regard to the company I can simply repeat my former assertion that Herr and Mad. Rubsamen are its two greatest ornaments. Mad. Rubsamen has been kept off the stage, by certain maternal duties, for the last three months, but will shortly return to it in the character of Susanna. Among our new acquisitions in opera, I must especially mention Mad. Kapp-Young who possesses a voice of great compass; but it is not, however, invariably sympathetic. The lady, although no longer in the first blush of youth, did not commence her dramatic career till last year. In the course of the season she has studied and most successfully sung such parts as Donna Anna, Fidelio, Valentine, Elizabeth, &c. in quick succession, one after the other. She surprised every one by her Fidelio more especially. Another no less valuable addition to our operatic company is Herr Baumann, an acting tenor from Frankfort. He is a perfectly educated musician, and a pleasing actor, who has already rendered himself indispensable, and become a great favourite. The other members of the company are the same as they have been for some time past.

There have been four subscription concerts given by the Ducal band. At the first of these concerts Herr Hermann Levi from Mannheim, produced a highly favourable impression of his talent, both as a composer and a pianist by his performance of an original concerto for piano and orchestra. Although there are evident marks of the influence of Mendelssohn and Schumann in the said production, the independent talent of the composer cannot be denied. The instrumentation is especially worthy of praise, and the structure of the entire work thoroughly good. The young violinist, Herr Isidor Lotto, from Warsaw, was also successful in the first movement of the concerto in E major by Vieuxtemps, and the "Perpetuum mobile," by Paganini. At the second concert Herr Hans von Bülow was the chief attraction. The principal works selected by him for performance were Henselt's Concerto in F minor, Beethoven's sonata, Op. 110, and Liszt's "Fantasia on Hungarian Melodies." The third concert introduced to us Herr Alfred Jaëll, always a welcome visitor, who, on this occasion as well as on all previous ones, met with a very warm reception. He took part in Spohr's C minor quintet for piano, flute, clarinet, horn and bassoon, and was well supported by the leading members of the band. At the same concert, Herr Wipplinger performed Mendelssohn's oft heard but never tiring Violin Concerto. At the fourth concert, two local artists took the principal part in the instrumental music. They were Herr Graff, leader and Herr Knoop. The former, a pupil of Vieuxtemps, possesses very respectable powers of execution, and a most elegant style, and has repeatedly gained great applause for his rendering of compositions by his former master and by De Beriot. He was less fortunate with Beethoven's Violin-Concerto. The cadences introduced by him were a mixture compounded from Vieuxtemps, Joachim, Laub, etc., and, consequently, were not calculated to throw the audience into rhapsodies. Mlle. Hermann, a young contralto just engaged at the opera, made her *début* at this concert, and at once ingratiated herself with the public, being repeatedly and tumultuously recalled. An interesting item in the programme was the charming finale to *Così fan Tutte* which was admirably rendered.—I must add to my notice of the third concert, that the pleasing chorus from Cherubini's *Blanche de Provence* was particularly well received. Indeed, under the direction of Herr Hempel who now occupies the post of musical director, in place of Herr Weidt, the chorus has gained immensely in delicacy and precision, a fact of which the audience manifested their appreciation at every fitting opportunity. The chorus sang, also, two of Schubert's "Lieder im Volkston." With regard to the merits of the orchestra, more particularly, it is quite equal to what it was last year and high praise is due to Herr Reiss for the pains he has taken in getting up the concerts. In the way of overtures, we have had Mendelssohn's *Hebrides*, Marschner's overture to *Der Vampyr*, Cherubini's to *Les Abencerrages*, and a new and original one, in D major by Herr August Walter. In addition to these, we have had Schubert's Symphony in C major; Beethoven's Symphony No. 8; Niels W. Gade's Symphony No. 4; and Schumann's Symphony No. 2 (C major). The last took very well with the public, though but few of those present could, I should say, have been able to appreciate it fully with only one hearing. At the next concert, we shall hear Herr Ferdinand Laub for the first time. Mad. Michal-Michaeli, member of the Royal Opera, Stockholm, played here twice, selecting the characters of the Queen of Night, and the Queen of Navarre, in the operas of the *Zauberflöte* and *Les Huguenots* respectively. She was extremely well received.

* * *

HERR MOLIQUE'S ORATORIO OF "ABRAHAM," AT STUTTGART.—(From the *Schwäbische Kronik*.) The above oratorio, performed yesterday the 13th April, at the Subscription Concert, produced a deep and solemn impression upon a most numerous audience, whose curiosity had been worked up to a high pitch. It was executed by the members of the Royal Chapel in a manner on which the composer has good cause to congratulate himself, and which, it was easy to perceive, resulted from the respect felt by the executants for their former colleague. The orchestra and chorus were admirable, and the solo parts well supported, especially the highly grateful part of Abraham, by Herr Schütky. Mlle. Schröder even undertook and most successfully sang a second part, besides her own. The gems of the work are the instrumentation, which is invariably excellent, and the admirably written choruses, among which we would call especial attention to the majestic final chorus of the First Part "Lobet den Herrn," the magnificent chorus of destruction, "Und der Herr streckte aus den Zorn," the grand No. 35 "Gross ist der Herr" and the final chorus No. 44. The women's chorus, "Herr unsern Flehen," is also conceived in a noble spirit, and would be still finer were the second part less artificial. We must, moreover, designate as masterly the entire second half of the First Part, from the eminently characteristic recitative of the messenger to the conclusion. All this part, the recitative of Abraham, his dialogue with the people, the Departure, the Women's Chorus, the March and the Return are extraordinarily dramatic and full of great spirit, except that the trio of the March is too modern in style. Of the solo pieces those which pleased us most were the nobly simple air of Abraham "Leit mich, o Herr" the song in which he alternates with the chorus No. 7, the touching recitative, "Vorbei ist die Freude," and the contralto air, No. 26, "Sie halten nicht den Bund," which might, however, especially in the rhythm, be treated with greater sonority. Of the concerted pieces the gentle trio, "Freuet alle euch," produced the most favourable impression. What rather detracted from the effect of the work as a whole, is a certain want of warmth, especially perceptible in some of the solo parts. Thus, for instance, we expected the quarrel duet with Sarah, and the entire scene with Hagar, would have been far more effective. In addition to this, there is a monotony in the rhythm, which, with the exception of a single number in $\frac{6}{8}$, is nearly always in $\frac{3}{4}$ and $\frac{4}{4}$ time. We do not think we are wrong in asserting that, since *Elijah*, no oratorio has been written bearing the stamp of excellence so unmistakeably as this. On a second performance, it would be desirable to divide, by a pause, the Second Part, which is extremely long after the chorus No. 37, since the action itself here justifies a separation.

* * *

Letters to the Editor.

COSTA v. BENNETT v. COSTA.

SIR,—Is not this a piteous case?—I am, Sir, yours obediently,

THOMAS DUNN, Teacher of Music.

P.S.—Is there no way of arranging this piteous case?—T. D.

Google

The Operas

HER MAJESTY'S THEATRE.

On Saturday night *Semiramide* was given a second time, and the success of the Sisters Marchisio confirmed.

It was a treat to hear the broad melodies, genuine vocal phrases, and luxuriant orchestration of Rossini's last great Italian opera once again at this establishment, where it was first introduced to England, and where it has afforded opportunities for all the great singers, from Pasta and Brambilla down to Titiens and Alboni. The sisters Carlotta and Barbara Marchisio—for whom the recent gorgeous French version of *Semiramide* at the Académie Impériale de Musique was expressly prepared, and who, at their concerts in St. James's Hall, made so lively an impression in the duets for the Babylonian Queen and Assur—have been judiciously allowed to make their first essay on the London stage in Rossini's fine work which on Saturday night was presented for the second time and with unquestionable success. What was written about the singing of these clever ladies at St. James's Hall is fully borne out at Her Majesty's Theatre. The Mlles. Marchisio, however, are not merely cut out for duet-singers, but possess such excellent qualities as enable each of them to shine independently of the other. Thus while "Serbami ognori" and "Ebben a te, ferisci" were the effective *coups de théâtre* which brought down the most overwhelming and long-continued plaudits, the "Bel raggio" of the soprano (Mlle. Carlotta), the "Eccomi al fine in Babilonia," and "In si barbara sciagura," of the contralto (Mlle. Barbara) obtained unanimous approval as solo displays. Both ladies are entirely at their ease before the lamps, and while Mlle. Carlotta Marchisio can hardly be said to boast the personal attributes calculated to realise the notion of an ideal Semiramide, no more—as many will remember—could Pasta (with whom, be it understood, we have no intention of comparing her). Arsace is one of those nondescript parts which depend exclusively on the music and the singing, and which none of its great representatives, from Marietta Brambilla to Marietta Alboni, have at any time striven to render dramatic. Mlle. Barbara Marchisio is not, therefore, to be criticised for failing to achieve what none of her predecessors achieved, or even aimed at achieving. Enough that the two sisters are singers of high accomplishments, with powerful voices—the contralto being one of extraordinary compass, the soprano (or strictly speaking "mezzo soprano") possessing the telling quality of tone which dominates invariably in concerted music, and never leaves the principal part in obscurity. The joint performance of the new singers is, in short, sufficiently remarkable to revive the popularity of an opera too crowded with genuine beauties to be laid on the shelf. In Assur (one of the most famous assumptions of Tamburini) M. Gassier has proved himself incontestably an artist of capacity very far above the average, and shown that he could aspire to a great part just as well as he could elevate a small one. His grand duet with Semiramide is in all respects admirable; and every scene in which Assur is engaged finds him thoroughly conversant with the peculiarities of the music—peculiarities essentially appertaining to a florid school of vocalisation now almost extinct, which Rossini himself abandoned in *Guillaume Tell*, and no composer after Rossini has succeeded in restoring. Thus, in a purely musical sense, the three chief characters in *Semiramide* are singularly well sustained; and, as the histrionic traditions of that Assyrian lyric drama would seem to have perished, or at all events to be locked up in the bosoms of Grisi and Tamburini (who are not very likely to come out from their retirement and reveal the secret to their successors), what more can an operatic audience desire?

The tenor part of *Idreno* (Sig. Bettini, who was to have undertaken it, being indisposed) is creditably supported by Mr. Walter ("Sig. Gualtiero") Bolton; and that of Oroe, the High Priest, by Sig. Laterza, a new bass, of whom we may speak on a future and more auspicious occasion. The chorus does its best; the band, under Sig. Arditi, is decidedly efficient.

The opera last night was *Lucrezia Borgia*, with a cast to which—except in one instance—that of Mlle. Trebelli, a singer new to the English public, who made her first appearance in the character of Maffeo Orsini—the patrons of the theatre have been accustomed. A more encouraging reception has seldom been awarded to a *débutante*. Mlle. Trebelli's voice is in quality rather "mezzo-soprano" than contralto. What it wants in richness, however, is fully made up for in power. Every note tells; and it is quite probable that time and use may modify a certain hardness, which at present deteriorates, in a musical sense, from its genuine effect. Mlle. Trebelli is seemingly a very young artist, and her singing more remarkable for dash and energy than for refinement of expression and execution. There is a vigour in all she does that at once makes itself understood, and such an entire absence of hesitation or timidity that it is difficult to imagine her even comparatively a novice to the stage. True, she has served an apprenticeship in most of the principal theatres of Spain, Germany, and France; but as only a few years have elapsed since she first trod the boards, her extreme self-composure in front of the lamps—whether as a singer or as an actress—is, to say the least, unusual. The quality of Mlle. Trebelli's voice was at once made apparent in the first scene of the opera, where Orsini entertains his friends with a story of the supernatural warning against "the Borgia." The air "Nella fatal di Rimini" was well and pointedly given, and the good impression it created was evinced in hearty plaudits at the conclusion. The capital test, however, to which every representative of Maffeo Orsini necessarily submits, is the *brindisi* in the third act—"Il segreto per esser felice." This was delivered with singular animation by Mlle. Trebelli, and so much to the taste of the audience, that the dirge heard behind the scenes, which interrupts the song at the end of the first couplet—

"La gioja de' profani
È un fumo passaggier"

—was fairly drowned in applause. This possibly caused many of the audience to believe (at the end of the second couplet, "Profittiamo degl' anni fiorenti," which is again interrupted by the dirge) that the encore they unquestionably intended had been complied with. What other qualifications Mlle. Trebelli may possess, in addition to those we have endeavoured to specify, the future must decide.

Of Mlle. Titiens' superb Lucrezia; of the graceful and highly-finished singing of Signor Giuglini in Gennaro; and of the Alphonso of M. Gassier, an impersonation of distinguished merit, it is enough to say that in the most striking scenes they produced the accustomed powerful impression. The eminently dramatic trio of the second act ("Guai se ti sfugge un moto"), splendidly given, created a marked sensation, and was unanimously encored. At the end of the opera Mlle. Titiens and Signor Giuglini were summoned before the curtain; and then there was a separate call for Mlle. Trebelli.

Lucrezia Borgia was repeated on Thursday night; and on this occasion there was no mistake about the *brindisi* and "dirge," so that Mlle. Trebelli obtained (and well deserved) the unanimous "encore" that is a special privilege of this animated drinking song.

To-night Mlle. Guerrabella makes her first appearance at Her Majesty's Theatre, as Elvira, in the *Puritani*.

ROYAL ITALIAN OPERA.

As M. Meyerbeer is in London for the International Exhibition, it is fit that he should be allowed the opportunity of hearing some of his music at the great opera-house in Bow Street. Mr. Gye has, therefore, displayed both judgment and courtesy in bringing forward two of the renowned composer's most admirable works—the gloomy and magnificent *Prophète* and the piquant and captivating *Dinorah*. These (with the *Faust* as on Tuesday) formed the attractions of last week, and would have been duly reported at length but for the engrossing claims of the International Exhibition in which, as every one is aware, M. Meyerbeer was also playing a distinguished part. Happily, there is little to say either of *Dinorah* or the *Prophète*, which our readers could not easily anticipate. The performance of *Dinorah* restored one of the most graceful of Italian tenors to his rightful place before the stage lamps, and in a character, too, his impersonation of which has won hearty and unanimous approval. Corentin, indeed, is one of Signor Gardoni's very best parts. The music is well suited to his voice; and although the character belongs to a class which the French would denominate *niais*, it has provided him with the means of revealing a capacity not previously recognised among his artistic qualifications—that, in a certain extent, of dramatic humour. Dinorah is the part in which Mad. Miolan Carvalho first moved and has since reaped her laurels in this country. It is now, as in 1860, attractive alike as a dramatic conception and as an exhibition of singular vocal facility. M. Faure's Hoël is perfect in every sense; and Mlle. Nantier Didiée's female goatherd, with its single air, is pleasant and animated as of yore. This air (an interpolation, by the way, which the composer was induced to make for the sake of strengthening the cast with her name) and the famous "Shadow Song" of Dinorah were the pieces that, if plaudits and "encores" are to be accepted as tokens of comparative worth, stood out prominently from the rest in the course of a remarkably fine performance.

About *Dinorah* generally we need only add that, as given at the Royal Italian Opera, it constitutes a pastoral which for scenic truth and beauty has not been surpassed on our stage, and has only been equalled by the memorable representation of Handel's *Acis and Galatea*—when Stanfield was the "Beverley" and the late Tom Cooke the "Costa" of the day—under Mr. Macready's management at Drury Lane Theatre.

The *Prophète* was repeated on Saturday. The *Prophète* must always hold a conspicuous place among the grand spectacular operas belonging in a certain sense to the French school. Its histrionic interest, scenic beauty and lyric splendour play, as it were, into each other's hands, and build up a whole which, in gorgeous and picturesque variety has seldom been paralleled. That to the music, nevertheless, must be traced the origin and chief reason of its European popularity will hardly be disputed. The music has been principally instrumental in sustaining with undiminished force the thrilling excitement of scenes at first calculated to impress, on their own account, through the startling nature of their incidents, but which, now that the gloss of novelty is worn off, would be little or nothing if not musical. A remarkable example is offered in the scene of the coronation, where the impostor Jean, by a pretended miracle, allays the suspicions of the turbulent mob, and outwardly feigning to ignore the grief of his deceived and outraged parent, compels her to prostrate herself at his feet and formally deny her relationship. Brilliant, stirring, and impressive in turns, as is nearly all the rest of the opera, it is with that grand passage that the interest culminates; and, side by side with the fourth act of the *Huguenots*, it ranks with universal consent among the triumphs of its composer and of the musical art in its most intimate connection with the drama.

The striking excellence of Mlle. Csillag's impersonation of Fides has been dwelt on more than once. It is, in our opinion (her Orfeo in Gluck's opera alone, perhaps, excepted) her most elaborately finished performance, and now even better than formerly. The regret caused by Sig. Mario's resignation of the part of Jean of Leyden, at first so general, has been completely dissipated by the very masterly performance of his successor, Sig. Tamberlik, whose powers this year seem to be endowed with fresh vigour. Nothing can be more impressive than this gentleman's entire conception of the Coronation scene; nothing grander than his singing in that of "The Camp before Munster," where, after rebuking his followers for insubordination, the Prophet induces them to join in prayer. In the famous apostrophe, "Re del cielo," which (for the sake of displaying, with unrivalled power, the highest notes of his register) he gives in a key not M. Meyerbeer's, Sig. Tamberlik excites an enthusiasm that completely "carries away" his hearers, and brings down the curtain amid reiterated applause. Mad. Rudersdorff's Bertha, as in every other part attempted by that excellent Muscovite songstress, is careful, energetic, and artistically correct; the three Anabaptists are admirably represented by MM. Neri-Baraldi, Polonini, and Zelger; and Oberthal is, as usual, a highly-finished sketch in the hands of Sig. Tagliafico.

The chorus and band are magnificent—the former in the *strident* "Ad arm" (*finale* to scene 1), the latter in the pompous "Coronation March," fully and honourably maintaining their repute. These, the skating scene, with all its bustling accessories; the conflagration at the end, when the Prophet dooms his enemies and himself to a common destruction; and the other salient points of the dramatic spectacle excite the accustomed interest, being as well and completely done as at any former period.

On Saturday, Mad. Csillag being indisposed, the part of Fides (for the second time) was allotted to Mad. Nantier Didiée, whose very intelligent and artistic impersonation of this, one of the most arduous characters in the modern lyric drama, was alluded to in appropriate terms last season.

No long-established favourite of the public was ever re-welcomed with greater enthusiasm than Mademoiselle Adelina Patti on Monday evening, when she made her first appearance for the present season in the opera of the *Sonnambula*. It was in the character of Amina that her earliest laurels were won and few can have forgotten the extraordinary sensation produced on the occasion of her *début*. Unheralded by preliminary flourish, she took the audience by storm; and a name that was previously unknown to this country became in a very brief period familiar as a household word. The extreme youth of the new comer, united to a modest and prepossessing exterior, was at once a passport to favour; her opening recitative elicited the heartiest applause, and long before the termination of the well-known "cavatina" ("Come per me sereno") her success was established. The faults incidental to inexperience were overlooked or disregarded in the general effect of her performance, which left an impression of something quite as new as it was fascinating. The charm of freshness was felt in every scene; and an impersonation of Amina which, amid the liveliest dramatic sentiment, owed nothing whatever to mere stage conventionality was unanimously recognised. Several of the older amateurs present stated that, here and there, they were reminded of Malibran by a certain impulsiveness which they remembered as one of the special prerogatives of that highly-gifted artist; others declared that Mlle. Patti was entirely original; while all—even those disposed to be critical—acknowledged the power of the young singer to raise emotions wholly distinct from those depending upon ordinary exhibitions of talent. The characters subsequently assumed, at various intervals, by Mlle. Patti helped more or less to strengthen the first impressions; and, as the experience derived from closer familiarity gradually revealed what was wanting to make her a thoroughly accomplished artist, and brought her more easily under the microscopic lens of criticism, so were those natural qualities to which her genuine attraction may be attributed more and more clearly defined. That the result was favourable cannot be denied, nor that the end of the season of 1861 beheld a new operatic "star" shining with undiminished lustre. A new Amina, a new Rosina, and a new Zerlina had been discovered; and how much the Royal Italian Opera benefited by the discovery it is hardly requisite to add.

The brilliant reception of Monday night gives fair reason to believe that the interest in Mlle. Patti will be maintained this season at its height. What was written on the occasion of her first performances might be repeated almost word for word, and apply just as well. We can detect, indeed, but little difference. Her accomplishments have gained in power, and her singing in spontaneity. But the peculiarities of her vocalisation—its technical defects no less than its undefinable charm, its occasional deviations from severe purity of style no less than its warmth of expression and engaging tenderness, those beauties and those faults in short, which make up a sum total so irresistibly captivating, so fresh, so unhackneyed—remain much as they were before. As an actress, Mlle. Patti has made a decided advance. We can recall nothing more graceful, nothing more impassioned, than the scene of the bedchamber, where the distracted Amina strives in vain to persuade Elvino of her innocence. It was difficult to account for the stubborn incredulity of her lover, so earnest was her manner, so eloquent her appeal, so heartrending her agony of despair. Nor do we remember to have seen an audience more thoroughly moved to sympathy. The fall of the curtain was a complete triumph for Mlle. Patti, who was recalled before the lamps, to be literally overwhelmed with applause. The mill scene was, in another way, quite as impressive. To endow with more exquisite sentiment the beautiful slow movement, "Ah non credea mirarti," would be simply impossible. So perfect was it, indeed, that we were almost angry with the descending scale—beginning with "E flat, *in alt*" (our readers must pardon the technical allusion)—which, however capitally achieved, seemed out of place with an exhibition of such deep feeling. The final *rondo*, "Ah non giunge," was, of course, a brilliant display, and, of course, the second verse was overloaded with ornaments (*fioriture*) and *tours de force* in the bravura style. It told its tale, nevertheless, as from time immemorial. Again Mlle. Patti was recalled, and again honoured with such a tribute of applause as can only be elicited when an audience has been roused to enthusiasm.

Sig. Gardoni—probably as excellent an Elvino as the Italian stage at present can boast—sang all his music well (the famous *scena*, "Tutto è sciolto," admirably). Sig. Tagliafico was as gentlemanly a Count as could be imagined; and Mad. Tagliafico as pert and coquettish a Lisa. The house was crowded, and among the audience were MM. Meyerbeer and Verdi, whose presence no doubt stimulated the performers, one and all, to unwonted exertion. At any rate Bellini's delightful pastoral has seldom, on the whole, been better done—even at this theatre.

The first appearance of Signor Mario, always a "*fête*" at the Opera, was emphatically so on Tuesday night, when Signor Verdi's *Ballo in Maschera* was represented before a crowded and brilliant audience. How admirably this work is placed upon the stage at Covent Garden our musical readers need not be told. It formed one of the chief attractions of last season, with Mad. Penco, Signor Mario, and Signor Graziani as Amelia, Riccardo and Renato; and now with two important changes in the cast, its popularity seems likely to increase rather than diminish.

A very few words then suffice to record the entire success of Tuesday evening's performance—a success in no slight degree attributable to Signor Mario, whose singing was little short of perfection. Never, perhaps, has this distinguished artist more incontestably proved himself the king of Italian tenors, never more triumphantly established his claim to be regarded as the chief of Italian lyric actors. His Duke of Naples is truly a picturesque conception, picturesquely filled up. (Naples, by the way, is a far more appropriate canvas for Signor Verdi's musical illustration than Massachusetts, and a "Duke" an essentially more romantic personage, from a theatrical point of view, than a "Governor.") The music, too, lies so conveniently for his voice in every solo and concerted piece, that one might almost have thought the composer had written it expressly for him. The quaint and tuneful *barcarolle* ("Di tu se fedele"), the delicious solo and quintet ("È scherzo od è follia"), of the second act; the duet with Amelia (one of Signor Verdi's most impassioned pieces), the strikingly dramatic trio, in which Renato takes part with Amelia and Riccardo, of the third; and the scene with Amelia, terminating in the assassination of Riccardo, of the fourth,

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afforded Signor Mario so many opportunities of exhibiting his mastery of vocal phrasing and his command over varied expression of which he availed himself with consummate art, transporting his hearers in every instance. The *barcarole* and quintet were encored, while the other pieces were enthusiastically applauded. Such a beginning augurs well; and if Signor Mario continues in this vein to the end of the season, both the manager and his patrons will have good cause to rejoice. The first appearance at the Royal Italian Opera of Signor Delle Sedie, who earned such unqualified praise in Renato at the Lyceum Theatre last summer (under Mr Mapleson's direction), was also an event of more than ordinary interest. This gentleman is in every sense an artist; and, though many baritones have been endowed with voices of greater power and sweetness few have been able to turn them to such excellent account The two airs, "Alla vita che t'arride" (Act I) and "E sei tu che macchiavi," were specimens of dramatic singing wholly beyond criticism—no less faultless in style than truthful and eloquent in expression. The last moved the whole audience to sympathy, and was redemanded on all sides. Of the Oscar of Mad. Miolan Carvalho, and the Ulrica of Mad. Nantier Didiée, both extremely meritorious performances, and of MM. Tagliafico and Zelger graphic and unexceptionable "conspirators" we spoke last year; and all we can say just now of Mad Csillag's impersonation of the unfortunate Amelia, is that on no former occasion has this zealous and thoughtful artist bestowed more care and intelligence upon a part, or worked it out with more complete success. Mad. Csillag in short, fairly divided the honours of the evening with Signors Mario and Delle Sedie. In the scene of the masquerade (Act IV)—one of those spectacular displays in which the Royal Italian Opera invariably shines, and the diligent hand of Mr Augustus Harris is apparent—the principal *danseuse* was the graceful and clever Mlle. Salvioni, Mr Gye's most recent and valuable acquisition in the ballet department

On Thursday the *Sonnambula* was repeated, and drew the most crowded house of the season. To-night *Il Barbiere* for the first time, with Patti as Rosina, Mario as Almaviva and Delle Sedie (where is Ronconi?) in Figaro.

* * *

Concerts

MONDAY POPULAR CONCERTS.—Mr Charles Hallé has contributed in no small degree to the success of these entertainments—pianoforte music having played a no less important part than quartets, &c., in the general scheme. On Monday (83rd concert) this gentleman took his "benefit," and notwithstanding the oppressive heat, the counter attractions of the Philharmonic, and the Royal Italian Opera (re-appearance of Mlle Patti), St. James's Hall was extremely well attended Mr Hallé had an immense reception. The increasing vogue of the sonatas by Beethoven, Mozart Dussek, &c., says much for the improved taste of pianoforte players, and the frequenters of these concerts must have observed how numerous are the scores carefully followed by their possessors, who appear to consider the Monday Popular Concerts as an interesting and cheap method of taking lessons in style and expression Mr Charles Hallé being so soon about to repeat his Beethoven recitals, did not select one of the great composer's sonatas for his solo, preferring the "Op. 24" (in C major) of Weber* and indicating his choice by a magnificent performance. Replete with difficulties as with beauties, this sonata demands a player of exceptional powers In Beethoven's sonata for pianoforte and violin, C minor (No 2 Op. 30), Mr Hallé enjoyed the invaluable cooperation of Herr Joachim, and we need scarcely add that the execution was perfect. Mendelssohn's trio in D minor, with Signor Piatti at the violoncello, was what might have been expected. A finer performance of that glorious work has rarely been heard Mozart's quartet in C major was the other instrumental piece Mr Tennant and Mr Santley were the vocalists, the first-named singing Himmel's song, "Tyrice to her lover" and Mendelssohn's "On music's softest pinions;" the last, Benny Mann's romance from *The Lily of Killarney* and Schubert's "Addio;" while the duet from the same opera, "The moon has raised her lamp above," was as well rendered by the two as to elicit an encore. Both gentlemen, indeed, sang their best. Mr Benedict was the accompanist. At the next concert the pianist is to be Herr Ernst Pauer

NEW PHILHARMONIC SOCIETY.—At the second concert on Wednesday the attendance was not quite as large as at the first, the inclemency of the weather no doubt preventing the shilling seats from being filled In other parts of the Hall, however scarcely a place was found vacant In the admirable programmes Dr. Wylde provides he has always some novelty instrumental as vocal. The "Sisters Marchisio" contributed the "special" feature on this occasion. A finer selection could hardly have been wished :—

PART I.

Overture (*Les Abencerages*)	Cherubini.
Trio and Duet, "No, Matilda" (*Matilde di Shabran*)	Rossini.
Grand Duet, [illegible] (*Semiramide*)	[illegible]
Concerto, Violin, E minor	Spohr.
Symphony (*Jupiter*)	Mozart.

PART II.

Concerto, Pianoforte, C minor	Beethoven.
Duo Bolero (*Les Diamants de la Couronne*)	Auber.
Overture (*Ruler of the Spirits*)	Weber.

Conductor—Dr Wylde.

The overtures of Cherubini are more frequently heard at the new Philharmonic Concerts than elsewhere. For this the lovers of genuine music are deeply indebted to Dr Wylde The overture to *Les Abencerages* is a masterpiece and will bear hearing many times (At the next concert, by the way the overture to *Lodoiska* will be performed) The grand symphony of Mozart was nobly played and thoroughly enjoyed. The violin concerto of Spohr was a magnificent performance on the part of Herr Joachim, who filled the audience with mingled astonishment and delight, and was greeted with overwhelming applause at the end. The pianoforte concerto, by Mr John Barnett also, in its way a remarkable performance, was received with enthusiasm. Both Herr Joachim and Mr John Barnett were recalled The "Sisters Marchisio" sang the three duets with that extraordinary precision and perfect blending of the voices for which they are so justly renowned. The *ensemble* in "Giorno d'Orrore" ("Ebben a te ferisci") was the chief point of attraction and created the usual sensation. The "Sisters Marchisio," we understand, are re-engaged for the fourth concert. Herr Joachim is to play Mendelssohn's Concerto at the third when Mlle. Titiens will make her second appearance, and Herr Jaëll, a German pianist of distinguished eminence, who has made the tour of the Old and New World play Beethoven's Concerto, in E flat.

PHILHARMONIC CONCERTS.—The fourth concert on Monday night was made more remarkable for two public demonstrations that took place among the ordinarily quiet audience than for the performance, admirable, in almost every respect, as that was In the first instance Dr Sterndale Bennett received such an "ovation" on his first appearance in the orchestra as he will certainly never forget as long as he lives. Dr Bennett has received the heartiest sympathy from every unbiassed right-thinking musician in England to console him for the persecution to which he has been subjected, and his cause has been warmly defended by the press but all the goodwill of strangers will not be valued by him as highly as such a demonstration of respect and sympathy as greeted him on Monday night. The audience were in the humour for applause; and after Mlle. Titiens's fine performance of "Va dit elle," from *Robert le Diable*, the composer of that masterpiece, who was hidden in the gallery of the room, was summoned forward to receive the spontaneous tribute to his genius. The programme was as subjoined.—

PART I.

Sinfonia, in A minor	Gade.
Aria, Mlle. Titiens	Meyerbeer
Adagio and Fugue in D	Mozart.
Aria "Voi che sapete" Mlle. Titiens	Mozart.
Concerto in B minor, pianoforte, Herr Pauer	Hummel

PART II.

Sinfonia, in C, No. 1	Beethoven
Recit. and Aria, "Non mi dir" Mlle. Titiens	Mozart.
Concerto, Violin, Mr Cooper	Mendelssohn.
Overture (*Der Freischütz*)	Weber

Conductor—Professor STERNDALE BENNETT

The symphony of Gade, dry and monotonous, though clever, was not well received. Mozart's vigorous *adagio* and *fugue* was quite another affair. Herr Pauer, by his masterly execution of Hummel's rarely heard concerto, kept up the interest of the concert and revived the spirits of the audience. Of the symphony and overture in the second part, what need be said ! Mr Cooper played Mendelssohn's well known concerto superbly, and was immensely applauded Mlle. Titiens sang all three pieces in her best manner (notwithstanding the ill-advised and un-Mozartean cadence at the end of "Voi che sapete"), and was received with high favour

WESTBOURNE HALL, BAYSWATER.—Herr Sprenger, the pianist, gave a *Matinée* at the above Hall on Thursday, in which he was assisted by Mad. Louisa Vinning, Mlle. Sedlatzek, Mlle. Elena Bohrmann, Herr Reichardt, and Sig. Nappi as vocalists and Herren Albert, Otto and Ferdinand Booth as instrumentalists. There was a large and fashionable attendance, mostly ladies, which may account for the want of anything like enthusiasm in the audience. Herr Reichardt, nevertheless, pleased so much in his own very charming cradle-song "Good night," that he was unanimously encored. He thought proper, however, to substitute another song instead, which did not seem exactly to meet the wishes of some of the fair auditors who wanted *absolutely* to hear "Good night again." Herr Sprenger is a skilful pianist, and his taste and feeling may be understood from the music he played which comprised Mendelssohn's Trio in D minor, with Herren Ott and Ferdinand Booth; Beethoven's "*Moonlight Sonata;*" Mendelssohn's *Andante e Rondo Capriccioso*, besides other pieces by Thalberg, Hiller, Kullak, and himself. Of his various performances, Beethoven's sonata seemed to please the most. Herr Wilhelm Ganz accompanied all the vocal music.

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* Recently played by Mr Lindsay Sloper, as substitute for Mad. Arabella Goddard.

Herr A. Pollitzer—one of the most accomplished violinists at present resident in the metropolis—gave an interesting *Matinée Musicale* on Tuesday last, at Messrs. Collard's Rooms. The instrumental artists employed in addition to Herr Pollitzer were Messrs. Watson, Webb, Paque and Dertfel, while the vocal selections were entrusted to Miss Robertine Henderson and Mr Santley. The two instrumental features in the programme were Schubert's quartet in D minor (posthumous), for violins, viola, and violoncello, and Beethoven's Kreutzer sonata, both of which were rendered in a masterly manner by the above instrumentalists, who showed themselves fully capable of appreciating their spirit and text. Ernst's "Elegie," and a fantasia of Herr Pollitzer's own composition, abundantly proved that gentleman's possession of a large amount of manual dexterity and artistic finish. Miss Robertine Henderson sang two songs by Schubert, and a *gondoliera* by Herr Pauer, besides joining Mr Santley in M. Benedict's charming duet "I Montanari." Mr Wilhelm Ganz conducted.

THE MENTAL HISTORY OF POETRY.

By Joseph Goddard.

> "To search through all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the law."
>
> *Tennyson.*

Continued from page 247.

We have now arrived at a point in the course of this inquiry whence we can directly proceed towards the heart of the subject and, retiring from the investigation of its subordinate conditional properties, consider what is the specific attribute of the Art of Poetry.

It has been submitted that previous to the visible advent of Art generally there exists a peculiar preparatory internal condition, a "vast abyss," pregnant with Art-life, and the source of all Art-impulse in whatsoever channel that impulse may be subsequently destined to run. It has been explained that this condition consists,—of a general sensitiveness, in the nature of the man whom it invests, to the great principle of Beauty,—of a broad and keen mental appreciation, and of a deep moral sympathy,—both ensouled and extended through a bright endowment of the faculty of Imagination; which internal circumstances being breathed upon by the mild influences of surrounding Creation—the Charm, the Power, the Wisdom, the Beauty and the Majesty—causes the above nature to be absolutely flooded with a comprehensive, permanent, and exhaustless emotion of "Admiration."

> "He felt them—he was moved—then forth they broke
> In stormy song. He found a form divine
> For his deep-fixed emotion, and awoke
> His admiration in Art's sacred shrine.
> There took an o'ercharged spirit then spoke
> Where elements celestial did combine."

* * * * * * *

We have seen that out of this preparatory inward condition arises the desire to wreak that state upon expression, and that in the consummation of this expression a grand principle is visible—that of "Imitation"—the principle of imparting and relieving an emotion of admiration by re-producing more or less directly, and in aesthetic guise, the original influence of that emotion. We have seen that the action of this principle is directly visible in Poetry, in those imperishable portraits of great heroes, virtues and charms,—of shining deeds "that shall not pass away" and of striking and grand events,—which illumine and emblaze the vista of Poetic Art.

We have seen again that one of that primitive inward condition just described in its motion towards expression is seen exhibited another grand principle in the laws of human demonstration exemplified when, over Language, Poetry or Music is appealed to as an instrument of expression—the principle of tone and phrase. We have seen that as the principle of "Imitation," though directly visible in poetry, is not literally and completely exemplified save in the art of painting, so in the same way have we observed that, although the principle of tone and phrase—the principle of conveying emotion through a pure effect wrought out of change in modulation and variety in accentuation of the human voice—that although this principle is distinctly exemplified throughout all the stages of language, and so much so in poetry as to involve a visible system, it still does not attain unfettered scope and full developement but in "Music." We have thus seen that the Art of Poetry bears in it both the spirit of "Painting" and that of "Music." We have also seen, however, that, unlike either of those arts poetry is one that does not possess any abstract charm, that is, that it is an art wherein there can be no aesthetic design or effect whatsoever wrought out of the pure material of its physical constitution. We have seen that, whatever influence it does possess of this abstract nature is reflected upon it by the art of Painting on the one hand, and Music on the other, the influence derived from the one art being visible in those manifold and redundant suggestions of colour and form, whether drawn from nature or art, which abound so profusely and extravagantly over the whole surface of poetry; that from the other bespeaking itself in that regulated flow of rhythm, that tendency to aesthetic design in the arrangement of phrases, which imparts the distinctive features to the outward surface of poetry. And thus we are led to perceive that not only is the *spirit* of painting and music present in the poetic impulse, but that the manifesting signs and outward *forms* of both these arts is visible in poetic effect. We have seen that the poetic impulse, partaking so deeply of the inner spirit both of painting and music, and springing, one of a primitive and preparatory condition common to all the three arts, may be regarded as being similarly morally constituted as the impulse preceding the display of either painting or music in particular; and that in cases where these latter arts are severally displayed, the reason why the general Art-impulse exudes in the particular direction of one or the other lies in the presence (in the nature of the exponent) of an exceptional and more external *faculty* of wielding that abstract material for effect which both these arts possess, such as a faculty for developing pure effects of "Colour" on the one hand, and "Sound" on the other; there existing, as has been before remarked, in both these *materials* of Art-effect, an impressional influence of a totally abstract character, like the influence of "Colour" as humanised by "Form," or that of "Sound" as gathered into "Measure."

For it will be observed that the possession by these two Arts of Painting and Music of resources for effect (beyond any accruing to Poetry), which lie in the influence of the pure physical material of their constitution, involves in the case of their positive exhibition the demanding of a condition which the Art of Poetry in being displayed does not exact. They demand in their exponent an exceptional and rather external faculty, immediately relating to this inherently expressive material, such as a faculty of developing pure and abstract effects of "Colour" on the one hand, "Sound" on the other. The possession by these two Arts of a purely material form of influence—of an abstract species of effect, attaches to the conditions of their display the necessity of an appropriately unique and exceptional demonstrative faculty in the personal endowment of their exponent; a faculty which, in the cases of these Arts, depends to a great extent upon extraordinary natural fineness and perfection, conjoined to cultivation, in the physical organs respectively of eye or ear.

It may be observed in passing that the extent to which a particular nature is endowed with demonstrative faculties of the character just alluded to bears no direct proportion to that degree in which those general and internal Art-conditions previously described exist in the same nature; for although it is only where this relationship does exist whereon the phenomenon of important Art-effect cannot still, somewhat in discordance with our general ideas of the spirit of propriety, it is to a great extent, accident which brings this momentous relationship to pass. The presence of the deep internal faculties of its being Art-inspiration depends upon that difference in our mental endowment, the causes of which, though without doubt precise and clear in their hidden existence, still lie enshrouded in that mystery which ever envelopes the inner motions of man's nature. But the presence of the externally demonstrative faculties of Art depends mostly upon those more palpable natural laws and outward circumstances to which can be visibly traced all differences of physical conformation. The moral faculties of Art may therefore be said to proceed from an inward and inscrutable source, the material faculties of Art from an external and physical origin. And thus as there exists no direct connection between the separate origin of these two divisions, so the complete range of faculties constituting perfect Art endowment, there is no law regulating the relative proportion in which they themselves meet together in particular natures. Consequently the prevailing of that due proportion between them essential for the one grand result of important Art-effect is only immediately traceable to that incalculable combination and progression of circumstance denominated "Chance."

(To be continued.)

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

EIGHTY-FIFTH CONCERT, ON MONDAY Evening, May 12th, 1862.

PROGRAMME.

Part I.—Quartet, in F, Op. 59, No. 1, for Two Violins, Viola, and Violoncello, MM. Joachim, L. Ries, Schreurs, and Piatti (Beethoven). Canzonet, "Sympathy," Miss Louisa Vinning (Haydn). Song, "Now sleeps the crimson petal," Mr. Santley (Frank Mori). Sonata in the Italian style, for Pianoforte solo, Herr [illegible] (J. S. Bach).

Part II.—Andante, Fugue, in C major, for Violin solo, Herr Joachim (J. S. Bach). Song, "The Violet Girl," Miss Louisa Vinning (G. A. Macfarren). Song, "Thou," Mr. Santley (J. Benedict). Trio, in B flat, Op. 99, for Pianoforte, Violin and Violoncello, Mr. Charles Hallé, Herr Joachim, and Signor Piatti (Schubert).

Conductor, Mr. Benedict. To commence at eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

‚ Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls near the Piano, [illegible]s. 6d.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and the principal Musicsellers.

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Publicutulus.—"Adieu, plaisant pays de France!
O ma patrie!
La plus chérie
Qui as nourri ma jeune enfance!
Adieu, France! adieu mes beaux jours!"

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To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforward be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, MAY 10, 1862.

THE Handel Commemorations—as we anticipated in noticing the very remarkable performances at the Crystal Palace—have ultimately and justifiably resolved themselves into the "Handel Triennial Festival." The "Commemorations" of 1784 and 1834 at Westminster Abbey, revived, and, it must be admitted, far surpassed in grandeur by those of 1857 and 1859 at Sydenham, naturally led to this result. There is no reason whatever why London should not hold a musical festival once in three years just as well as Birmingham and the rest; and although the performances must necessarily take place at Sydenham—which possesses the only building vast enough for such a purpose within reasonable distance of the capital—the Handel Triennial Festival will constitute a great London music-meeting to all intents and purposes, inasmuch as people from the country and from abroad are likely, as a matter of expediency in the majority of instances, to make London their home during the festival, while the flower of the performers, vocal and instrumental, to say nothing of the bulk and intelligence of the active management, can only be supplied from the same exhaustless source. The proportions of the London festival, compared with those of the Birmingham, will fairly represent the difference in magnitude, wealth, and population between the capital of England and the commercial emporium of the "Black Country."

The Handel Triennial Festival is the legitimate offspring of progress—of progress especially noticeable within the last quarter of a century, in the course of which, thanks to the initiatory example and universal influence of the Sacred Harmonic Society, choral singing has attained a proficiency which was formerly not even contemplated. Although the strong fresh voices of Yorkshire, Lancashire and Norfolk are now occasionally cited in disparagement of the comparatively jaded organs of our harder-worked fellow-citizens, those who remember the country music meetings of not more than twenty years ago must unanimously admit that performances then not merely tolerated, but admired, would scarcely be found tolerable in the present day; and, supposing them equally conversant with what has been since going on in London, they will hardly refuse to acknowledge that the impetus of progress has proceeded directly from the capital, and that the gradual advance of the Sacred Harmonic Society in excellence and public fame first led to the foundation of similar institutions of more or less utility and significance in almost every considerable town of the United Kingdom. As the Handel Triennial Festival, however, will draw its executive materials from all parts of Great Britain, every choral society appointing chosen delegates to represent it, there can be no feeling of jealousy between town and country (either in amateur or professional circles) about this particular question, which, after all, is simply one of historical interest. That London furnishes the best solo singers and the best orchestral players to *all* the country festivals is notorious; and it is but fair that they should send their most efficient choristers, men and women, to the *one* projected festival in return. Where, indeed, competition is altogether impracticable, jealousy would be absurd. It may, therefore, be concluded that the first Handel Triennial Festival will meet with as hearty co-operation from all sides as was extended to the "Commemorations" of 1857 and 1859—the imposing "trial" and the triumphant "centenary;" and that, in the venerated name of the greatest of sacred composers, the Biblical musician *par excellence*, a pact of musical fellowship, at once sincere and enduring, will henceforth be signed and sealed between London and its country rivals. The united efforts of musical England in the promotion of so excellent a cause come all the more gracefully in the year of the Great International Exhibition.

The dates of the three performances are fixed for Monday, the 23rd, Wednesday, the 25th, and Friday, the 27th of June. On the first day *The Messiah*, and on the last *Israel in Egypt* will be given. The Wednesday is to be devoted to a selection, comprising some pieces from the Dettingen "Te Deum" (the great effect produced by which in 1859 may still be remembered), others from *Saul*, *Judas*, and *Sampson*, the double-choruses, "Immortal Lord" (*Deborah*), "From the Censer" (*Solomon*), and the series descriptive of "the passions" (*ibid.*), together with probably—and every lover of Handel's music must hope this will be the case—"Wretched Lovers," from *Acis*, and a chorus from

Alexander's Feast. On the whole, no better or more attractive programme could easily be devised. *The Messiah* is indispensable to every English festival; while the omission of the colossal *Israel*, after the unparalleled sensation it created both in 1857 and in 1859 would lead to a general outcry. In addition to this, these two oratorios are incontestably the grandest and most perfect of Handel's sacred compositions. That the performances will, in a marked degree, excel even those at the "Centenary" (1859) may be looked upon as positive. For three years not only has the "London contingent" of 1,600 singers held repeated practices in Exeter-hall under the superintendence of Mr Costa (who is again to be director), but the country societies have been no less industrious. Moreover, festivals have been celebrated in the interval at Bradford, Norwich, Birmingham, Gloucester, Worcester, and Hereford; while all over England, independently of London, unaccustomed signs of musical activity have been manifest. A general tendency, indeed, to advance by gradual steps up to that point of efficiency which might warrant a claim to take part in the first Handel Triennial Festival—as the culminating event in the musical annals of Great Britain—would seem to have exhibited itself far and wide. On the other hand, the committee, with Mr Bowley as their organising chief, the officers of the Sacred Harmonic Society, deprived of whose immediate countenance and support such an undertaking would be little short of Utopian, and those who are most active in promoting the interests of the Crystal Palace itself, are not likely to have allowed three years to elapse without carefully weighing all the means and appliances requisite to profit by the experience of 1859—just as, in the shorter interval between the first and second Commemorations, they ably and honestly profited by the experience of 1857. That such is the case may be gathered from the appearance of a "programme of arrangements," in the shape of a little pamphlet, entitled *The Great Triennial Festival at the Crystal Palace in* 1862, bearing the familiar signature of "Robert K. Bowley, General Manager to the Crystal Palace Company." In this we are reminded in sufficiently plain language, dashed by a modicum of not inexcusable enthusiasm, of the wonderfully successful issue of the "Handel Commemoration" in 1857, and with equal justice, of the marked progress evinced in the subsequent attempt—the real "Centenary"—for which the first experiment was virtually a preliminary rehearsal on a grand scale. Mr Bowley points with satisfaction to a passage in the correspondence of Mrs. Delany (Mary Granville), who in 1756, three years before Handel's death, having attended a performance of the grandest of all choral works, wrote—"*Israel in Egypt* did not take; it is too solemn for common ears." But at the "Commemoration" in 1859 says, triumphantly, Mr Bowley, "the sum of 16,000*l.* was received for tickets" to hear "that stupendous masterpiece of the musical art." True there was no Sacred Harmonic Society in the year 1756; and no Mr Bowley, much less a Crystal Palace, to render practicable such enormous undertakings as have been lately set on foot; or, perhaps, even Mrs. Delany might have hesitated before making common cause with "common ears." The following, with reference to the Handel-orchestra in the central transept of the Crystal Palace, may be read with interest[*]—

[*] For the festival of 1857 the larger portion of the present orchestra was built. In 1859 it was enlarged to such dimensions as experience had dictated to be advisable for the largest practicable choral festival. It was also inclosed at the sides and back with screens of the most resonant material, the good effect of which at the performances of 1859 was admitted on all hands. Disinclination, however, at that time to undertake so large a work as entirely roofing the orchestra with similar material to that of the sides and back led to the employment of a vast oiled and hardened awning of canvas after the manner of the Velaria, by which the Colosseum and other similar buildings of ancient Rome were covered during great public displays. This, although effective to a considerable extent, did not, it is candidly admitted, effect all that had been anticipated. Neither in form nor structure could all be attained that was intended. And thus the force and clearness of the choruses, improved as they were, did not reach the point anticipated from the additions made to the numbers of the orchestra, while it was no less evident that still more required to be done to aid the solo singers. It has, therefore, been determined that the entire orchestra, and the space beyond it as far as the intersection of the great transept with the nave, shall be solidly roofed in. The orchestra at the Crystal Palace, 216 feet wide, is double the diameter of the dome of St. Paul's, or nearly equal to that of the great dome of the 1862 Exhibition building and Exeter Hall combined; while it is nearly as deep from front to back as Exeter Hall is long. The sides are about sixty feet high, or nearly the same as the Birmingham Town Hall. Wooden cross-tie girders being carried across, in the form of an arch, rising about forty feet in a clear span of 211 feet, the underside will be filled in with tie-bracings lined with well-seasoned match-boarding bound closely together by ingenious appliances until the whole surface becomes as hard and as resonant as a drum head."

The admissions contained in the foregoing are candid, and their candour justifies a belief in the efficacy of the proposed modifications and additions. We must, however, desist for the present. Enough has been adduced to show that there is every chance of the first Handel Triennial Festival surpassing in imposing grandeur any previous musical "solemnisation," and the fact of its coming off during the meridian of the "Great International Exhibition" warrants a conviction that if the "Commemoration" of 1859 was attended by "81,319 persons," the Festival of 1862 may be patronised by at least as many more. There is plenty of room in the Crystal Palace; and the "stewards" for "1857" and "1859" have sufficiently convinced the public that the comfortable accommodation of a vast multitude is, with tolerably skilful management, by no means an impossible achievement.

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THE Cantata written by Sig. Verdi for the opening of the International Exhibition is not doomed to unmerited neglect. Because the Royal Commissioners, in their wisdom or their spleen, have thought proper to reject a work of one of the most popular of living dramatic composers—a work expressly ordered by themselves, and refused without a shadow of reason—it does not therefore follow that the public would not desire to hear it elsewhere, or that it could not be performed in any other locality than the wretched apology for a Crystal Palace in Kensington. Art, indeed, could hardly be said to be in the ascendant in this country, if a new composition by the author of *Rigoletto*, the *Trovatore*, and many masterpieces, written to celebrate the greatest event of our own immediate time, should, when heedlessly cast aside, be suffered to pass away without inquiry, and no effort be made to drag it from obscurity into light. Fortunately, the whole feeling of the country in this instance is with the Italian *Maestro*, and against the Commissioners. The cry has gone forth from one end of the kingdom to the other that a grievous wrong has been done, and that restitution is imperatively demanded. What can make amends to Sig. Verdi for the extinguishment of his hopes? That he put his whole soul and mind to his task, having to compete with the three greatest masters of Germany, France, and England, we may readily imagine. As the representative of Italy he would not willingly be rearmost in the artistic struggle, but would bend his most strenuous efforts to gain a place, if he could not be first, in the contest. No doubt Sig. Verdi was deeply offended at the conduct of the Commissioners. No doubt his vanity was probed to the quick by their refusal. It may be that he considered himself lowered, if not degraded, in the eyes of Europe. Outwardly, however, the popular composer appears to have borne the indignity thrust upon him with philosophical composure. Nothing could be freer from acrimony or ill-feeling than the letter addressed to a morning contemporary explanatory of the reasons why he wrote a Cantata instead of a March, and showing how there was time more than sufficient for its rehearsal—that being one reason advanced by the Commissioners for its rejection. The tone of Sig. Verdi's letter was eminently calm and dignified. He uttered no complaint; he made not a murmur. He stated a fact, which he was called upon to do, and left his case without suggestion or comment, to be adjudicated by the world. But that letter in its quietude and self-possession gained him more friends than if he had issued the most eloquent protest, or if he had rung the changes on his position, his treatment, and his expectations. All Art England has made joint cause with Sig. Verdi, and his popularity will moult no feather from the ruffling it has received at the hands of the Royal Commissioners.

Sig. Verdi's *Cantata*, we are informed, is about to be produced at Her Majesty's Theatre, with full band and chorus, under the superintendence of the composer. The solo parts, originally intended for Sig. Tamberlik, have been altered for Mlle. Titiens by Sig. Verdi. The public will, therefore, be afforded an opportunity of forming an opinion of a work the rejection of which from the programme of the Inauguration of the International Exhibition has created so much sympathy. It will then be seen how much the great preliminary musical festival has lost. Not that the real merits of the Cantata have anything whatever to do with its rejection, nor that, should it fall short of expectation, the Commissioners will be exonerated from censure. The utmost curiosity and interest are excited about Sig. Verdi's proscribed work, and no doubt a large crowd will be present at the first performance. This, we may presume, will constitute some slight recompense to the popular composer for the treatment he has received.

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To the Editor of the MUSICAL WORLD.

SIR,—Although I applaud your reticence at this festive time with regard to the Bennett-Costa misunderstanding, I still think you ought not to allow false statements to pass current which you have it in your power to set right. I remember reading in your pages, as far back as 1853, a very luminous and, I must add, a very impartial, history of the whole dispute, from its first beginning in 1849. Why do you not republish that? It would enlighten many who are desirous of passing a fair judgment and estimating the dispute at its value, and is, I must add, absolutely indispensable now that such a version as the one I subjoin has appeared in a paper of such wide circulation, extensive influence, and high respectability as *The Observer*.[*]

Now no one better than yourself is aware that the above statement is in almost every particular inexact, and that the letter to Mr Lucas is a pure invention. Moreover, the last sentence, "It is well known that this resolve (Sig. Costa's resolve not to conduct any more of Mr Bennett's music) *has been adhered to*"—involves an untruth. I have a programme before me to prove it—a programme of the Philharmonic Concert of April 22, 1850:—

PART I.	
Sinfonia in D (MS.)	C. Potter.
Aria, "L'Addio," Mr Whitworth	Mozart.
Concerto, violin, M. Sainton	Beethoven.
Scena (*Der Freischütz*), Miss C. Hayes	Weber.
Overture (MS.), *Ruy Blas*	Mendelssohn.
PART II.	
Sinfonia in B flat (No. 9)	Haydn.
Aria, "Non mi dir," Miss Catherine Hayes	Mozart.
Caprice, pianoforte, Miss Kate Loder	W. STERNDALE BENNETT.
Aria (*I Fuorusciti*), Mr Whitworth	Paer.
Adagio and Fugue (in D)	Mozart.

Conductor, Mr. Costa.

The dispute was in 1849, and this concert (at which I was present, and the whole of which was conducted by Sig. Costa) took place in the year following. You, sir, however, can, if you please, set us all right in the matter, which in fairness to Sig. Costa, Professor Bennett, and the public, you ought to do.

AN ENGLISH MUSICIAN.

London, May 6, 1862.

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PROFESSOR STERNDALE BENNETT has presented to M. Sainton the MS. score of the *Cantata* written for the opening of the International Exhibition, handsomely bound, as a souvenir.

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[*] The following is the history of the objection raised by Mr Costa to conduct Dr Bennett's music:—

"In 1846 Mr Costa was appointed conductor of the Philharmonic Society. Immediately preceding this the operations of the society had not been attended with very great success. The first season of Mr. Costa's association with it was one of the most prosperous. He was re-invited to continue the conductor of the Society, which invitation he complied with up to 1854, when he discontinued his association with it. Prior, however, to his acceptance of office, he made it a stipulation with the directors that, if any music with which he was not familiar was introduced at the concerts of the society, he should receive the score thereof at least a fortnight before the rehearsal took place. He was induced to take this course from the delays which had occurred in forwarding to him the music performed in the former season, and as the concerts of the society took place during the opera season he found it a matter of difficulty to get opportunity for the perusal of works which were sent to him. In the course of the season 1848, an overture of Mr Bennett's was placed in the programme. Some days beyond the stipulated time having elapsed without receiving the score, Mr Costa sent to one of the directors for it. In reply thereto, he was informed that Mr Bennett had been applied to for the score, and had answered that he had not one in his possession, but would get one from some of his pupils, and send it. Days passed on, no music arrived; and on Saturday (the morning of the rehearsal), as Mr Costa was about to proceed to the Hanover Square Rooms, a parcel was put in his hands, which he was told contained the music of Mr Bennett's overture. Not a little vexed at this disregard of the understanding he had with the directors, Mr Costa took the score with him, and as he rode to the concert room looked it over sufficiently to enable him to see there was nothing very difficult in the character of the work. The overture was rehearsed by the band with unusual care—it was played over three times. At the conclusion of the rehearsal many of the members of the orchestra complimented Mr Costa upon the manner in which Mr Bennett's overture had been played. Mr Bennett was absent from the rehearsal, and Mr Costa heard nothing from him until five minutes before the commencement of the performance on the Monday evening, when Mr Lucas placed in his hand a slip of paper, on which was written:—

My dear Lucas,—A pupil of mine at the rehearsal last Saturday has told me my overture was very badly performed; the movements taken wrong; the pianos and fortes neglected. As you have conducted the overture many times before, be good enough to tell Costa how to do it.

"Not a little annoyed at such an unceremonious mode of communication, Mr. Costa thereupon acquainted Mr Lucas (then a director of the Philharmonic Society) that, after such an intimation from Mr Bennett, he must decline conducting his work at the performance; and when the period arrived in the programme for Mr Bennett's overture Mr Costa called Mr. Lucas down from his stand to conduct it, and left the orchestra. Mr Costa then informed the Directors of the Philharmonic Society that, after the unjustifiable insult he considered he had received from Mr Bennett, he must positively refuse to conduct *any* more of his music. It is well known that this resolve has been adhered to."

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Musical Society of London.—At the next concert, instead of the overture to *Struensée*, which was to begin the performance, it has been decided (in accordance with M. Meyerbeer's own wish) to substitute the Grand Overture composed expressly for the International Exhibition.

The Conservative Land Society.—The Executive Committee presented Mr. Gruneisen, the Secretary, on the 6th inst., with a handsome testimonial, accompanied by a letter signed by Viscount Ranelagh, the chairman, in the name of the board, stating that the presentation had been subscribed for amongst themselves, as a token of their esteem for the Secretary's indefatigable exertions.

M. Fétis is in London. He will report upon the musical department in the International Exhibition for the Belgian Government.

M. Henri Herz has arrived in London. Among the foreign manufacturers who exhibit pianofortes at the International Exhibition M. Herz (who, it should be added, has abandoned neither composition nor playing) is one of the most eminent.

Miss Alice Mangold.—Those of our readers who heard this young pianist last year and recognised her unusual talent, will learn with much regret that domestic afflictions, followed by a serious illness, will prevent her from accepting any engagements to play in public during this season.

Herr Davidoff.—This celebrated Russian violoncellist will arrive in London in time to perform at the next (the fifth) Philharmonic Concert.

Mr. Charles D'Albert, the popular and well-known composer of dance-music, has quite recovered from his late severe illness.

M. Duprez.—The report of the death of this gentleman is without foundation. "Duprez is not dead, but alive at Florence, and (writes a correspondent) counts amongst the most distinguished amateurs of that city."

Sig. Ronconi is still very ill at Granada. It is stated that he has undergone a successful operation for the stone. Whether this be true or not, his reappearance among us will be hailed with universal satisfaction.

Mr. Aguilar's first "Reception" this season will take place at his residence on Saturday evening the 17th inst.

Nice.—Herr Ernst, who has been staying here for a considerable period, in the hopes of recovering his health, is in an exceedingly precarious condition. The intelligence of Halévy's death has had a most prejudicial effect upon the health of the celebrated violinist.

Mr. Elliot Galer is about to open the New Royalty Theatre as an Operetta House. He will have the assistance of Mr. and Mrs. Henri Drayton and Miss Fanny Reeves. This little theatre is especially suited to the production of light operatic works, and as Mr. Galer has had considerable experience in that line, there can be little doubt of his success.

All Saints' Church, St. John's Wood.—Mr. Walter H. Sangster, late organist of St. Michael's, Chester Square, gained the appointment, by competition, of organist to the above church on Tuesday last. A large organ by Bevington is being built for the church.

Schubert's opera of *Die Verschworenen, oder der Häusliche Krieg*, has been published in a complete pianoforte edition, with words, by A. Spina, of Vienna.

Gallery of Illustration.—After a successful tour in the provinces, Mr. Mark Lemon has returned to give those agreeable archæological lectures "About London," which he delivered for the first time last winter. Taking place on three afternoons in the week and on Saturday evening, these lectures do not interfere with Mr. and Mrs. T. G. Reed's entertainment.

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Music at Home.—What shall the amusements of the home be? Where there is the ability and taste, I regard music, combining in happiest proportions instruction and pleasure, as standing at the head of the home-evening enjoyments. What a never-failing resource have those homes which God has blessed with this gift! How many pleasant family circles gather nightly about the piano! How many a home is vocal with the voice of song! The piano is a great and universal boon and comforter. One passes and blesses it, as he hears it through the open farmhouse window, or detects its sweetness stealing out amid the noise of the town—an angel's benison upon a wilderness of discord, soothing the weary heart, lifting the troubled spirit, pouring fresh strength into the tired body, waking to worship, lulling to rest. Touched by the hand we love—a mother's, sister's, wife's—say is it not a ministrant of love to child, to man—a household deity now meeting our moods, answering to our needs, sinking to depths we cannot fathom, rising to heights we cannot reach—leading, guiding, great and grand and good, and now stooping to our lower wants, our souls reverberating from its keys? The home that has a piano, a vast capacity for evening pleasure and profit has it! Alas, that so many wives and mothers should speak of their ability to play as a mere accomplishment of the past, and that children should grow up looking on the piano as a thing unwisely kept for company and show!—Rev. J. F. W. Ware.

Provincial.

The two concluding concerts of the Bath Classical Concert Society, we are informed by the *Bath Chronicle* of Thursday last, were among the most complete and brilliant ever given by the Society. At the evening concert on Tuesday Handel's oratorio, *Samson*, was performed, with Miss Banks, Miss Palmer, Mr. Sims Reeves, and Mr. Weiss as principal solo singers. Miss Banks seems to have pleased greatly, and Mr. Sims Reeves is lauded to the skies. Mr. Weiss, too, is mentioned in no measured terms of praise. The chorus was somewhat weak in treble voices. At the morning concert on Wednesday Mr. Sims Reeves made a special hit in Mr. George Lake's new ballad, "Summer is sweet," obtaining an enthusiastic encore; and Miss Palmer received the same compliment in Mr. Hatton's ballad, "The sailor's wife." Madame Louisa Vinning sang in place of Miss Banks. We extract a paragraph or two from the *Chronicle*. The subjoined refers to Messrs. Sims Reeves and Weiss:—

"The splendid voice of Mr. Sims Reeves never appeared fresher. He sang in his best style, and higher praise could not be awarded him. His delivery of the recitative, 'O loss of sight,' and the famous succeeding air, 'Total eclipse,' was distinguished by that wonderful pathos which never fails to entrance the hearer. When the composer was himself blind, it is said he shed tears on this air being sung in his presence, but it is impossible that he could have listened to a more exquisite delineation of the piece than that given by our first English tenor. Another air to which Mr. Reeves imparted the commanding expression of which he is so great a master, was, 'Why does the God of Israel sleep?' Again in 'Thus when the sun in's watery bed,' he displayed the marvellous beauty of his voice to such perfection that the audience applauded him with acclamations. The *pièce de résistance* of the evening was the duet between Mr. Reeves and Mr. Weiss, 'Go, baffled coward, go.' Mr. Reeves utters this defiance with a withering contempt and expressive taunt unequalled by any living singer. His performance was greeted by overwhelming applause, and encored in a manner that was not to be resisted. The deep sonorous tones of Mr. Weiss were heard to eminent advantage in the music of the Philistine. He was particularly happy in the air, 'Honour and arms,' and the indignation with which he delivered the line 'I'd left thy carcase where the ass lay dead,' was magnificent. He is certainly the most accomplished English basso of the day."

Of Mr. Edward Roeckel, at the morning concert, our contemporary writes as follows:—

"Our fellow citizen Mr. Edward Roeckel, appeared for the first time at these concerts, and gave two pianoforte solos in a style so finished and masterly that his performance will be looked for with pleasure at future concerts. His selections were Beethoven's *Sonata Appassionata* (Op. 57), and a lively piece of his own writing. He possesses a sensibility of touch and a facility of manipulation uncommon in provincial professors, and is without any of those pretentious airs which men of greater, as well as of lesser capability too frequently assume. There cannot be a doubt that he is a musician of superior taste and skill."

Of Messrs. Sims Reeves and Weiss again:—

"Three songs were allotted to Mr. Reeves, viz. Kücken's 'Twilight is darkening,' Mendelssohn's 'Hunter's Song,' and Lake's 'Summer is sweet.' They were all finely interpreted, and in 'Summer is sweet,' the accomplished tenor, being enthusiastically encored, graciously repeated the song. It is admirably adapted to Mr. Reeves's voice. The author is, we presume, Mr. Geo. Lake, musical critic of the now defunct *Morning Chronicle*, the defunct *Musical Gazette*, and the still hale and hearty *Sunday Times*, besides being composer of *Daniel*, an oratorio of great merit, first performed in Cork in 1853. Schubert's 'Wanderer,' and

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Arne's 'Flow thou regal purple stream,' was equally fitted for Mr Weiss's splendid bass, and in both he was heartily applauded."

M. Bianchi's pianoforte accompaniments at the concert are highly praised. One more extract and we have done:—

"We regret to state that the season has been in a monetary point of view a failure. The Classical Concert Society have sustained a loss on the four concerts of 150l. The causes that led to this unwelcome result are various. *Elijah*, for the production of which an outlay of more than 200l had to be incurred, brought the direst loss, the attendance being unremunerative through the death of the Prince Consort. Another serious deficiency was created by the refusal of Sig. Giuglini to fulfil his engagement, and the consequent postponement of the second concert. The performance of *Samson* has added to the debt. This state of things must be discouraging to the gentlemen who have devoted time and money to the provision of music for the inhabitants of Bath, without any idea of gain but for the sole purpose of enhancing the attractions of the city and ministering to the gratification of the public. We hope the loss will be made up. It cannot be expected that the concerts will be maintained if those who undertake the labours connected with their preparation are saddled with pecuniary liabilities. The society was established in 1855, with the view of providing musical gatherings equal to those of the metropolis. Each year two oratorios have been produced and for them as for the miscellaneous concerts, the services of vocalists and instrumentalists of celebrity have been retained. The annual expenditure, during six years, has averaged 700l. It is of importance to the city that a source of amusement so refined should not be permitted to languish. The committee have worked indefatigably, and deserve the thanks of the people of Bath and the surrounding neighbourhood."

All this is much to be regretted.

A correspondent from *Bristol* writes enthusiastically about Miss Jane Jackson the pianist, who gave her annual benefit on the 28th ult. in the Music Hall. The lady played Hummel's Grand Concerto in A flat and Mr. Benedict's fantasia 'Erin.' Her success was remarkable, according to the writer, and entirely satisfied her warmest admirers, of whom she would seem to have a host in these parts. The Concert, in other respects, was of unusual interest, commencing with a selection from *Der Freischütz*, the principal parts being sung by Mr. Sims Reeves, Mad. Louisa Vinning, Miss Ada Jackson, and Mr. Weiss. The chorus was composed of the Clifton Vocal Association, who seem to have given their share of the music with excellent effect. Our correspondent is even more enthusiastic about Mr. Sims Reeves than about the *bénéficiaire*. His singing of the grand scena "Oh! I can bear my fate no longer," he tells us, was as magnificent a specimen of grand dramatic singing as ever was heard. Mr Weiss sang the music of Caspar with great vigour and power; Mad. Vinning was very effective in the scena "Before my eyes beheld him;" and Miss Ada Jackson, sister of the concert-giver, was highly useful in the concerted music, besides singing the air "Tho' clouds by tempests may be driven" with nice sentiment and feeling. Mr. Sims Reeves's success did not stop with the music of Weber. He sang Kücken's song "Twilight is darkening," and was encored in a hurricane of applause. Our Correspondent adds that Mr. Swift has been singing with marked success at the theatre, where English Operas are being now produced in the *Bohemian Girl*, the *Trovatore*, *Fra Diavolo* and *Guy Mannering*.

From a correspondent at *Canterbury* we learn that—

Mr. Longhurst's Grand Annual Concert took place on Monday Evening April 28th, and was attended by a numerous and fashionable audience. Among the most attractive features of the Concert were Miss Eleanor Armstrong's singing of "*Bel raggio*," from *Semiramide*, in which she was encored and the latter movement of which she repeated; also a very pretty song, composed expressly for her, which she sang with great taste. The old English Ballad, "Jockey to the fair," sung by Miss Fyles, was another genuine success. "The soldier's dream," sung by Mr. Cummings, and the duet "Parigi O Cara," from *La Traviata*, by the same gentleman, with Miss Armstrong, were much applauded. Mr. Rodet, a local barytone, acquitted himself favourably. A Concerto of Beethoven's was well played by an amateur, accompanied by the orchestra. Mr Weist Hill, the violinist, played one of his own solos with brilliant effect. The Concert terminated with a selection from the *Prophète* arranged for the orchestra by Mr. Longhurst.

The *Brighton Herald* devotes half a column to Mr. H. C. Cooper's *Soirée*, from which we take the following:—

"Mr. H. C. Cooper who has taken up his abode amongst us, gave his first *Soirée Musicale* at the Old Ship Assembly Rooms on Monday evening, assisted by Mad. de Tonnelier as vocalist, and by M. Edouard de Paris, Mr. Gutteridge, Mr. Eugène Belleau, and Mr. E. H. Kibble as instrumentalists. The programme comprised Beethoven's Quartet in A (op. 18), concerto for the violin by Mendelssohn with pianoforte accompaniment by M. E. de Paris, and Spohr's Quartet (op. 43). In each of these Mr. Cooper's fine sterling style of playing was displayed to great advantage. In breadth and vigour he has scarcely a rival, his intonation is faultless, and we have never listened to finer staccato bowing. Mr. Cooper has improved since we last heard him in Brighton, and he had then been pronounced to be the first English violinist of the day, and in this capacity worthily upholds the musical reputation of his country at the Philharmonic Concerts. Spohr's quartet is chiefly intended for the first violin, and here again Mr. Cooper showed his mastery of the instrument. M. Edouard de Paris, besides the pianoforte accompaniment (arranged by Mr. Cooper) to the Concerto, gave Beethoven's *Moonlight Sonata*. Mad. de Tonnelier has a fine voice, particularly the upper notes, and has been well instructed. She sang 'Robert, toi que j'aime,' and 'Come per me sereno,' in a very pleasing style and with great distinctness of enunciation. Mr. Cooper now that he is settled among us will doubtless give [illegible] opportunities to the lovers and patrons of art to show that they can appreciate music of a high class and thus admirably executed."

A Correspondent writing from Colchester sends us the following account of Mr. Coe's Concert and Readings at the Public Hall:—

"On Wednesday evening Mr. Coe (stage director at the Theatre Royal, Haymarket) gave Readings from Shakespeare, Sheridan, Tennyson, Thackeray, Bulwer, Sheridan Knowles, &c. The Readings were interspersed with music of an appropriate character. Mlle. Georgi sang 'Una voce poco fa,' 'Le muletier de Calabre,' 'Tis the harp in the air' (*Maritana*), in all of which she was greatly applauded. Mlle. Georgi, a pupil of Mr. Benedict's, well known in London for her fine contralto voice, promises to take a high position in her profession. Mr. John Hill and Mr. D. Spillane varied the entertainment agreeably by a brilliant duet for pianoforte and violin."

A REVIVED POET

(*See Mr. Punch for ever so long ago.*)

I am the Poet of the Philharmonic,
Who many years back composed to *Punch* a Tonic,
Which I hoped would bring peace between Bennett and Costa.
But regret animosity has been permitted to foster.
Surely it is time Costa should alter his Demeanour
And forget all that mistake and Nonsense about *Paradise*.
Sterndale is not stern, and they state has made a Sign
That he will forget and forgive if Costa behaves Benign.
Now Michael should trample on the Devil of Wrath and Spleen,
Apologise like a gentleman, and be all be serene,
And as has been suggested by an able Contemporary
Make some Amende as humanum est *Semper errare*,
Request the gracious Mr. Gye to ask Dr. Bennett
To produce his Ode at Covent Garden, the Musical Senate,
Mr. Costa conducting it firm and brilliant as Marble,
Which might indeed be Denoted making Amende honorable.
Then the Public will rejoice at the reunion of the gifted Secessionists,
And with one heart turn round and cordially kick the International
Commissioners.

TWENTY-SIX LETTERS OF JOSEPH HAYDN.

(*Continued from page 106.*)

(No. 3.)—Mad. Genzinger to Haydn.

Oct. 29, 1789.

* * * *

I hope you have duly received my letter of Sept. 25, together with the first movement of the symphony (of which I sent you the *andante* some months since) and herewith follows also the last movement of the same, which I have arranged for the pianoforte to the best of my ability—wishing only that it may please you and most humbly praying you, in case I have made any mistakes, to make at your leisure all needful corrections, which, most estimable Herr von Haydn, I shall at all times receive with heartiest thanks. I pray you have the goodness to inform me whether you received my letter of Sept. 15th, with the piece which accompanied it, and whether it was to your taste, which would be a great satisfaction to me, since I am very anxious and restless about your having received it and not being dissatisfied with it. Hoping the best for your health and prosperity, the assurance of which from you would afford me extraordinary pleasure, I beg the continuance of your friendship and a place in your thoughts, remaining &c.

My husband also sends his respects, &c.

(No. 6.)—Haydn to Mad. Genzinger.

Estoras, Nov. 7, 1789.

* * * *

I pray your Grace's forgiveness a million times for my long delay in returning your so laborious and excellent work. The last time my dwelling underwent the cleaning process, which took place immediately after the arrival of the first movement, the manuscript was mislaid by my copyist under such a mass of music that not until within a few days past did I have the pleasure of finding it again—tucked away in an old opera score.

Dearest and most excellent Frau von Genzinger!—Be not angry with a man who values you above everything. I shall be inconsolable, if, owing to this delay I shall lose anything of your favour (of which I am so proud).

These two movements are just as carefully transcribed as the first was. I wonder only at the pains and patience which your Grace thus expends upon the fruits of my small talents; on the other hand, I assure you, that in my frequent turns of low spirits, nothing so refreshes and enlivens me as the flattering consciousness of your Grace's kind remembrance; for which kindness I kiss your hand a thousand times, and in unfeigned respect remain ever

Your Grace's most obedient, &c.

(*To be continued.*)

THE LOVER'S LAKE

(*For Music.*)

BY E. WILLIS FLETCHER.

'Tis a clear and margin'd lake,
O'er it weeps the willows sadly;
'Neath those drooping tendrils 't was,
Young Ralph swore his love vows madly.
Yes, beneath those weeping willows,
Fair young Norah listen'd gladly;
But 't was there their vows were broken,—
Ah! 't was there they parted sadly.
Pearly dew-drops on the rose bud,
Crystal as the ocean spray,
Wither must at last the petal—
Then 't will droop and fade away.

On the margin of that lake
Met they at the bright dawn early;
On the pale primrose he knelt,
Swearing, ah! he loved her dearly.
But 't was there his brow was knitted,
Basely scorn'd, repuls'd her churly—
Willows weep for fair young Norah,
Rose-bud cheeks, and eye-lids pearly.
Pearly dew drops on the rose-bud,
Crystal as the ocean spray,
Wither must at last the petal—
Then the bud will fade away.

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"A [illegible] good night to thee" ...	[illegible] Hatton	[illegible]	[illegible]
"The [illegible]" ...	Ditto	[illegible]	[illegible]
"[illegible]" ...	[illegible] Land	[illegible]	[illegible]
"Beloved one, [illegible] the day" ...	[illegible]	[illegible]	[illegible]
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Op. 55		La Fontaine de F. Schubert. Caprice brillant	[illegible]
Op. 57.		[illegible], in C sharp minor	[illegible]
Op. 59		Valse [illegible], in [illegible]	[illegible]
Op. 60		Canzonetta	[illegible]
Op. 61		Deuxième Tarentelle, in [illegible] flat minor	[illegible]
Op. 62	No. 1	Valse, in D flat	[illegible]
	No. 2	Ditto A flat	[illegible]
Op. 64.		Capriccio, in C	[illegible]
Op. 65.		Troisième Tarentelle, in F minor	[illegible]
Op. 67		Auf Flügeln des Gesanges. "On song's bright pinions." Improvisata on Mendelssohn's melody	[illegible]
Op. 68.		Hark! the lark. Serenade by Schubert. Caprice brillant	[illegible]
Op. 69.		Fantaisie-Sonate on the Volkslied of Mendelssohn "'Tis thus decreed"	[illegible]
Op. 78.		Promenades d'un Solitaire. 6 Morceaux caractéristiques, in 2 books, each	[illegible]
		Or in separate Numbers, as follows:—	
	1	Allegro vivo, in F sharp major	[illegible]
	2.	Allegretto quasi allegro, in F	[illegible]
	3.	Allegro, in B flat minor	[illegible]
	4	Andante, in G flat	[illegible]
	5.	Allegretto con moto, in G	[illegible]
	6.	Assai vivace, in D minor	[illegible]
Op. 82.		[illegible] Nocturnes (Nuits blanches). 18 Morceaux lyriques, in 4 books, Op. 82	
	1	Quatre Morceaux	[illegible]
	2	Cinq	[illegible]
	3.	Cinq	[illegible]
	4	Quatre	[illegible]
		Or in separate Numbers, as follows:—	
	1	Vivace, in C	[illegible]
	2	Impetuoso, in E minor	[illegible]
	3.	Lento con tenerezza, in G	[illegible]
	4	Molto animato, in E minor	[illegible]
	5.	Andante quasi allegretto, in B	[illegible]
	6	Allegro deciso, in B minor	[illegible]
	7	Poco Lento, in E	[illegible]
	8.	Allegro appassionato, in F sharp minor	[illegible]
	9.	Allegretto con grazia, in A	[illegible]
	10.	Allegro caratteristico, in C sharp minor	[illegible]
	11	Andante con moto, in G flat	[illegible]
	12	Molto agitato, in E flat minor	[illegible]
	13.	Allegretto grazioso, in D flat	[illegible]
	14	Più moderato e placido, in F minor	[illegible]
	15.	Andante placido, in F	[illegible]
	16.	Allegro risoluto, in D minor	[illegible]
	17	Allegretto [illegible], in D flat	[illegible]
	18	Allegro non troppo, in [illegible] minor	[illegible]
Op. 85.	No. 1.	Tarentelle in A minor	[illegible]
	No. 2.	Tarentelle in A flat	[illegible]
Op. 86.		Im Wald und Flur. Troisième suite de Promenades d'un Solitaire, in 6 numbers:—	
	1	In G flat	[illegible]
	2.	In D minor	[illegible]
	3.	In [illegible]	[illegible]
	4.	In C minor	[illegible]
	5.	In F	[illegible]
	6.	In A	[illegible]
Op. 90.		24 Nouvelles Études. 2 books each	[illegible]

TRANSCRIPTIONS OF SCHUBERT'S SONGS.

	s. d.
The [illegible]	[illegible]
The [illegible]	[illegible]
The Erl-king	[illegible]
The [illegible] where is sounding	[illegible]
Marguerite. Gretchen am Spinnrade	[illegible]
Ave Maria	[illegible]
Cradle-song. La Berceuse	[illegible]
Les Larmes	[illegible]
La jeune Fille et la Mort	[illegible]
The young Nun	[illegible]
La Cloche des Agonisants (The death bell)	[illegible]
The Praise of Tears	[illegible]
The young Mother	[illegible]
La belle Rosamonde	[illegible]
Barcarolle	[illegible]
Ungeduld	[illegible]
Des Mädchens Klage	[illegible]
The Wanderer	[illegible]
The Trout	[illegible]
Sois toujours mes seuls Amours	[illegible]
Chanson des Alpes	[illegible]
La Poste	[illegible]
Im Walde	[illegible]
Bon Jour	[illegible]
Le Départ	[illegible]
Le Pêcheur	[illegible]
The Echo	[illegible]
Mes [illegible]	[illegible]
The Traveller's song	[illegible]
[illegible]	[illegible]
The [illegible] and the Stream	[illegible]
The favoured Colour	[illegible]
Sportsman's Song	[illegible]

TRANSCRIPTIONS OF MENDELSSOHN'S SONGS.

	s. d.
[illegible] the forest	[illegible]
O winter, cruel winter	[illegible]
O what stirs this strong emotion, Zuleika	[illegible]
Of all the pretty darlings in the world	[illegible]
When [illegible] of the [illegible]	[illegible]
Floating rides a soft and balmy breeze	[illegible]

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The Musical World.

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Vol. 40—No 23 SATURDAY, JUNE 7, 1862 Price { 4d. Unstamped / 5d. Stamped

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at the GRAND EXHIBITION CONCERT Exeter Hall, June 9.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at Mr BENEDICT'S MORNING CONCERT St. James's Hall, June [illegible].

AUBER'S GRAND EXHIBITION MARCH will be Performed at the GRAND EXHIBITION CONCERT Exeter Hall, June 9.

MISS LOUISA VAN NOORDEN will make her First Appearance in public since her return from Italy, the latter [illegible] of this month (June [illegible]) at [illegible]. Particulars will be duly announced.
Conductor Mr. M. W. Balfe.

MISS FOSBROKE has the honour to announce that her FIRST CONCERT will take place on Saturday Evening next, June 14, in Hanover Square Rooms.

Stalls, [illegible]; Reserved Seats, 3s. 6d.; Back Seats, [illegible].

Tickets at Miss Fosbroke's, [illegible] Maida Vale, W.; and at all the principal Musicsellers.

GRAND EXHIBITION CONCERT AT EXETER HALL.

ON MONDAY, JUNE 9 will be given a GRAND EVENING CONCERT at Exeter Hall, when the whole of the Music performed at the Opening of the International Exhibition will be reproduced on a scale of great magnificence under the direction of Mr. BENEDICT.

The Orchestra and Chorus will comprise 400 Performers, selected from the Band of the Royal Italian Opera and the Members of the Vocal Association.

The Programme will include Meyerbeer's "Grand Exhibition Overture," Auber's "Grand Triumphal March," and Professor Sterndale Bennett's "Inauguration Ode" (the Poetry by Alfred Tennyson), in addition to a Miscellaneous Concert of a very attractive character, in which Mad. Lemmens-Sherrington, Mr. Sims Reeves, and [illegible] will appear.

Further particulars will be duly announced.

Stalls, [illegible]; Reserved Seats, [illegible]. Tickets, [illegible] and 1s.

To be had of Boosey & Sons, Holles Street, and the principal Musicsellers.

HERR REICHARDT will Sing his Popular

"CRADLE SONG"

(Good Night)

at

MISS [illegible]'S CONCERT, [illegible] Hall;

MISS LIZZIE WILSON'S CONCERT, Hanover Square Rooms;

[illegible] GRAND CONCERT, St. James's Hall.

and

HERR GANZ'S CONCERT, Hanover Square Rooms.

NOTICE.

MR. SIMS REEVES will sing his New Song

"[illegible] MANY, SHE WILL LOVE BUT ONE"

Composed expressly for him by Mr. Howard Glover, at Exeter Hall, June 9; Her Majesty's Theatre, June [illegible].

No 23

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BOOSEYS' SHILLING MESSIAH, complete Vocal Score, with Accompaniment for Pianoforte or Organ, demy 4to (size of "Musical Cabinet"). Price 1s.—Boosey & Sons have much pleasure in announcing this new Edition of the "Messiah," printed from a new type, on excellent paper, and in a form equally adapted for the Pianoforte or the Concert-room. The text revised by [illegible], from the celebrated Edition by Dr. John Clarke. As a specimen of cheap music, this book is quite unprecedented, and it is only in anticipation of the universal patronage it will command in the approaching Handel Festival the publishers are able to undertake it. Orders received by all Booksellers and Musicsellers. Post free, 1s. 4d. An edition in cloth boards, gilt, 3s.

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S. THALBERG'S NEW COMPOSITIONS.—Boosey & Sons beg to announce that they have purchased the copyright of M. Thalberg's new series of the Art of Singing, applied to the Pianoforte, consisting of Pieces arranged from melodies by Mozart, Rossini, Donizetti, &c., price 3s. each. These pieces will be introduced by M. Thalberg at his approaching concerts. Also an original composition entitled "Ballade pour Piano," which has been performed by the author with extraordinary success at his Matinées in Paris. This piece has excited the admiration of every one who has heard it, and promises to become the most popular of all M. Thalberg's works.—28 Holles Street.

THE GREAT EXHIBITION MUSIC-BOOK FOR PIANOFORTE, published this day, price 7s. 6d., very beautifully bound, gilt edges, containing the National and Patriotic Airs of the following countries, arranged as pieces for the Pianoforte, &c.: England, Scotland, Ireland, France, Russia, Austria, Prussia, Spain, Italy, Sardinia, Naples, Portugal, Sweden, Norway, Holland, Denmark, Switzerland, Hungary, Belgium, Poland, Greece, Turkey, Bohemia, Egypt, America, Persia, Arabia, India, Japan, and China.

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Conductor—Mr. BENEDICT.

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CRYSTAL PALACE.

HANDEL MUSICAL FESTIVAL.

Monday, June 23 ... ... MESSIAH
Wednesday, June 25 ... ... SELECTION
Friday June 27 ... ... ISRAEL IN EGYPT
Commencing each day at One o'clock.

The Orchestra has been entirely roofed over and will contain nearly Four Thousand Performers.

The Performers have been carefully selected from the Orchestras, Musical Institutions, and Cathedral Choirs throughout [illegible] country as well as from various parts of the Continent, and comprise all the principal Professors and Amateurs; and it is confidently affirmed, that this Festival will be by far the most complete and MAGNIFICENT DISPLAY EVER WITNESSED.

The entire musical arrangements are under the direction of the Sacred Harmonic Society.

Conductor—Mr Costa.

Principal Vocalists—Mlle. Titiens, Mad. Rudersdorff, Mad. Lemmens-Sherrington and Miss Parepa, Mad. Sainton-Dolby; Mr Sims Reeves, Mr Weiss, Mr Santley and Signor Belletti.

Organist—Mr Brownsmith.

Tickets in sets for the Three Days, for numbered Stalls Four Guineas, and Two and a Half Guineas. Single Day Stalls, Two Guineas, and One Guinea. Tickets in sets for the Three Days (not numbered but in blocks), Thirty Shillings. Single Day Tickets (not numbered), Half-a-Guinea. Tickets for the North and South Naves, each (if bought before each day) Five Shillings.

The Grand Full Rehearsal will take place Saturday, June 21, commencing at Eleven o'clock. Admission on the Rehearsal Day, Half a Guinea, or by Tickets bought two days previous, Seven Shillings and Sixpence. Reserved Seats in the Galleries only Half a Crown each.

Tickets are issued according to priority of application, and may be had on remittance of the required amount to the Secretary of the Crystal Palace Company, Sydenham S.E. or the Secretary of the Sacred Harmonic Society, 6 Exeter Hall. All orders payable to George Grove.

A pamphlet with full details of the Handel festival with plans of Reserved Seats, and comparative plans of buildings used for Musical Festivals, may be had by application, personally or by letter at the Crystal Palace and at Exeter Hall.

HANDEL FESTIVAL.—REHEARSAL.—Admission and Reserved Tickets, and Five Shilling Festival Admission Tickets should be at once applied for.

CRYSTAL PALACE.—SEASON TICKETS available till April 30, 1863, One Guinea each, at the Crystal Palace, at Exeter Hall, or of the usual agents.

HANOVER SQUARE ROOMS.—Herr MOLIQUE'S MORNING CONCERT will take place on Friday June 13. To commence at Three o'clock.

Artists—Mlle. [illegible], Miss Palmer, and Mlle. [illegible]; Messrs Wilbye Cooper and Lewis Thomas, Herr Jansa, M. Paque, Sig Randegger and Herr Molique.

Reserved Seats, 10s. 6d.; Unreserved Seats, 7s 6d. To be had at the principal Musicsellers, and of Herr Molique, 30 Harrington Square.

ST JAMES'S HALL, PICCADILLY.—Mad. LIND-GOLDSCHMIDT, Mlle TITIENS, Mad. LOUISA MICHAL, and Mr SIMS REEVES, have kindly consented to give their valuable services at a GRAND MORNING CONCERT, which will be given at St. James's Hall, Piccadilly, on Wednesday, June 18, by the undermentioned Italian Artists now in London, for the Establishment of Schools in Southern Italy in answer to Garibaldi's Appeal to the Women of Italy:—

The Signori [illegible], Signor [illegible], Signor [illegible], Signor [illegible], Signor Belletti, Signor Piatti, Signor Ciabatta, Signor Campana, Signor Li Calsi, Signor [illegible], Signor [illegible].

Acting Committee—President, His Excellency the Marquis d'Azeglio. Vice-President, Count [illegible]. Baron Marochetti, Signor [illegible], Signor [illegible], Signor [illegible].

The Programme of the Concert will comprise a Duet by Mad. Goldschmidt and Mr Sims Reeves; a Duo by Mad. Goldschmidt and Mad. Louisa Michal; a Grand Trio by Mad. Goldschmidt, Mlle. Titiens, and Mr Sims Reeves; and a Duet, Pianoforte and Violoncello, by Mr Otto Goldschmidt and Signor Piatti.

Prices of Admission: Reserved and Numbered Seats, One Guinea; Unreserved Seats (Area and Balcony), Half a Guinea; Back Seats in the Area and Gallery, [illegible]. Tickets may be secured at Mr Mitchell's Royal Library, 33 Old Bond Street W.

CHARLES SALAMAN'S EVENING CONCERT, Hanover Square Rooms, June 11, at Eight o'clock.

Vocalists—Mad. Lemmens-Sherrington and Mlle Parepa, Mad. Guerrabella; Messrs Tennant, [illegible] and [illegible], Mr Santley.
Violin—Herr Laub and Messrs [illegible] and Henry Holmes.
Violoncello—Herr Lidel.
Piano—Mr Charles Salaman and his Pupil Miss Emma Lowe.
Accompanyists—Messrs [illegible] and Francesco Berger.

Family Tickets, for Three Reserved Seats, One Guinea; for Four persons, in Unreserved Seats, One Guinea. Stalls, 10s. 6d. Tickets, 5s. and 3s. Of Mr Salaman, 36 Baker Street W.; and Messrs. Cramer and Co. 201 Regent Street.

ST JAMES'S HALL.—MR. BENEDICT has the honour to announce his ANNUAL GRAND MORNING CONCERT on Monday, June 23. The Programme is now ready.

Immediate application for the few remaining Sofa and Balcony Stalls, One Guinea each, is respectfully solicited. Reserved Seats in the Area and Balcony, 10s. 6d., may be obtained at the principal Music-sellers, and of Mr Benedict, 2 Manchester Square.

S. THALBERG'S MATINEE, Hanover Square Rooms. S. THALBERG has the honour to announce that his MATINEE will take place at the above Rooms on Monday June 9.

The only other occasions on which S. Thalberg can possibly appear in London this Season are Monday June [illegible], Saturday June [illegible], and Monday July [illegible].

Each Matinée to commence at Half-past Two o'clock.

Stall Subscription for the Series, 2l. 2s. Stall Tickets, 21s.; Unreserved Tickets, 10s. 6d. To be had at Mitchell's, Ollivier's, Chappell's, Cock & Hutchings, Bond Street; Cramer & Co., Regent Street; Keith & Prowse, Cheapside; and of S. Thalberg's Secretary, Hanover Square Rooms.

MISS STEELE has the honour to announce that her EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on Friday June 13 1862, at eight o'clock.

Vocalists—Mad. Lemmens-Sherrington, Miss Steele, Miss Martin, Mrs. Merest; Mr Tennant, Mr [illegible] and Mr Santley.
Pianoforte—Mr Kuhe.
Violin—Herr Becker.
Clarionet—Mr Lazarus.
Violoncello—Herr Lidel.
Conductors—Mr Kuhe and Mr Henry Baumer.

Stalls, Half-a-Guinea. Tickets, 7s. To be obtained of all the Musicsellers; and of Miss Steele, 15 Upper Gloucester Place, Dorset Square, N.W.

MRS JOHN HOLMAN ANDREWS'S MATINEE of CLASSICAL CHAMBER MUSIC will take place on Friday June 20th, at her Residence, 50 Bedford Square.

Instrumentalists—MM. Blagrove, Clementi, R. Blagrove, Daubert and Klindworth.
Vocalists—Miss Louisa Pyne and Miss Susan Pyne.
Accompanyist—Mr Aguilar.

MRS ANDREWS'S SOIREE MUSICALE on Wednesday July 2nd.

Tickets, 10s. 6d. each, may be obtained at the Music Warehouses, and of Mrs Holman Andrews.

MRS MEREST (late Miss Maria B. Hawes) has the honour to announce that she will give a GRAND MORNING CONCERT on Tuesday June 24 1862, at Dudley House, Park Lane, the Earl of Dudley having in the kindest manner offered her his Picture Gallery for the occasion.

The Concert will be under the immediate patronage of H. R. H. the Duchess of Cambridge, H. R. H. the Grand Duchess of Mecklenburg Strelitz and H. R. H. the Princess Mary Adelaide.

Tickets, One Guinea each. To be had of Mrs. Merest, 1 Adelphi Terrace, Strand.

MR. APTOMMAS'S HARP RECITALS on the following Tuesdays, June [illegible], 24, and July 8. The following eminent Artists will assist:—

Vocalists—Mlle. Parepa, Mlle. Florence Lancia, Mad. Laura Baxter, Miss Messent, Miss [illegible]; Mr Swift, Sig [illegible], Mr Allan Irving, Mr Leonard Walker.
Piano—Herr Kuhe, Mr Charles Salaman, Mr [illegible], Mr Arthur Napoleon; Organ, Herr Engel; Violoncello, M. [illegible]; Viola, Mr R. [illegible]; Harp, Mr John Thomas, Herr Oberthur, Mr Aptommas.
Conductors—M. Benedict, Herr Wilhelm Ganz, M. Emile Berger, M. Francesco Berger, and Sig. Campana.

At the recital of Tuesday June 10, Mr Aptommas will play Bochsa's Grand Trio with several Morceaux by Bochsa, Labarre, Alvars, &c., and a Duo for Harp and Piano [illegible].

To commence, on each occasion, at 3 o'clock. Tickets, 10s. 6d. and 5s.

THE MUSICAL SOCIETY OF LONDON.—Fourth Season, 1862.—The FOURTH ORCHESTRAL CONCERT at St. James's Hall, on Wednesday Evening, June 11, at eight o'clock.

Conductor, Mr Alfred Mellon.

Programme:—Overture ([illegible]), Mendelssohn; Air, "[illegible]" ([illegible]); Mozart; Concerto in [illegible], Violin, Beethoven; Air, [illegible] (Faust), Gounod; Overture ([illegible]); Symphony in C minor No. 5, Op. [illegible], [illegible]; [illegible]; Overture (Oberon) Weber.

Violin—Herr Joachim. Vocalists—Mad. Lemmens-Sherrington and Herr Theodor Wachtel (from Vienna).

Tickets for the Gallery, 2s. 6d., may be obtained of Messrs. Cramer & Co., 201 Regent Street, and of Mr Austin St. James's Hall.

CHARLES SALAMAN, Hon. Sec. 36 Baker Street, W.

MASTER ABLIDGE begs to announce that his GRAND EVENING CONCERT at Myddelton Hall, Islington, will take place on Monday June [illegible].

Vocalists—Misses [illegible] and Florence Lancia, Miss [illegible], Mr [illegible], Mr [illegible], and M [illegible], the new baritone.

Instrumentalists—Pianoforte, Mr W. B. [illegible]; Flute, Master [illegible].

Conductor—Mr Frank Mori.

MR. ARTHUR NAPOLEON'S GRAND MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square on June 30.

MR. ARTHUR NAPOLEON has the honour to announce his intention of REMAINING in Town for the Season. All communications to be addressed care of Messrs Schott & Co., 159 Regent Street, W.

MUSIC RECEIVED FOR REVIEW

AUGENER & CO.

Skytes (A. E.)	A Set of Six Songs, Nos. 1 & 2	(Vocal)

ADDISON, HOLLIER & LUCAS.

Sloper (Lindsay)	"Daisy Chain"	(Pianoforte)
Ditto	"Joy Bells"	(Ditto)
Ditto	"Fireside"	(Ditto)
Turner (E. H.)	"Three melodies"	(Ditto)

CHAPPELL & CO.

Hampton (John)	"T' amo"	(Vocal)
Rammerman (J.)	"La Speranza"	(Vocal)

COCK, HUTCHINGS & CO.

Gibbs (Harold)	"When shall we pray"	(Vocal)
Powell (E. R.)	"Meeting and parting"	(Ditto)

DUNCAN DAVISON & CO.

Anonym	"When twilight wakes the star"	(Vocal)
Buckley (R.)	"Afternoon in February"	(Ditto)
Land (Edward)	"Whisper, love, yet ere we part"	(Ditto)
Mellon (Alfred)	"Beloved one, name the day"	(Ditto)
Morgan (W. H.)	"The song of Fatima"	(Ditto)
Pinsuti (Ciro)	"Hast thou no tear for me?"	(Ditto)

SCHOTT & CO.

Walsh (S. W.)	"Second Trio"	(Piano, Violin, and Violoncello)

J. WILLIAMS.

Raymond (John)	"Over the Snows"	(Vocal)

MUSIC IN BERLIN

(*From our own Correspondent.*)

We have had some good broiling days lately, and the heat is beginning to tell very considerably on the attendance at the theatres and other places of in-door amusement. Not only, however, does it affect the public, but, apparently, the artists as well. For instance, at the last representation of *Tannhäuser*, at the Royal Opera House, singers, chorus, and instrumentalists seemed to vie with each other in the production of the most frightful dissonances. I never heard a more flat and lamentable performance. It is never a very gratifying thing for me to listen to this emanation from the brain of the champion of the "Future," but the other evening I found it an almost impossible task, and, had it not been for judicious refreshment, in a liquid form, taken between the acts in the *buffet*, I do not think I should have been enabled to stop until the fall of the curtain. The only persons who acquitted themselves at all respectably were Mlle. Mik and Herr Robinson. The lady, who is from the Stadttheater, Prague, made her *début* here as Elisabeth, but I do not think the selection a very wise one. She is deficient in feeling, especially in tenderness. Her voice is a *mezzo soprano*, forced up into a *soprano*. The consequence of this is that any beauty the voice may have originally possessed is totally destroyed. The high notes are strong but disagreeable, while the lower ones have a harsh, guttural sound, anything but soothing. The general audience sat out the lady's performance with chilling apathy, and only a few faint tokens of approbation were heard from one or two of the boxes. Herr Robinson was much more satisfactory as Wolfram. The soft quality of his voice, and the ease with which he sings the highest notes, render the part especially suited to him. He was unusually pleasing and natural—as natural, at least, as he could be considering whose music he had to sing; but he is rather too prone to exaggeration. This is a fault he must strive to remedy. I have been informed that he is definitively engaged as a permanent member of the company, to which he will, I am inclined to believe, prove a real acquisition. Herr Formes re-appeared, after a lapse of several weeks, as Tannhäuser. I have already recorded my opinion of this gentleman, and I cannot say that he pleases me more upon a longer acquaintance. He is heavy and cold, without the slightest spark of poetry in his whole composition. Herr Dorn officiated as conductor, and did his best to introduce a little concord between the members of the orchestra and the artists on the stage; having a due regard to the truth, the whole truth, and nothing but the truth, I must frankly state, however, that his efforts were not crowned with triumphant success.

Mlle. Mik subsequently appeared as Fides, in *Le Prophète*. She was better than as Elisabeth, it is true, though her rendering of the part was still not first rate. She may be a favourite at Prague, but she would scarcely ever become so here, and, therefore, the best thing she could do would, in my humble opinion, be to leave the banks of the Spree and return to those of the Danube "rolling rapidly."

There is a French operetta company now playing at the Victoria Theatre, and to judge from the success they have already achieved, they seem likely to make a hit. Although *Les Mousquetaires de la Reine*, *L'Eclair*, and *Le Val d'Andorre* have been given hundreds of times in France and Belgium, they have never been very attractive in Germany when performed in German by German artists. The reason of this, it strikes me, is simple. Neither the language nor the singers of Fatherland are adapted to this class of works. How the dialogue of a French comic opera is cut and compressed in a German version! Yet how light and brilliant it appears when spoken, and what is more important, *played* by a French company. The same is true of the music, although frequently sung by persons possessing voices that have scarcely a trace of music in them, for I suppose no one—except a Frenchman, of course—will deny that Gallic larynxes, as a rule, do not emit the most mellifluous sounds. But, if we do not meet with vocal excellence, properly so called, among the countrymen of Auber and Halevy, we have *esprit*, intelligence, piquancy and [illegible] which render these performances indescribably charming. While on this subject I may enquire why, for instance, *La Fille du Régiment*, which was never an extraordinary favourite in France, should have been so fabulously successful in Germany. The reason of this is to me as clear as day. Although written for the Opéra Comique, the story is considered by the French as too simple and destitute of plot for a comic opera, and the music, despite all the melodies it contains, too trivial and non-effective. This very fact has been the secret of its popularity in Germany. Light and singable, the work could be enjoyed, even when interpreted by only mediocre vocalists, and worse than mediocre actors. But to return to our sheep, which, in this instance, are the members of the French company at the Victoria Theatre. They have produced a most favourable impression in *Les Mousquetaires de la Reine*, and filled the theatre, when the other in-door places of amusement have been almost deserted for *Garten-concerte*, and *Cafés-chantants*. Mad. de Joly, despite her nervousness, has gained the good graces of the staid Berliners, who regard her as a charming artist. The first tenor is M. Cocuille, for whom M. Gounod composed the part of the hero in his opera of *Faust* at the Théâtre Lyrique. Mlle. Demalle is an admirable *soubrette*, full of vivacity and archness, and M. Drians a painstaking baryton. The orchestra does great credit to its conductor, whose name I have forgotten.

It is a somewhat hazardous experiment to give a concert at the advanced season, but a young lady of the name of Albertine Meyer did so a day or two since, and managed to attract a tolerably numerous audience. She has studied under Romani, at Florence, and possesses a fine contralto, which she employs to the best advantage. She sang the grand air from *Semiramide*, as well as a number of German "Lieder," in a manner that impressed the audience most favourably.

The King has just conferred the order of the Red Eagle, *fourth class*, on Herr Kücken, who, as you are aware, though all your readers may not be, is "Hof Capellmeister" at Schwerin. I cannot say that I myself, speaking as a Briton—an individual atom of the great British empire—have any very high opinion of Red Eagles of any description, whether of first, second, third, or fourth class. I do not think they are to be compared for one instant to that noble beast, the British Lion. Still this little piece of attention on the part of his Prussian Majesty will be gratifying to a popular artist, and, therefore, I rejoice thereat.

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Vienna.—Despite the highly unfavourable state of the weather the monument in memory of Staudigl was solemnly uncovered in the Matzleinsdorf churchyard on the afternoon of the 23rd ult. It consists of a stone statue, life size, by Pilz, representing the deceased singer with a laurel wreath in one hand and a lyre in the other. The head is encircled by long flowing hair, and one foot rests upon a volume of music. The figure is wrapped in a large cloak, which leaves only the head, breast, and the feet exposed to view.—Herr Ferdinand Hiller has been unanimously elected a member of the Singakademie.

Potsdam.—Herr Piper, assisted by the advice of the organist, Herr Zeidler, has completed the restoration of the celebrated bells belonging to the Garrison church. Since the 16th ult. they have, with a few trifling alterations, chimed the old airs, namely, at the hours, "Lobe den Herrn, den mächtigen König der Ehren;" and, at the half-hours, "Üb' immer Treu und Redlichkeit."

Copenhagen.—Herr Dreyschock, who is the great lion of the season, has given four concerts, two in the Casino, and two, conjointly with the Sisters Neruda, in the theatre. They were all most numerously attended, indeed every place for the last was sold four days in advance. On the 4th ult. there was a musical *soirée* at the Prince of Hesse's, when Dreyschock played with Anton Rubinstein, who is engaged on the composition of a new opera, Schumann's Duet for two pianos, and, with Mlle. Wilma Neruda, one of the sonatas of Beethoven (Op. 30), for piano and violin. He left on the 10th ult. for Stockholm.

Stockholm.—A new opera, *Estrella de Soria*, by Franz Berwald, has been produced successfully at the Theatre Royal. On the night of the first performance the King and all the royal family were present.

The Operas

HER MAJESTY'S THEATRE.

Signor Giuglini continuing indisposed, his place in the *Trovatore* has been filled up by Sig. Naudin, who was so favourably received at the concert of Mrs. Anderson. This gentleman has made considerable progress since he was last in England, and the fame of his late Continental successes is substantially borne out. His voice is powerful and of agreeable quality; his singing earnest, careful, and effective — the expression (as was formerly the case) somewhat overdrawn, but not to such an extent as to constitute an irremediable defect of style. Sig. Naudin is young and will doubtless learn to tone down what is excessive, to prune what is redundant, and to discard what is artificial both in his singing and acting. At present we shall add no more than that he received such flattering tokens of encouragement as should doubly incite him to persevere. There was another novelty in the cast—Mr. Santley acting as substitute for Sig. Giraldoni in the part of Conte di Luna. Whether this clever English artist belongs indiscriminately to both Italian Opera-houses, or has abandoned one for the other, we have no means of knowing; but it may be safely affirmed that a more valuable acquisition to either establishment could hardly be made, inasmuch as, without exception, he is the best singing barytone the actual stage can boast. There are barytones who sing well but have not good voices; and there are barytones who have good voices, but do not sing well. Mr. Santley, however, must be credited with both qualifications, having trained up a naturally beautiful voice to the most legitimate purposes of art. Of his Conte di Luna we have recently spoken. It is only necessary, therefore, to add, that he was just as warmly greeted at Her Majesty's Theatre as at the Royal Italian Opera; that he was unanimously encored in "Il balen del suo sorriso;" and that his success was unequivocal. Mlle. Trebelli's Azucena justified in all respects the very encouraging criticisms it elicited on the first occasion of her assuming that remarkable character; and the Leonora of Mlle. Titiens was more than ever superb—her impassioned delivery of "Tacea la notte," with the lively and brilliant "cabaletta" (so happily opposed to the first movement), being, as usual, enthusiastically applauded. M. Gassier was the Ferrando.

In the course of the evening Signor Verdi's "Exhibition Cantata" was given for the fourth time with the same success—Mlle. Titiens undertaking the solos, and the principal singers in the company evincing their respect for the popular Italian composer by lending their powerful aid to the chorus.

On Tuesday the *Trovatore* and the "Exhibition Cantata" were repeated. On Thursday *Sonnambula* was given with the Sisters Marchisio. To-night the *Huguenots* for the *rentrée* of Sig. Giuglini, happily recovered from his illness.

ROYAL ITALIAN OPERA.

The *Huguenots* has been an unfailing attraction at this theatre ever since it was first produced in 1848; and no wonder, for, to say nothing of its absorbing interest as a drama, and its picturesque variety as a mere spectacle, it contains, perhaps, the grandest and most original music which Meyerbeer has written. The fourth act (the third as presented at Covent Garden, where the first and second are not, as in Paris, separated by the descent of the curtain) will always rank not only among the masterpieces of its composer, but among the triumphs of the lyric art in its most intimate connection with the theatre. A great deal has been talked and written about Spontini, still more about Gluck; but in the *Huguenots* and one or two other operas, Meyerbeer has combined the systems of these remarkable men, and carried them out with an elaborate perfection of detail of which the originators can hardly have entertained a conception. That Meyerbeer, in shuffling up Gluck with Spontini to answer his purpose, has added rich materials exclusively of his own invention, is unquestionable. The declamatory recitation and that gelid orchestral under-current of the Bohemian of the 18th century, and the elaborate pomp and studied magniloquence of the Roman of the 19th — characteristics to which we are indebted on the one hand for *Alceste*, *Orphée*, *Armide* and the two *Iphigenies*, and on the other for the *Vestale*, *Olympie* and *Fernand Cortez*—were not enough, even united, to satisfy the eager longing for "effect," or to realise the vast and comprehensive ideas of this man of universal means and appliances, the polyglot to whom all the varieties of musical speech are indispensable. After successively studying with Vogler, competing with Weber, and imitating (the Italian, not the French) Rossini, Meyerbeer terminated the first important stage of his career with *Il Crociato in Egitto*, the European fame of which, instead of urging him to proceed in the same direction, seems, for a time, to have arrested his progress. From 1825, when *Il Crociato* was produced at Venice, to 1831, when *Robert le Diable* was brought out in Paris, he gave nothing to the world. During the interim, however, he had adopted the conclusion that to rival Rossini in Rossini's own inimitable manner was a vain hope, and, moreover, had learned to believe himself capable of something better than slavishly following in the footprints of another. While his previous operas had been composed with singular rapidity, his first grand work for the French "Académie" was the result of years of unremitting labour. To this new impulse in Meyerbeer and to the wholly opposite view he now took of his mission as an artist, we owe *Robert le Diable*, which, while his Italian operas (*Il Crociato* excepted) are comparatively worn out, has retained its primitive freshness for thirty years — a sure sign that what is artificial cannot outlive the hour, while what is genuine and natural is imperishable. Five years after *Robert* came the *Huguenots* (March, 1836); and thirteen years after the *Huguenots* (April 1849), the *Prophète*. In these the genius of the composer may be said to have culminated. After the extraordinary success of the *Prophète* (assisted, perhaps, with the splendours of the "Académie"), he devoted his attention to the Opéra Comique, where, within three years of each other, he produced *L'Etoile du Nord* and *Le Pardon de Ploërmel* (*Dinorah*). The *Africaine* has yet to tell its tale. Meanwhile, up to the present moment, in the general opinion of those most capable of judging, the *Huguenots*, taken as a whole, is undoubtedly the masterpiece of Meyerbeer; and that it stands highest in favour with the patrons of the Royal Italian Opera may be concluded from the frequency of its appearance in the bills and from the crowded audiences that invariably attend its performance.

On Saturday night the house was thronged in every part. There was a new Valentine, but in every other important instance the cast was identical with that of 1861. With such a Raoul de Nangis as Sig. Mario—who, on one occasion, at the Royal Italian Opera, is said to have extorted from Meyerbeer the involuntary confession that then, for the first time, he had witnessed the realisation of his "dream" of a chivalric Huguenot — one of the first conditions of an ideal performance is fulfilled. True, that on Saturday night the admirable tenor was not (to employ the conventional language) "in such good voice" as could have been desired, which chiefly made itself apparent at the outset of the duel-scene and at the termination of the grand duet with Valentine after the "Benediction of the Swords;" but everywhere else Sig. Mario was irreproachable, and in this very duet his acting was as natural, forcible, and picturesque as his singing was eloquent and expressive. Nothing could be more graceful, nothing more unaffected, than his delivery of the romance where Raoul describes his first meeting with Valentine — in which, by the way, the difficult *obbligato* accompaniment for the viola was played to perfection by Mr. Doyle, first tenor in Mr. Costa's magnificent orchestra. The new Valentine must not be summarily judged. Mlle. Antoinetta Fricci (of whom we never heard till now) is by no means an ordinary singer, by no means an ordinary actress; nor, on the other hand, did her performance justify the assumption that in either capacity her merit is entitled to rank under the denomination of extraordinary. For a romantic impersonation of Valentine (one of the most romantic of heroines) her physical conformation in some measure disqualifies her. She has, nevertheless, a voice of agreeable quality and considerable power; and her singing, always earnest, if occasionally exaggerated in style and faulty in execution, would be still more expressive if she could divest herself of that fatal *vibrato*, which is the Nemesis of so many dramatic vocalists of the present era. To state that in the great scenes Mlle. Fricci rose up to what the patrons of the Royal Italian Opera have been taught by her predecessors to anticipate, would be to exceed the truth. Nevertheless, the duet with Marcel (in the scene of the *Pré aux Clercs*), and that with Raoul, when the plot against the Huguenots has been overheard, revealed a talent so much above the average, that the audience (always considerately indulgent towards new aspirants) applauded her with warmth and unanimity. How much was due to the intense interest of the dramatic situation, to the superlative acting of Sig. Mario, and last, not least, to the music of M. Meyerbeer in the last and noblest of these duets, we leave to the imagination of our readers, content to record the fact that the fall of the curtain was the signal for enthusiastic and long-continued plaudits, and that both Valentine and Raoul were compelled to reappear before the footlights. The Marcel of M. Zelger, the St. Bris of M. Faure, the Nevers of Sig. Tagliafico, the Urbain of Mad. Nantier-Didiée and the Marguerite of Mad. Miolan-Carvalho (in some respects another Cinti Damoreau), are so well known to the musical public that in saying they were all they have ever been — finished individual portraitures in the making-up of a varied and imposing *tableau* — we have said enough. The orchestra was admirable throughout; and so — with the single exception of the quarrel between the Catholics and Huguenots, in the scene of the *Pré aux Clercs* (which would lose nothing by a "special" rehearsal) — was the chorus. The performance, indeed, on the whole, was worthy the reputation of a theatre which in the getting-up of such gorgeous operatic "spectacles" is unrivalled in Europe.

On Monday the *Traviata* was played for the first time this season — Violetta, Mlle Patti; Alfredo, Sig. Gardoni; and Germont, Sig. Delle Sedie. Mlle Patti achieved a brilliant triumph; and (as is invariably the case when she performs) the house was crammed to the ceiling. On Tuesday the *Huguenots* (second time); on Thursday *Guillaume Tell*; and on Friday (last night) *Don Giovanni*. To-night *Lucia* — for Mlle. Patti and Herr Wachtel, a new German tenor.

Concerts

SACRED HARMONIC SOCIETY

HANDEL's oratorio of *Samson* was given on Friday night in Exeter Hall before a crowded audience. The performance was one of the very grandest we remember; the choruses — more especially "Fixed in His everlasting seat," and "Let their celestial concerts" — were throughout splendid; the solo recitatives, airs, &c. (the singers being Miss Parepa, Mad. Sainton Dolby, Messrs. Evans, L. W. Thomas, Weiss and Sims Reeves), were never more carefully and admirably given; and two pieces — the duet "Go, baffled coward!" (Messrs. Sims Reeves and Weiss), and the air "Let the bright Seraphim" (Miss Parepa — trumpet, Mr T. Harper) — being encored with rapture, were repeated. Mr Costa conducted. As a selection from this oratorio is to form part of the programme on the second day of the Handel Festival (which will also include a new and interesting feature, in the shape of some secular pieces from *Acis and Galatea*, &c.), the advantage of its having been recently practised, and to such good purpose, by the members of the Sacred Harmonic Society, whose coöperation is of the utmost importance to the general effect, must be evident.

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MRS. ANDERSON'S CONCERT. — The "Farewell" of one who during a long succession of years has held an eminent position, and maintained it with credit alike to herself and to her art, is naturally an event of interest. No wonder, therefore, that a brilliant audience was attracted yesterday (Friday) afternoon to Her Majesty's Theatre at the last public concert of Mrs. Anderson, pianist to Her Majesty and instructress to the Royal Princesses. An accomplished pianist at a time when foreign players almost exclusively bore away the palm, Mrs. Anderson at the actual moment is in the full enjoyment of her powers and, indeed, plays so well that it cannot be otherwise than a pleasure to listen to her. The classical taste for which she has ever been distinguished was shown on the present occasion in the selection of music for the final exhibition of her talent. No happier choice could have been made than the first movement of Mozart's *Concerto* and the brilliant *Rondo* of Hummel. Although in the works of other great masters — Beethoven, Mendelssohn, and the rest — Mrs. Anderson has repeatedly earned laurels, Mozart and Hummel have been her especial favourites, Hummel, perhaps, the chiefest favourite of all. She enters thoroughly into the spirit of their compositions, and executes them with a purity that, even apart from the vigour that accompanies it, would be a strong attraction. In both performances yesterday her success was as gratifying as her warmest friends and admirers could have wished. After Mozart's *Concerto* she was recalled once, after the *Rondo* of Hummel twice, in both eliciting hearty and unanimous applause.

Mrs. Anderson's concerts have been always rich in excellence and variety, and at her "Farewell" this agreeable rule was not likely to be infringed. In a word the programme was more than usually comprehensive — so much so, indeed, that to give a detailed description of it is out of the question. There were upwards of thirty pieces, even allowing for one or two omitted. Most of the principal singers of Her Majesty's Theatre were engaged, together with the band and chorus, under the direction of Signor Arditi. Among the most remarkable features were Signor Verdi's *Cantata* for the International Exhibition, in which Mlle. Titiens sang the solo, and a chorus, nearly 150 in number, took part; a selection from Rossini's *Stabat Mater*, the most striking points being the duet, "Quis est homo" (Mlles. Titiens and Trebelli), and the "Inflammatus" aria (Mlle. Titiens); one of Beethoven's two "Romances," for violin with accompaniments, performed as no other than Herr Joachim could have performed it; a *fantasia* for violoncello, the violoncellist being Signor Piatti, whose equal is yet to be found; and the capital "brindisi" from Signor Verdi's *Macbeth* (an opera which both our Italian Theatres persist in ignoring), sung with such spirit by Mlle. Guerrabella as to elicit an encore. The only other encore was obtained in "La donna è mobile," by Signor Naudin, the new tenor — or rather not exactly new, inasmuch as he was one of the countless importations of Mr. E. T. Smith when Drury Lane was an Italian Opera-house under his management. If Signor Naudin succeeds as well to-night in the *Trovatore* as he did yesterday in the romance from *Luisa Miller* and the well-known air from *Rigoletto*, he may prove a valuable addition to the strength of Mr Mapleson's "troop." Mlle. Trebelli gave a polka and variations (Alary) with delightful fluency; Signors Bettini, Zucchini, and Gassier the comic trio, "Pappataci" (*Italiana in Algeri*), which afforded considerable diversion; one of Bishop's finest glees was allotted to Miss A. Thomson, Mrs. Merest (late Miss Maria B. Hawes), and Mr Beale; Signor Armandi sang "Fra poco;" Signor Giraldoni a romance from *Maria di Rohan* (Donizetti); Signors Bettini and Gassier "All' idea di quel metallo;" Signor Zucchini a *buffo* air from *La Cenerentola*; Mr. Tennant a graceful song from Mr Howard Glover's *Once too Often* ("A young and artless maiden"); Mr. Santley a *romance* from the *Puritan's Daughter* ("Bliss for ever past"); and Miss Parepa an air from the *Amber Witch*. Mlle. Michal, Signor Bettini, Mad. Lemaire also, each contributed something, solo or concerted; and — but just now we pleaded the impracticability of describing so long and varied an entertainment in detail, and so must end by saying that the concert was to conclude with the overture composed by M. Auber for the International Exhibition, which we cannot but think should have been awarded a more conspicuous place. — *Times*, Saturday, May 31.

MAD. GOLDSCHMIDT LIND'S CONCERTS. — The third and last of Mad. Goldschmidt-Lind's concerts took place on Wednesday evening, when (in spite of the "Derby") Exeter Hall, as on the previous occasions, was crammed to suffocation. The oratorio was *Elijah*. About Mad. Goldschmidt's singing in this grand work of the most illustrious composer of sacred music since the period of Handel and Bach, there is nothing to add to or retract from what was advanced on a recent occasion. It is, in a word, a performance in which intelligent perception and artistic delivery go hand in hand; and even where — as in "Hear ye, Israel," and more especially its trying sequel, "Be not afraid" — the physical means are scarcely equal to the perfect embodiment of the intellectual idea, the earnest aspiration of the gifted songstress enlists in so powerful a manner the sympathies of her hearers that the more or less rigorous enunciation of the notes set down becomes altogether a secondary consideration. This time, as before, Mad. Goldschmidt's most striking display was in the solo part of "Holy, Holy," which has certainly found no such declamation as here since the oratorio was originally produced. Miss Palmer was intrusted with the contralto recitatives and airs; Misses Susannah Cole and Fylan (to whom fell the duet "Zion spreadeth her hands for aid") Messrs. Walker, Distin, and Lander, with subordinate passages. Mr. Weiss, who brings a weight and gravity to the music of *Elijah* which have long identified him in the public mind with the part, and Mr. Sims Reeves, whose "If with all your hearts," and "Then shall the righteous shine forth," would have delighted Mendelssohn himself could he have heard them, were the other principal singers. The unaccompanied trio, "Lift thine eyes" (Mad. Goldschmidt, Misses S. Cole and Palmer), was encored, and the unanimous plaudits that followed "Then shall the righteous" might have been construed by Mr. Reeves into a similar compliment. From this point to the end the performance was heard under singular disadvantage. At the concerts of the Sacred Harmonic Society the audience does not begin to retreat until the last chorus; but on the present occasion, had it not been for the powerful attraction of "Then shall the righteous," the hall would in all probability have been comparatively deserted very shortly after "Holy, Holy!" Herr Otto Goldschmidt directed the performance with his accustomed discretion. The orchestra and chorus were both numerous and efficient — on a scale of completeness, indeed, worthy so interesting an occasion. The profits of the concert are destined for the funds of the Royal Society of Musicians and the Society of Female Musicians.

MR. W. G. CUSINS gave a really "grand" concert on Thursday evening at St. James's Hall. A strong and thoroughly efficient instrumental force was selected from the Philharmonic and Crystal Palace bands and Her Majesty's private band, and the chorus numbered about one hundred. The programme was at once rich and varied, and comprised, besides vocal pieces, Professor Bennett's "Exhibition Ode," Auber's "Exhibition Overture," Beethoven's Overture to *King Stephen*, the same composer's Grand *Concerto Concertante* in C major (Op. 56), for pianoforte, violin, and violoncello, with orchestral accompaniments, Weber's Pianoforte Concerto in E flat, a Violoncello Sonata by Boccherini, solos on the violin, and MS. Overture to *King Lear* by Mr W. G. Cusins. The Ode of Professor Bennett was conducted by the composer, who was received with acclamations on his taking his position at the desk. The performance was good, if not perfect, and seemed at any rate to satisfy all present,—the enthusiasm with which it was greeted being as unanimous as it was genuine. The *Concerto Concertante* was quite a novelty. Mr. Cusins is entitled to unqualified praise for his revival of this fresh and vigorous work. It is in every respect worthy the giant of the orchestra. The execution of the solo parts by Mr. Cusins, Herr Joachim, and Sig. Piatti, was irreproachable. Mr. Cusins played Weber's concerto with great facility and neatness, and was applauded "to the echo." Boccherini's Sonata was wonderfully played by Sig. Piatti, and Bach's Prelude (with orchestra), preceded by one of Kreutzer's *Andantes*, was another triumph for Herr Joachim. Both created a veritable enthusiasm. Mr. Cusins's Overture, a work full of thought, gives real promise, and will no doubt lead to even greater achievements. Mr. Cusins also contributed two part-songs. With these we were thoroughly pleased, more especially with the second, "When twilight dews are falling soft," which has a slightly Mendelssohnian flavour about it. Both were capitally sung by the Orpheus Glee Union. The vocalists were Mad. Lemmens-Sherrington, Mad. Guerrabella, Mr. Sims Reeves and Mr. Santley. The first-named lady sang an air from Gounod's *Faust*, and the "Shadow Song" from *Dinorah*, winning tumultuous applause in both and singing them in her most brilliant manner. Mad. Guerrabella was encored in the *brindisi* "Si colmi il calice," from Verdi's *Macbeth*, which may be termed the fair artist's *cheval de bataille*, as she is singing it everywhere with unequivocal success. Mad. Guerrabella also sang the duet (or a part of the duet) "Deh non parlare," from *Rigoletto*, with Mr. Santley. Mr. Sims Reeves gave the scene from the *Freischütz* magnificently, and was cheered by the whole audience and recalled to the platform. After Mr. George Lake's quaint and beautiful ballad "Summer is sweet," the audience would not be content with a return to the orchestra, but made the great tenor repeat it. Mr. Santley sang "A lowly Peasant girl," from the *Lily of Killarney*, and a new song composed by Mr. W. G. Cusins, called "The Angel Guards," both like a thorough artist, who knows how to husband his means as well as establish these. Mr. Cusins shared the post of conductor with Professor Bennett. The last piece in the programme was Auber's "Exhibition Overture," which every time we hear it we like better and which, last as it came on the present occasion, was played with the utmost precision under the direction of Mr. Cusins and applauded by the whole audience. We should have added that the duties of pianoforte accompanist fell to Mr. Harold Thomas, who fulfilled them admirably.

Monday Popular Concerts.—At the concert on Monday the opening quartet—Beethoven's in A major, Op. 18 (No. 5)—introduced as first violin Herr Laub, a player who long since achieved a reputation in England and, although some ten years have elapsed since his appearance among us is likely to retain a foremost place among *virtuosi*. Apparently somewhat nervous over the first movement, Herr Laub gradually warmed to his work, and the *Andante cantabile*, with its charming variations, fairly set at rest any question that might have arisen in the minds of those who listened to him for the first time. The applause which followed the final movement was as unanimous as it was well deserved. Subsequently in the Sonata-duet by Beethoven in A minor (given for the first time here), Herr Laub incontestably asserted his position, and in conjunction with Herr Pauer again earned a most legitimate success. A lengthy pianoforte fantasia by Hummel, in E flat (Op. 18), containing some charming features (to wit, the *allegro con fuoco* and *larghetto* with *presto finale*), was listened to attentively throughout, and Herr Pauer recalled. The Boccherini Sonata (in E flat) for violoncello, was a treat of the highest order, and never did Sig. Piatti more triumphantly vindicate his claim as first of living violoncellists than upon this occasion. All that wonderful command of the instrument, perfect manipulation, power and sweetness of tone—in short, everything that has been so often averred of Sig. Piatti—was exhibited to the utmost perfection, producing a commensurate effect upon the audience, upon whom the delicate accompaniment-playing of Mr. Benedict was not lost. Mr. Sims Reeves's singing of Beethoven's "Adelaida," was marked by all the tenderness and variety of expression which invariably distinguishes his performance of that most exquisite of love-songs, and a strong desire to hear it again was met by the great tenor's reappearing to bow his acknowledgments. A new song by Mr. George Lake, "Summer is sweet" (with which Mr. Reeves has made a great success in the provinces), was heard for the first time, and elicited a spontaneous encore not to be resisted—a compliment quite as much due to the really intrinsic beauty of the song as to the thoroughly artistic and expressive manner in which it was sung. Miss Banks's sympathetic voice did good service in Mr. Henry Smart's "Dawn, gentle flower" and Mr. Sullivan's "Where the bee sucks."

Miss Louisa Barnard's Concert.—Miss Louisa Barnard, a pupil of Henri Herz, and Laureate of the Conservatoire of Paris, gave an evening concert at Willis's Rooms, on Saturday, the 31st ult., and, by her correct and elegant playing, achieved a flattering success. Miss Barnard has not been idle since her *début* last year, which was favourably noticed in our columns; she has gained in tone and confidence, and her rendering of Mozart's trio in E major, in conjunction with Herren Deichmann and Lidel, introduced her again, with great credit, to an English audience. The solos selected by the fair *bénéficiaire* for the display of her powers of execution and characteristic expression were Ravina's *L'Incantation*, a mazurka by Georges Pfeiffer, and the more welcome *Spinnlied* of Mendelssohn, in which last she was encored. Her performance of the variations by Herz on airs from *La Favorita* might have gained a similar distinction had it not terminated the programme. Herr Deichmann and Herr Lidel contributed solos, and Mad. Lemmens-Sherrington's charming singing of Adam's "Ah! vous dirai-je?" demanded and obtained a unanimous encore. Miss Robertine Henderson was also called upon to repeat "Sombre forêt," but bowed to the audience instead. In Arditi's "Il Bacio," however, this promising young vocalist accepted the encore which followed by substituting the "Skylark" of Benedict. The other singers were Miss Augusta Thomson and Mr. Allan Irving, who were much applauded. The entire concert was conducted by Herr Wilhelm Ganz with his accustomed care and skill.

Mrs. Merest's Third Soirée took place at the lady's residence Adelphi Terrace, Strand, on Friday, the 30th ult. With the exception of a fantasia on the flute played by Herr Belum, and a solo on the concertina by Mr. R. Blagrove, the selection was entirely vocal. Mrs. Merest's contributions comprised the air from Méhul's *Joseph* "Ere infancy's bud;" her own ballads, "I'll speak of thee," and "The chain is broke that bound me;" duet, also her own composition, "When we two parted," with Mad. Weiss; duet, "Si la stanchezza," from the *Trovatore* with Herr Reichardt; Handel's song, "Lascia ch'io pianga," besides taking part in glees, &c. Mrs. Merest has a legitimate contralto voice, and few singers can give greater effect to songs which require depth and volume of tone. Her best achievements were the fine song of Handel and the hardly less fine air from *Joseph*, both of which were given with irreproachable taste and expression. The other vocalists were Mad. Weiss, Miss Miller, Messrs. Seymour Smith, Dyson, Carter, Whitehouse, Dawes, and Herr Reichardt. Herr Reichardt was encored in his own already very popular "Cradle Song." Mr. Turle and Herr Emile Berger conducted.

Mr. James Lea Summers, the well known blind pianist gave a second morning concert on Friday, May 30, at St. James's Hall. The "Sisters Marchisio" had been announced, but Mlle. Carlotta was unable to appear from indisposition, and so the contralto had to do duty for the two. The instrumental selection was unimpeachable. Mr. Summers played Woelfl's *Ne plus Ultra* sonata, Beethoven's sonata for pianoforte and violin, in F (Op. 23), and *andante* and *rondo* for piano and violin from his own pen, both with Herr Joachim. The sonata of Woelfl was an ambitious attempt, but was successfully accomplished despite its great difficulties. With such a cooperator as Herr Joachim it will readily be concluded that the two duets for pianoforte and violin were masterly performances and received with distinguished favour. Herr Joachim played Ernst's "Elegie," and it would be difficult to say whether he surprised or delighted his hearers most. Besides Mlle. Barbara Marchisio, who gave two of her favourite solos with marked effect, Herr Reichardt and Sig. Ciccoli sang, the German tenor being encored in two songs, his own "Cradle Song" and a new ballad by Mr. Summers, called "Come, dear one, back to me," a charming and well written composition. Conductors—Sig. Li Calsi and Mr. George Lake.

Mlle. Valentin's Concert.—The annual concert of Mlle. Caroline Valentin took place on Monday afternoon in the Hanover Square Rooms, which were crowded with a brilliant and fashionable company. As usual, the lady's own contributions to her programme embraced a variety of styles. A trio by Haydn (No. 1, G) for pianoforte, violin, and violoncello, a solo sonata by Beethoven, an impromptu by Chopin, a movement (*presto*) from the *Harpsichord Lessons* of Scarlatti, a *caprice* (*La Danse des Sylphes*) by Fumagalli, and a *Tarantelle* (the last movement of the Sonata in E minor—Op. 70) by Weber in different degrees tested her executive powers, and in each particular instance she enlisted the sympathies and satisfied the taste of her audience. To attempt the performance in public of such a sonata as that of Beethoven in E major Op. 109 argued no common ambition. We are nevertheless of opinion that Mlle. Valentin would cause herself less anxiety and afford her admirers more gratification in pieces of a less elaborate complexion. The *succès d'estime* which she achieved in this, compared with the sensation she created in the other specimens of her skill, was scarcely an adequate recompense for the vast amount of labour she must have spent in accommodating her fingers to so difficult a sonata. In the trio—which "went" with great spirit.—Mlle. Valentin enjoyed the invaluable cooperation of those eminent performers, MM. Sainton (violin) and Paque (violoncello), each of whom subsequently enriched the concert with a solo. The vocal music was wealthy in attractions. The fine *contralto* voice of Miss Lascelles was heard to advantage in an air by Mozart and a duet by Mercadante, in which last she was associated with Miss Banks, who, later in the concert, obtained a well-merited encore for her artistic rendering of Mr. Arthur Sullivan's "Where the bee sucks," from the music of Shakspeare's *Tempest*. Mad. Elia Norris gave a ballad by Vincent Wallace with charmingly unaffected expression; and Mlle. Elvira Behrens was much admired in two of the *Lieder* of her country (by Dessauer and Schubert). Best of all, however, was the incomparable "Love in her eyes sits playing," from Handel's *Acis and Galatea*, in which Mr. Perren imparted a warmth of sentiment that showed how thoroughly he entered into the spirit of this exquisite music. In M. Ascher's graceful and popular romance called "Alice" Mr. Perren was not less successful. The accompanists were Herr Wilhelm Ganz and Mr. George Lake. Mr. Lake, by the bye, is a "Benedict" in his way—which means that he carries the art of accompaniment to a high degree of perfection.

HANOVER SQUARE ROOMS.—A concert in aid of the Band Fund of the 49th Middlesex Rifle Volunteers (the Havelock) was given on Thursday evening, the 29th ult., under distinguished patronage. The vocalists were Mlle. Parepa, Mlle. Georgi, Mad. Laura Baxter, Mr. George Perren, Mr. Lawler, Mr. Ramsden and Mr. George Buckland; instrumentalists, Mr. H. Cooper (violin), Mr. Grattan Cooke (oboe), and Mr. Kalmark (pianoforte). The room was very full and the audience more than usually excited, as may be surmised. There were two encores—more might have been accepted—Mr. George Buckland in Mr. Loder's quaint song "Fatherland," and Mlle. Parepa in the "Laughing Song" from *Manon Lescaut*. The duet, "Quis est homo," from Rossini's *Stabat Mater*, sung by Mlle. Parepa and Mad. Laura Baxter, and Mr. Ascher's pretty romance "Alice, where art thou?" were vociferously applauded, as was a new waltz, called "Costantinos," sung by Mlle. Georgi, and written expressly for her by Signor Fiori. Mr. Kalmark performed Thalberg's fantasia on "God save the Queen" and "Rule Britannia."

ROYAL ACADEMY OF MUSIC.—The second concert of the season by the students was given in the Hanover Square Rooms on Saturday, May 24, and attracted a large concourse of the friends of the Institution. The first part consisted of a selection from Mozart's *Idomeneo*, the solo parts by Misses Robertine Henderson, Armytage, Taylor, Hewitt, and Mr. Wallace Wells. Miss Henderson especially distinguished herself. The overture was well played by the band under the direction of Mr. Lucas, and the *Marcia funebre* still better. The second part included three MS. contributions from the students, viz. Overture by Mr. S. Waley; song, "The Daisy," by Mr. H. B. Eyres; and song, "Spring," by Mr. A. Zimmermann (King's Scholar). Mr. Eyres's song, given with good voice and excellent taste by Miss Robertine Henderson, was liberally applauded. The other vocal performances, more or less praiseworthy, were the scena, "Si lo sento," from Spohr's *Faust*; the aria, "Colla stagion novella," from Mr. Henry Leslie's *Holyrood*, by Mr. Wallace Wells; the song and aria "Possenti numi," from the *Zauberflöte*, by Mr. Rudkin; the cavatina from the *Huguenots*, "Nobil Signor," by Miss E. R. Hall; the air, "Though clouds by tempests may be driven," and chorus "Now tramp o'er moss and fell," solo by Miss Henderson. An instrumental performance varied the second part, Moscheles's pianoforte fantasia, "Recollections of Ireland," executed with neatness and correctness by Miss Isabella Thomson.

A Chamber Concert took place at the Rooms of the Institution, in Tenterden Street, on Saturday evening, the vocalists being Misses Armytage and Hewitt and Mr. Wallace Wells; instrumentalists, Mr. J. R. Radcliff (flute), Misses Augusta Hall and Madeleine Cronin, Messrs. J. Hill (King's Scholar) and T. W. Walstein (pianoforte). Mozart's Sonata in F for two performers on one pianoforte, was the gem of the concert, and was capitally played by Miss Madeleine Cronin and Mr. Walstein. Mendelssohn's capriccio in F sharp minor, for the pianoforte, was also a creditable performance by Mr. J. Hill.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The first conversazione of the season took place at the Gallery of the Society of British Artists, Suffolk Street, on Wednesday evening, May 21. A large assembly was present, who seemed thoroughly to enjoy the very admirable musical feast prepared for them. The vocalists were Mlle. Titiens, Miss Susanna Cole, Mad. Gilbert, Mad. Lemmens, Miss Anna Whitty, Miss Bellingham, Miss Louisa van Noorden, Mr. Sweeting and Herr Reichardt; the instrumentalists, Miss Cecilia Summerhayes (pianoforte), Mr. Svendsen (flute), and Messrs. Alfred and Henry Holmes (violin). In "Casta Diva," Mlle. Titiens enraptured her hearers and was compelled to return to the platform; and Miss Anna Whitty obtained a decided *hit* (not *hiss*) in "Non più mesta." Herr Reichardt, too, was made to repeat his "Cradle Song," which has now become one of the popularities of the day. Mr. Benedict and Mr. Alfred Gilbert accompanied on the pianoforte.

MR. W. H. WATKINS, organist of Carlisle Chapel (pupil of Mr. F. Scotson Clark), gave an evening concert recently at the Assembly Rooms, Kennington, at which a number of madrigals, part-songs, glees and solos were executed by Mrs. Harriette Lee, Miss Rosa Hersee, the Misses Jennie Cox, Annie Melville, Rosina Houghton and Catherine A. Thomson; Messrs. George Tedder, Conway Cox, Viotti Cooper and a choir selected from the London Societies. Mr. F. Scotson Clark performed several pieces on the pianoforte and harmonium, and M. Emile Berger accompanied the vocal music.

BACH'S PASSIONS-MUSIK.

(From the *Saturday Review*.)

PROFESSOR BENNETT was fortunate in securing so able a set of professional performers to aid his enthusiastic band of volunteers; but it is chiefly to Mr. Sims Reeves that the success of the performance was owing. It is not, indeed, too much to say that, in the opinion of all the connoisseurs who were present, the great tenor added more to his reputation by his wonderful declamation of the narrative than by any other singing achievement within our recollection. The difficulty of the intervals and the variety and frequency of the recitatives, all of which were sung with the greatest correctness, cannot but have occasioned Mr. Sims Reeves a vast amount of study; and it is in the highest degree creditable to a great public singer, who can command such large sums by singing three or four simple songs in one evening, to devote himself to what most artists would think the ungrateful and unremunerative task of interpreting a long string of cramp recitative. We have seldom, if ever, heard anything finer than his delivery of many portions of the text of St. Matthew. In the account of St. Peter's denial of Christ he infused such expression into the words "And he went out and wept bitterly," that it was only his own good sense which stood in the way of an encore. The accompanied recitative, "O grief! now pants his agonising heart," followed by the song "With Jesus I will watch and pray," in which the chorus takes up the refrain "Then fare thee well, each darling sin," was admirable.

Of the accompanied airs and recitatives the greatest share falls to the contralto, on this occasion Mad. Sainton-Dolby, who sang throughout the evening with a musician-like feeling and a devotional impressiveness which cannot be too highly admired. The soprano has a song and recitative in each part, which Miss Banks gave in a way which left nothing whatever to be desired. Mr. Weiss was the bass, and sang his difficult and responsible part with a breadth and dignity which showed how fully he appreciated his task.

A few words must be devoted to the solo instrumentalists, for they play a very prominent part in the work. Two flutes and two oboes are called into frequent requisition in the accompaniments of the airs, in which they have parts of considerable complexity, requiring both care and skill for their effective performance. Seeing that both our great orchestras were engaged at the Opera-houses, Professor Bennett was lucky to be able to get such efficient soloists as Messrs. Rockstro and Card (flutes), and Messrs. R. Blagrove and Baetens (violas). M. Lavigne, whose splendid oboe playing is so well known, also distinguished himself frequently during the evening, and particularly in the soprano air "Jesus, Saviour, I am thine," which Miss Banks gave with admirable taste and purity. Mr. Cooper played the violin obbligato to the bass air "Have mercy upon me, O Lord." Mr. E. J. Hopkins presided at the organ—a very important feature in the performance—and in such hands it is almost needless to state that it was throughout most effective. The pianoforte accompaniments to the narrative recitatives* were played by Mr. Lindsay Sloper, as only a genuine and conscientious musician like him could play them.

Altogether the performance was one of the most interesting and important musical events which have taken place in London for some time.

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STUTTGART.—Herr Abert's new opera, *King Enzio*, has been produced and favourably received. The composer was called on after the second act, and at the fall of the curtain.

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* A very judicious innovation.—ED. M. W.

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

EIGHTY-SEVENTH CONCERT, ON MONDAY Evening, June 16, 1862.

PROGRAMME.

Part I.—Quartet, in B flat major (Op. 18), for Two Violins, Viola, and Violoncello, MM. Laub, Ries, Schreurs, and Davidoff (Beethoven). Song, "The mighty trees bend," Mdlle. Florence Lancia (Schubert). Song, Mr. Sims Reeves. Sonata, in D major, for Pianoforte solo (No. 21 of Mr. Hallé's edition), Mr. Charles Hallé (Mozart).
Part II.—Violin Solo, Herr Laub. Song, Mr. Sims Reeves. Song, Mdlle. Florence Lancia. Tema con Variazioni, in D major, Mr. Charles Hallé and M. Davidoff (Mendelssohn).

Conductor, Mr. Benedict. To commence at Eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Violoncello and Pianoforte an interval of Five Minutes will be allowed. The Concert will finish before Half past Ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone at the end of Part I.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls near the Piano, 10s. 6d.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Messrs. Chappell & Co., 50 New Bond Street; and the principal Music-sellers.

MR. CHARLES HALLÉ'S BEETHOVEN RECITALS at St. James's Hall.—The FOURTH RECITAL will take place on Friday June 13, at Three o'clock.

Mr. Hallé will play the Sonatas, op. 27 Nos. 1 and 2; Grand Sonata, op. 28 (Pastorale); and the Grand Sonata in G major, op. 31.

Accompanyist—Mr. Harold Thomas.

Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s.

Tickets at Chappell & Co.'s, 50 New Bond Street; Cramer & Co.'s, Regent Street; Keith, Prowse, & Co.'s, 48 Cheapside; and at Austin's, 28 Piccadilly.

BIRTH.

On Monday, the 2nd inst., at No. 26 Upper Wimpole Street, Cavendish Square, Mrs. J. W. Davison, of a son.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

Terms { *Two lines and under* ... ... 2s. 6d.
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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, JUNE 7, 1862.

ONE of the oldest musicians in the Prussian capital died on the 10th ultimo—Friedrich Wilhelm Telle. He was born on September 9, 1798, at Berlin, where his father, Constantin Telle, Royal Ballet master, resided. At a very early age he manifested a great partiality for music, and was placed, in consequence, under the most celebrated masters: Herr Franz Lauska, who taught no less a person than Meyerbeer, giving him lessons on the piano, and Herr Augustin Gurrlich being his instructor in the theory of the art. As far back as 1816 he made his public appearance as a pianist, in the city of his birth. He proceeded, the same year, to Paris, for the purpose of completing his musical education under Cherubini. In the year 1820, two of his works were produced at the Royal Opera House, Berlin, namely, a comic one-act ballet, entitled *Die Müller*, on January 12, and the two-act musical piece, *Das Schützenfest*, on August 15. In the year 1823 he entered the Berlin Singakademie, Zelter inserting his name in the list of the Society as "Wilhelm Tell," either by mistake, or as a joke—we cannot say which. On the completion of the Königstädtisches Theatre, in 1824, Telle was appointed second musical director, but accepted a similar post at the Stadttheater, Magdeburg, in 1825. Thence he proceeded, still in the same capacity, to the theatre in Aix-la-Chapelle, then under the management of Herr Bethmann. The latter was succeeded by Herr Röckel, the first person who ever took a German operatic company to Paris, where Telle conducted *Der Freischütz*. The tenor on the occasion was Herr Haitzinger, who, thinking, doubtless, that Weber had not done enough for Max, introduced an air by Bellini into the last act. Verily, Herr Haitzinger must have been an artist of exceedingly delicate taste and nice appreciation! In 1843 Telle accepted the situation of musical director at the Stadttheater, Kiel. He remained in that town till 1845, when he returned to his native place, Berlin, and resided there till his death.

Telle composed several masses; psalms *a capella*; a Requiem; operas; ballets; music for plays; songs; and pianoforte pieces. The following is a list of his operas, in addition to the one already mentioned: *Rafael Zambulas*—three acts, produced in 1831 at Aix-la-Chapelle, then at Munich, and on December 16, 1852, at the Friedrich-Wilhelmstädtisches Theatre, Berlin; *Sarah oder die Waise von Glencoe*—three acts, produced on July 26, 1844, at Kiel, and on February 7, 1852, at the Friedrich-Wilhelmstädtisches Theatre, Berlin; *Lebende Blumen*—three acts, produced at the same theatre in Berlin, on October 24, 1853; *Die Märchen meiner Amme*—a comico-fantastic fairy burlesque, produced on December 25, 1861, at Kroll's Theatre; and, lastly, *Guten Abend, Herr Fischer oder Der Vampyr*—a broad musical farce, which was played at four Berlin theatres, and at some forty others in various provincial towns of Prussia.

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APROPOS of Bach's *Matthäus Passion*, we are glad to learn that the performances of this grand and impressive work in Passion Week, on the Continent, were not confined to Berlin and Vienna. It was given, also, at Munich, Leipzig, Bremen, Hamburgh, Frankfort-on-the-Maine, Cologne, Stuttgart, and, indeed, at most of the great centres of musical intelligence throughout Germany. Thirty years ago, only a very insignificant portion of the general public knew anything about it. When Mendelssohn first proposed to perform it, he was regarded as a madman. Truly may it be said that the cause of good classical music is progressing, despite every obstacle which prejudice, or, what is the same thing, ignorance, may strive to fling in its way. This should, and doubtless will, be an encouragement to Professor Sterndale Bennett and the Bach Society to proceed with more and more vigour in the honourable task they have set themselves.

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To the Editor of the Musical World.

SIR,—By the way, and entirely *à propos de bottes*, I read a few observations, yesterday, on the subject of encores that agreed so completely with my own ideas, that I could not refrain from translating them, and forwarding them for your inspection. The original author is Alphonse Karr, but I translate from a German version which has appeared in one of the Berlin papers:—

"There is not," says the witty and caustic critic, "a more disagreeable, and at the same time a more absurd practice than that of encoring a piece in an opera. Can the audience expect more from a piece, when repeated, than when it was sung the first time? We will suppose, for the sake of argument, that such an expectation is realised, although it is evident that it is almost impossible. The pleasure afforded is no longer the same, and this for two reasons. In the first place, we miss that considerable part of our first impression which resulted from surprise and novelty; and, in the second, those effects which previously appeared to proceed direct from the singer's very soul will, if perfectly identical on their repetition, strike every one as the result of art alone. Let us now speak of the artist. Carried away by the dramatic situation, he may at first forget his own individuality, and fancy himself really William Tell or Raoul. When called upon to repeat his effort, he does so, it is true; but he is virtually then Duprez or Tamberlik, and perfectly well aware he is singing before an audience.

"Besides, we beg to ask whether we, who call out so hastily 'da capo,' know how often a great artist exerts the whole power of his soul in one evening. Do we know how frequently, after the conclusion of the performance, he sinks down totally exhausted by the extraordinary wear and tear of his nerves? An artist often husbands his resources during an entire act for a single piece, or during an entire piece for a single note—a sufficient proof that he is required to make an extraordinary effort, which he should not be called on to repeat; if he is tired, he will evidently not sing as well the second time as the first; while, if gifted with a vigorous constitution, or sufficiently excited and strengthened by the applause, he will try to do better than he has done, and—overshoot the mark."

Oh! ye, who think ye ought always to have the worth of a pound for your trumpery shillings, who imagine that ye may suck the lungs of a Sims Reeves, or wear the magic fingers of an Arabella Goddard to the bone for a fifth or sixth of the price you paid for your bouquet, or gave for the Hansom cab that brought you to the concert-room, ponder well on the above lines; turn them over in your greedy, rapacious, and inconsiderate little minds; treasure them up in your haggling hearts, and never, for the future, endeavour to extort more than the fair amount of pleasure to which you are entitled from the first of English tenors or the fair queen of all the enchantresses who ever transformed an instrument of wood and iron into a living thing, discoursing sweet music which reaches the inmost heart of the veriest clod.

J. V. B.

June 3, 1862.

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Sig. Verdi, after passing several days in Paris, left on Monday for Turin.

Paris.—Auber's *Masaniello* was rehearsed at the Grand Opera. It is to be revived with great splendour.

Mad. Anna Lagrange.—The death of her husband has induced the popular singer to throw up her engagement at Madrid and return to Paris.

Robert de Picardie.—At the Apollo Theatre in Rome, Meyerbeer's *Robert le Diable* is being performed under the title of *Robert of Picardy*—the "Devil" not being allowed to figure in the bills of the theatres of that Pope-smitten city.

M. Felicien David.—The new work of the composer—*Lalla Roukh* (or "Rookh")—though reported as a failure, is still "running" at the Grand Opera in Paris.

Japanese Embassy.—The principal members of the embassy paid a visit recently to the studio of Mr. Davies, 33 Bruton Street, and were successfully photographed by that gentleman.

Handel Festival.—(*Communicated.*)—The grand full rehearsal at the Crystal Palace, under Mr. Costa, will take place on Saturday, June 21, commencing at eleven o'clock. The choruses in the first part of the rehearsal will comprise those known as single choruses; the second part (which is expected to commence about two o'clock) will consist of double choruses from *Deborah*, *Solomon*, and *Israel in Egypt*. The list of principal vocalists engaged for this Festival is unusually strong, including the names of Mlle. Titiens, Mad. Rudersdorff, Mad. Lemmens-Sherrington and Miss Parepa, Mad. Sainton-Dolby, Mr. Sims Reeves, Mr. Weiss, Mr. Santley, and Sig. Belletti. They will all take part on the great rehearsal day. Several acoustical experiments have lately been made to test the effect of the new roof thrown over the orchestra. These have been attended with marked success. Single voices and instruments have been heard at the extreme end of the central transept with as much distinctness as in a small concert-room. The increase of power in the tones of the great organ, with its additional thirty-two feet pedal pipes, is astonishing, and justifies the most sanguine anticipations. A large number of applications for tickets have been forwarded during the last few days from the Continent, and from various parts of the country by persons coming to London for the Agricultural Show, who also intend availing themselves of the opportunity to attend the Festival. On the day of the rehearsal the doors of the Palace will be opened at nine in the morning. The great fountains will be played one hour after the conclusion of the rehearsal. It can be scarcely requisite to remind visitors from the country of the necessity of securing tickets previously to their arrival in town.

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THE THIRTY-NINTH MUSICAL FESTIVAL OF THE LOWER RHINE.*

For the eleventh time since the foundation of our Musical Festivals, Cologne has assembled within its walls the representatives of musical art from the Rhenish provinces, and a host of sympathetic admirers from far and near for the purpose of celebrating Whitsuntide. Since the revival of the Festival in 1851 the number of those announcing their intention of taking part in the chorus was never so great; but at the same time never was the architectural arrangement of the platform in the Gürzenich Saal so grandiose, judicious and magnificent. The mere spectacle of the chorus, more numerous than on any previous occasion, of the orchestra drawn up on the rising stage which occupies the entire breadth of the hall, and of the organ towering at the back above everything else, will produce an imposing and astounding impression. When, however, the full tones of the organ swell forth, to judge from the wonderful results obtained at the rehearsal of the 25th May with that portion of the instrument already erected, we can assure our readers that such a musical effect will never have been heard in any concert-room in Germany, or even on the whole continent. Added to this, there will be an orchestra which we may regard as the impersonification of progress in instrumental music; so that the performances of this year's Festival will hold the same relation to our Winter Concerts that the heaving ocean holds to the inland lake, or the rustling forest to the quiet grove.

In consequence of such resources, the performance of the oratorio on the first day of the Festival will be remarkable for a brilliancy and especial character hitherto unknown, and will mark an epoch in the history of Rhenish Musical Festivals, already so rich in splendid reminiscences. In addition to all this, it must be borne in mind that scarcely any work of Handel combines what is grand and with what is pleasing, what is powerfully imposing with what is charmingly graceful, to the same degree as his oratorio of *Solomon*. The admirer of the noblest kind of vocal music requires, of course, no recommendation of a work by Handel. With regard, however, to the prejudice of many sincere lovers of art, who, while allowing the indisputable beauties of oratorios, object to its peculiar, and, as they say, antiquated and too learned forms, we will merely observe that *Solomon* is precisely that oratorio of Handel's, which, by the varied character of its pieces, makes the greatest concessions to modern popular taste. There is very little action, but, on that account, more music, as music only. In many oratorios, we sometimes get rather tired at last of the oft-repeated battle-songs of the Heathens and the Israelites, as well as of the heroes' airs, &c. In *Solomon*, however, Handel gives battle to Philistines of quite a different description, namely against those who are generally insensible to the powers of art, and by magnificent and charming tone-creations, he enlists them on his side. In no other work does the grand style in the fugued development of the choruses appear more simple and more intelligible than in this one, although it is nearly always written for eight parts, and consequently is of powerful effect, especially in the first three choruses of the First Part, the first chorus of the second, the warlike and the concluding chorus of the third. Then listen, on the other hand, to the gentle charm of the choral strains: "Es ruht die Stadt, kein störender Hauch, ihr Nachtigallen wiegt ihn in Schlummer sie ein;" "Wohllaut tönt durch den Raum;" "Singt der Liebe Leid und Schmerz," &c., the melody of which wafts past on like the soft airs of Italy.

The solo airs again are not overloaded with the *bravura* ornamentation of the time; they are more the characteristically melodious expression of feeling which reaches the highest truthfulness in the scene where Solomon decides the dispute of the two mothers for the child. There are, too, here [illegible] a gentle organ accompaniment.

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* From the *Niederrheinische Musikzeitung.*

When we recollect moreover that by the approaching performance a tribute will also be paid to Felix Mendelssohn and his great exertions for our Festivals—since it was he who composed the organ part, in the spirit of Handel, for the performance of *Solomon* in the year 1835, at Cologne—all the admirers in the entire province of that gifted composer, who died, alas! too soon, and especially our fellow townsmen, will hasten to pay a debt of honour due to him, and hear a production of his pen, which is not published and which can be heard only here.

The programme of the second day speaks for itself through the names of Johann Sebastian Bach, the Chevalier Gluck, and Ludwig van Beethoven. While the first two—the one by the heavenwards-rising polyphony of his sacred strains, and the other by his plastic dramatic excellence—appear before us as heroic forms of the last century, whom we cannot avoid admiring, the third flings open the gates of a new century of humanity, and the magic of his fancy displays to us the "embraced millions," who, oppressed by their labour and their conflict with fate, after suffering and woe, render the glowing thanks-offering of joy to the Creator. Now, the Rhenish Choral Associations sing the Ninth Symphony, it is true, frequently, however; but it is seldom that their singing is supported by such a host of instrumentalists as it will be on the present occasion, and it is still more seldom that they possess such a solo-quartet, in volume and precision so equal to themselves as they will possess in Mad. Dustmann Meyer, Mlle. Schreck, Herren Schnorr von Carolsfeld and Karl Hill, these artists being distinguished for that equality of voice which we so often miss, and for that musical certainty which is necessary for the successful execution of so difficult a task. When we think of so perfect an *ensemble* conducted by Ferdinand Hiller, who probably at the present day is more thoroughly inspired than any one else with the spirit of Beethoven, we are justified in looking forward to a grand glorification of Beethoven's genius.

For the first time at a Musical Festival, we shall have, of Gluck, a series of scenes from *Iphigenia in Aulis*, the opera with which Gluck laid the foundations, at Paris, in 1774, of his world-wide reputation. While Mlle. Schreck will shine as mistress of oratorio singing in *Solomon*, Mad. Dustmann, Herren Schnorr von Carolsfeld and Karl Becker—Iphigenia, Achilles and Agamemnon—will vie with each other in giving a perfect representation of their highly characteristic parts.

Such is what we have to expect from the first two days of our Musical Festival for the present year.

To this we must add the concert on the third day. It is the first time, if we are not mistaken, that a symphony by Haydn adorns the programme of the Festival, and on this account, it will be the more welcome to all those who admire the ever-youthful genius of the father of the symphony. The determination to give, with the admirable Orchestral Association, a symphony on the third day, is one that no one can fail to praise, for there is not the slightest doubt that, during the last ten years, the orchestral performances at our Festivals have reached a degree of excellence which is in keeping with the constantly increasing taste of the public for symphonic performances, a taste it will satisfy in the most brilliant manner. Besides the solo artists whom we have already mentioned, Herr Ferdinand Hiller—who, by the way, will introduce to us a new vocal work, a hymn by M. Hartmann, "Die Nacht," for solos, chorus and orchestra, which from what we have heard at the rehearsals, is, we should say, calculated to produce a deep impression—has consented to appear once more before a large and very [illegible] as a pianist, and perform a Concerto by Mozart. Whoever is not yet acquainted with the unrivalled, highly artistic, and, at the same time, technically perfect manner in which Hiller is accustomed to play such real gems, will enjoy such a treat as he can enjoy nowhere else, while whoever is already aware what Herr Hiller's playing is, will be delighted at the pleasure in store for him.

Considering what the lovers of art may fairly expect from our Thirty-ninth Festival, there can be no doubt that an exceedingly numerous attendance on the part of the public will cause that Festival to redound to the glory of musical art on the banks of the Rhine.

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THE LATE MR GEORGE PERRY

(From the "Norfolk News" of Saturday, April 19, 1862.)

This excellent musician and able composer died on Shrove Tuesday (March 4th), in the 69th year of his age. As he was a native of Norwich, we trust it will gratify the musical readers of that journal to be presented with a few authentic particulars concerning him. For these we are mainly indebted to Professor Taylor and to Mr Surman, of London. On writing to Mr Taylor requesting such information of Perry's early life as we knew could be obtained from no other source, we were favoured with so admirable an account that, in justice to the Professor, we shall give it in his own words:—

"Although," says Mr Taylor, "writing is now toil and trouble to me, I will endeavour to comply with your request. George Perry's father was a turner in St Gregory's; he used to sing bass at the yearly oratorio, and thus became known to Dr Beckwith, who introduced his son into the Cathedral choir. Vaughan was then about to quit it. He (Perry) had a very powerful but not a fine voice, and was chiefly remarkable for his quickness in learning, and for the pleasure he evidently took in singing. This was so apparent, that my brother-in-law, Dr Henry Reeve, enquired the name of that boy, who always appeared to sing with all his heart and soul? 'Sir,' replied Dr Beckwith, 'that boy, Perry, is brimful of music; if you were to prick him with a pin music would run out.' He never was articled to Dr Beckwith, but when he left the Cathedral he was taught to play the violin by Joseph Parnell (who was then one of the lay clerks), and the pianoforte by his son John. Where he acquired his knowledge of harmony I know not, but I suspect from Beard, who was a pupil of Jackson of Exeter, and who was afterwards Mr Garland's deputy, Garland having been a pupil of Dr Greene. Perry used to play the violin at the Hall Concert, but he had nothing to do with its management, for he was not even a member of the society. It was at this time, to my surprise, that he brought out the full score of his oratorio, *The Death of Abel*, the words of which were written by George Bennett, of the Norwich Theatre. This was performed at one of the Hall Concerts. On the resignation of Binfield, Perry succeeded him as leader of the band at the Theatre. While holding this situation, he composed his oratorio *Elijah and the Priests of Baal*, the words of which were written by the Rev. J. Plumptre. It was performed March 12, 1819, at the Concert Room, St. George's Bridge. He then requested me to select for him the words for another oratorio, which I did from Milman's *Fall of Jerusalem*. It was not published till 1834, when Perry had been appointed composer to the Haymarket Theatre, and organist of Quebec Chapel, about the year 1822. His removal to London very soon followed, and from that time we very rarely met."

The above narrative contains, perhaps, nearly all that is now remembered of Perry's Norwich life. We know no more than Professor Taylor does where Perry learned the rudiments of harmony, but he was indebted to the late Mr James Taylor for his knowledge of fugue. After a performance of one of Perry's oratorios (we believe *The Death of Abel*), Taylor was complimenting him upon the merits of the work, at the same time adding that "the choruses would have been none the worse for a little fugue." To this Perry assented, and honestly confessed that "Fugue it should have had if he had known how to write it." Taylor then delicately hinted that "if he would accept a few friendly lessons, he should have much pleasure in giving them." This offer was gratefully received, and the lessons immediately commenced. We have frequently heard James Taylor express his astonishment at Perry's aptitude for receiving instruction. A few days after the very first lesson, Perry brought his master one of the choruses rewritten, and the subject fugally treated. "Ah!" said Taylor, "if I had expected this, I would have given you a little more of it." Taylor would often say, "It was a pleasure to teach a man like Perry; a hint was enough. Sir, he always anticipated what I had to tell him." We have the same authority for giving a curious instance of Perry's facility in composition. He would occasionally be writing four songs at once, not, indeed, designedly, but to save himself time and trouble. Being too careless to provide blotting paper, and too impatient to wait till his ink was dry, he would place four sheets of music paper at the four sides of his table. On the sheet that chanced to be nearest him, he would write a page of song No. 1. This being done, he would begin song No. 2 on the next sheet, and having reached the bottom of the page, he would commence No. 3, and then No. 4 in like manner; so that by the time he again arrived at the first sheet, the ink would be dry and he would turn over and go on with that song, continuing to write till the four songs were all committed to paper. It is possible that the beautiful air "See Rosa the flower," may have been one of the melodies produced in this way.

If Dr Beckwith regarded Perry as a boy "brimful of music," Perry on his part, had a profound veneration for the doctor. He would say, "Dr Beckwith is none of your little dogs; no, no, Sir; the doctor is a great man; he has a *grand mind*." We remember to have once seen Mr Perry lead at a concert in the Bridge Street Rooms, though we forget how it came about. It was in the days of knee breeches—in the days, too, when the leader was the sole conductor. It being an amateur band, he could not keep them together to his satisfaction with his bow, and therefore stamped with such vehemence, that at last his stocking broke from its moorings, and slowly descended to the middle of his

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ing. Of course, the ladies tittered, as ladies will titter; but all this was nothing to Perry, whose heart and soul were so wholly in his work, that he was blessedly unconscious alike of the cause and the result. Mr. Perry's fine chorus, "Give the Lord," from the oratorio *The Death of Abel*, which was then unpublished, was performed at the first Norwich Triennial Musical Festival in 1824, the composer himself conducting it, Sir George Smart having, with gentleman-like feeling, resigned him the baton for that purpose. Somewhere about the year 1822 Perry went up to town, having accepted an invitation to undertake the duties of composer and director of the music at the Haymarket Theatre, of which Mr. Morris was then proprietor. Whilst Mr. Perry occupied this post, he composed his celebrated opera, *Morning, Noon, and Night*, and several others. It was the custom then, as indeed it is now, for the singers to interlard operas with some of the popular songs of the day. One morning it happened that a parcel of such songs was brought to Mr. Perry for Mad. Vestris, who was then *prima donna*, to try over. They ran through one after another till they came to Horn's then comparatively unknown song of "Cherry ripe." This air so pleased the lady that she tried it a second time, and then declared, that "if she obtained an encore in it she would make it popular." Mr. Perry had accordingly to arrange it for a full orchestra for performance the same evening. The result was, that it was rapturously encored, and that the publisher (Power) was enabled to sell some thousands of copies. Hence its popularity even to the present day.

Successful, however, as Perry undoubtedly was in dramatic composition, the theatre was not his natural element. He loved the great men of the sacred style, and panted to enrol his name with those of the musical benefactors of mankind. Hence the production and publication, as far as his means would allow, of his oratorios — *The Death of Abel*, *The Fall of Jerusalem*, *Belshazzar's Feast* and *Hezekiah*, as well as some Anthems for particular occasions. He wrote an anthem in D "Blessed be the Lord thy God," for the accession of Queen Victoria, in 1838; "The Thanksgiving Anthem," composed on the occasion of the birth of the Princess Royal in 1840, a very spirited work, with a melodious treble solo, which was sung by Mad. Caradori Allan, when this anthem was performed, at the time, by the Sacred Harmonic Society, with an orchestra of five hundred voices and instruments. To these may be added his own anthem, "I will arise," which was written for the London Choir Association. Not satisfied with the production of these original works Mr. Perry sought to extend the performance of Handel's Oratorios by writing additional accompaniments to *The Dettingen Te Deum* and *Jubilate*, *Judas Maccabæus*, *Samson*, *Israel in Egypt*, *Jeptha*, *Deborah*, *Joshua*, *Saul*, *Solomon*, *Coronation*, and *Funeral Anthems*, *Athaliah*, *Esther*, *Belshazzar*, *Acis and Galatea*, and the "Overture" to the *Occasional Oratorio*. He also arranged for the organ or pianoforte a full edition of *Deborah*, and had commenced *Belshazzar* and *Joshua*, with an intention of completing Dr. Clarke's edition of Handel's works;—"Labours," says Mr. Surman, "which will hand his name down to posterity in black and white better than any monument of brass or stone." It may not be out of place here to mention the modest manner in which Mr. Perry gave his reasons for writing the "Additional accompaniments." "It was not," he said, "that Handel's works in their intrinsic substance were capable of improvement," but "that the score might be enriched by the employment of such instruments as Handel himself, it is to be supposed, would have used, had they in his time attained their present perfection." A recommendation of these "Accompaniments" was signed by more than twenty distinguished instrumental professors, most of whom are still living.

Yet, valuable as are Perry's contributions to the church and the concert-room, they might have rotted in his closet (like Robinson Crusoe's big boat, which the builder had not strength to push into the water), had he not found a coadjutor after his own heart in his friend, Mr. Surman, of Exeter Hall. This gentleman, animated by a kindred zeal for the cause of sacred music, printed most of Perry's works, doubtless at a considerable outlay of capital, with a view to their performance at Festivals and at the concerts of choral societies. He also exerted himself to bring them out in London, which he did with success. And yet (we cannot write it without a tinge of shame), they are least known, perhaps, in the composer's native city. *The Death of Abel* was brought out at Weeks Rooms, in the Haymarket. It was performed with success by the Sacred Harmonic Society on the 19th of March, 1841; and again, on the [illegible] of May 1845, the principal vocalists then being Miss Rainforth (a pupil of Perry's), Miss Poole, Mr. Hobbs, Mr. Manvers, Mr. H. Phillips, and Herr Staudigl; upon which occasion there were no fewer than six encores. The first performance of his *Fall of Jerusalem*, in London, was at the Hanover Square Rooms, where he was assisted by his personal friends; Miss Paton and Mr. Braham being in the number of those who took the principal parts. It was next done by the Cecilian Society, and again (being the third time) by the Sacred Harmonic Society. Portions of each of the above Oratorios were introduced with great success at the Worcester Festival in 1842.

Perry was the leader of a party who met in Mr. Armstrong's School Room, in the Borough; and here it was that he used to get his oratorios rehearsed. He also had an offer of the post of leader to the Choral Harmonic Society; but though he required only five shillings per night for his services, so low were the society's funds, that his terms were not accepted. At the formation of the Sacred Harmonic Society in 1832, Mr. Surman, who filled the double post of conductor and librarian, invited Mr. Perry to come and lead, as the prospects of the society were favourable. Perry consented, and the members, about sixty in number, continued to meet for the space of two years, in Gate Street Chapel, Lincoln's Inn Fields. In those days the difficulties with which amateur bodies had to contend were so great, and the pecuniary risk of getting up oratorios was so serious, that the success of this society was, perhaps, almost without precedent. But it was not destined to be long uninterrupted. Some of the managers of the chapel all at once discovered that it was highly improper for young people to meet together there for the practice of sacred music. As there had been no indecorum or misconduct of which these pious people could complain, or in which they could have been indulged for their illumination, they must (like Miss Pinkerton's assistant with "the true Parisian accent") have been somehow or other "inspired." However they ejected the society from their chapel, and then the practice meetings were held in Henrietta Street Chapel. Here two performances were given with moderate success, but the attendance at the weekly rehearsals was thin, on account of the inconvenience of the locality. The society was at length reduced to so low an ebb, that not one of the members paid any subscription for an entire quarter. It happened upon one wet night, when Mr. Perry made his appearance with his violin under his arm, and Mr. Surman arrived with a load of music in his bag, that they found only one other member to join them in a rehearsal of Handel's *Messiah*. Men less determined and less enthusiastic would, at that time, have deserted their posts. But, no; they preferred adjourning to a neighbouring tavern, where they drank "success to the society," and seriously bethought them as to what could now be done. Mr. Perry had three miles to walk to his home, but they would not separate till they had resolved upon endeavouring to get twenty members to put down a guinea each for the purpose of carrying on the society's business, at their own risk, in some more central situation. This was eventually done, or there had been an end of the Sacred Harmonic Society.

Mr. Perry continued to lead from the foundation of the Society in 1832, to 1848—a period of sixteen years, during the whole of which time he was not absent from a single performance, and he missed only one rehearsal. In the year 1848 the conductor's baton was wrested from Mr. Surman and placed in the hand (we regret to say the not unwilling hand) of Mr. Perry. If his acceptance of the new position showed a want of right feeling towards the friend to whom he was indebted for his connection with the society, he had soon ample time for repentance; for after about half-a-dozen performances, he, too, was in his turn deposed and dismissed. A few of Mr. Perry's friends then tried to support him in some other society, but their efforts were a failure; and from that time, instead of mingling as heretofore, with amateurs and professors, he seemed rather to avoid than to court their company.

Perry enjoyed considerable reputation both as an organist and as a teacher. No man could be more indefatigable than he was in the discharge of his professional duties. He was organist of Quebec Chapel where he had an excellent choir under his command for about twenty years. For the last fifteen years of his life he held the organ at the church in Gray's Inn Lane; and during his possession of both these appointments he was never known to be absent from either church for a single Sunday till the two last previous to his death. His remains were deposited in the Kensal Green Cemetery, on the 11th of March, in the presence of a few of his old associates, for in the musical world his end was scarcely known. In his vocal compositions Mr. Perry affected neither the pedantry of the German, the frivolity of the French nor the effeminacy of the Italian school. He was English to the backbone. In writing for the stage he did not always disdain to injure a fine song by giving it a theatrical close. We may instance in the capital scena, "Mid hidden rocks that ambushed lay," and doubtless many other instances could be given. His sacred works, especially his oratorios, are founded upon the model of Handel. In saying this, however, we would by no means imply that he was a slavish imitator. On the contrary, his subjects were entirely his own. But he aimed at Handel's simplicity and breadth of style. He never went out of his way for the sake of introducing what Shield calls "fashionable chords."

His part-writing is clear and intelligible. His harmonies are bold and open; and his accompaniments are generally kept in due subordination to the voices. Like Handel, he wisely husbanded his means, employing particular instruments for particular effects, and reserving his drums and trumpets for a grand climax. His choral compositions will always be valuable to many amateur societies which may not possess either the means or the capabilities of doing justice to the more elaborate works of Spohr and Mendelssohn. In order that they may be useful, however, they must become better known. If the Sacred Harmonic Society would purchase one of his oratorios, and complete its publication by printing the whole of the instrumental parts, a great step would be made towards the attainment of this end. An annual performance of such oratorio might not only be profitable to the Society's benevolent fund, but it would also be a graceful tribute to the composer's memory.

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LINES FOR MUSIC.

There came a dream,—alas! I live in dreams,
 And waking is a kind of death to me;
Such visions are true life, for all their themes
  Are love and thee.

We stood alone, and heard the west wind sigh;
 And thou wast pale, yet wonderfully fair;
I asked for love,—gazed deep into thine eye,
  And read it there.

I long and deeply gazed, until the night
 Closed in upon us, and the pale moon shone;
Few words I spoke, but they were full of might,—
  "My love! my own!"

I woke,—still longed to sleep, but vainly strove;
 I smiled to think my courage all dream-grown,
And wept because I dare not call thee "love,"
  For less "my own."

C. K. D. P.

June 24, 1842.

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Lyceum.—Mlle Desirée Artôt has been playing for me a [illegible] with great success. She appeared twice as Marie in *La Fille du Régiment*, twice as Amina in *La Sonnambula*, once as Rosina in *Il Barbiere*, and once as Orsino in *Lucrezia Borgia*.

ROBERT COCKS & CO.'S
LIST OF NEW MUSIC.

MUSIC.—Gratis and post free, a CATALOGUE of DRAWING-ROOM MUSIC, by Wallace, [illegible], West, Callcott, &c.

MUSIC FOR THE USE OF AMATEURS AND TEACHERS.—A CHEAP CATALOGUE just issued, much enlarged and supplied on application, gratis and post free.

"THY VOICE IS NEAR." Song. Poetry by Mrs Osmand. Music by W. T. Wrighton. Inscribed to Her Grace the Duchess of Northumberland. 2s. 6d.
London: Robert Cocks & Co., New Burlington Street.
N. B.—Pianos for Sale and Hire at 12s. per month.

HANDBOOKS FOR THE OPERA.—BOOSEY & SONS beg to announce that owing to the repeal of the paper duty and the increased [illegible] now [illegible] in the printing [illegible] result they [illegible] a large [illegible] the whole of their well known Series of Operas, for Voice and Pianoforte, a reduction of 50 per cent. from the prices at which they were originally published. The operas are perfectly complete, with the whole of the recitatives, &c., in two languages, and are bound in a form suitable to form portable companions in the theatre.

	s.	d.
DON JUAN (English and Italian Words)	[illegible]	[illegible]
FIGARO (English and Italian Words)	[illegible]	[illegible]
[illegible] (English and German Words)	[illegible]	[illegible]
IL TROVATORE (English and Italian Words)	[illegible]	[illegible]
ERNANI (English and Italian Words)	[illegible]	[illegible]
NORMA (English and Italian Words)	[illegible]	[illegible]
SONNAMBULA (English and Italian Words)	[illegible]	[illegible]
DINORAH (English and Italian Words)	[illegible]	[illegible]
SATANELLA (English Words)	[illegible]	[illegible]
DER FREISCHUTZ (English and German Words)	[illegible]	[illegible]
FAUST (English and German Words)	[illegible]	[illegible]
LUCREZIA BORGIA (English and Italian Words)	[illegible]	[illegible]
FIDELIO (English and German Words)	[illegible]	[illegible]
IL BARBIERE (English and Italian Words)	[illegible]	[illegible]
IPHIGENIA IN TAURIS (English and French Words)	[illegible]	[illegible]

Boosey & Sons, Holles Street.

MISS AUGUSTA THOMSON will sing "THE SOLEMN WORDS HIS LIPS HAVE SPOKEN," from the Operetta of "Once too Often," at Mr Howard Glover's Concert, THIS DAY.

HERR FORMES will sing "IN MY CHATEAU OF POMPERNICK," from the Operetta of "Once too Often," at Mr Howard Glover's Concert, THIS DAY.

MR. WEISS will sing "THE MONKS WERE JOLLY BOYS," from the Operetta of "Once too Often," at Mr Howard Glover's Concert, THIS DAY.

MISS LASCELLES and MISS AUGUSTA THOMSON will sing the Duet, "OH, GLORIOUS AGE OF CHIVALRY," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

HERR REICHARDT will sing "A YOUNG AND ARTLESS MAIDEN," from the Operetta of "Once too Often," at Mr Howard Glover's Concert, THIS DAY.

MADAME LAURA BAXTER will sing "LOVE IS A GENTLE THING," from the Operetta of "Once too Often," at Mr Howard Glover's Concert, THIS DAY.

ST. JAMES'S HALL.—Mlle. TITIENS and Mlle. TREBELLI, Signor GIUGLINI and Signor [illegible] will sing at the Concert of the Vocal Association on Friday, June 13, by the kind permission of J. H. [illegible], Esq.; also Mrs. [illegible] and Miss ALICE DODD.
Pianoforte, Mr. E. [illegible], who will perform a New Trio of his composition for Pianoforte, [illegible] and Violoncello.
Violin, Mr. H. [illegible]. Violoncello, M. Paque.
Choir of 200 Voices. Accompanyist, Herr Wilhelm Ganz.
Conductor, Mr [illegible].
Sofa Stalls, [illegible]; Reserved Seats, 3s.; Admission, 1s. [illegible] Austin's Office, 28 Piccadilly.

M. ASCHER will play his popular Solos, "ALICE"—"DANSE NÈGRE," Morceau Caractéristique—and Fantasia on "[illegible]," at the Grand Exhibition Concert, Exeter Hall, Monday Evening, June 9.

THE MISSES HILES will sing the Duet "OH! GLORIOUS AGE OF CHIVALRY," from Howard Glover's popular operetta "Once Too Often," at Mad. [illegible]'s Concert, June [illegible].

HERR MOLIQUE begs to announce that his CONCERT will take place at the Hanover Square Rooms, FRIDAY MORNING, June 13. Full particulars will shortly appear.

MISS ALICE DODD will sing Moore's "Minstrel Boy" and [illegible]'s "Queen of the Sea," at the Vocal Association, St James's Hall, June 13.

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MR. BLUMENTHAL will play the Transcription for the Pianoforte of his Song, "THE DAYS THAT ARE NO MORE," at his Matinée Musicale on Friday next, at the Residence of the Most Noble the Marchioness of [illegible].

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J. ASCHER'S

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PUBLISHED BY SCHOTT & CO., 159 REGENT STREET, W.

ST. JAMES'S HALL, Piccadilly.—Mad. LIND-GOLDSCHMIDT, Mad. LOUISA MICHAL, and Mlle. TITIENS, M. RUBINSTEIN, ALFRED JAELL, Mr. OTTO GOLDSCHMIDT and Mr. SIMS REEVES have kindly consented to give their valuable services at a GRAND MORNING CONCERT which will be given at St. James's Hall, Piccadilly, on Wednesday next, June 18, by the undermentioned Italian Artists, now in London, for the Establishment of Schools in Southern Italy, in answer to Garibaldi's Appeal to the Women of Italy:—

The Italian Musicians, Mad. Guerrabella, Sig. Giuglini, Sig. [illegible], Sig. [illegible], Sig. [illegible], Sig. [illegible], Sig. Ciabatta, Sig. [illegible], Sig. Li Calsi, Sig. Arditi and Sig. Piatti.

Acting Committee: President, his Excellency the Marquis D'Azeglio; Vice-Presidents, Count [illegible]; Baron Marochetti, Sig. [illegible], Sig. [illegible], Sig. Piatti, and Sig. [illegible].

The Programme of the Concert will comprise a Duet by Mad. Goldschmidt and Mr. Sims Reeves; a Duo by Mad. Lind-Goldschmidt and Mad. Louisa Michal; and a Trio by Mad. Lind-Goldschmidt, Mlle. Titiens and Mr. Sims Reeves.

Prices of Admission: Reserved and Numbered Seats, One Guinea; Unreserved Seats (Area and Balcony), Half-a-Guinea; Back Seats in the Area and Gallery, 5s. Tickets may be secured at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.

MR. SIMS REEVES'S NEW SONG.

"SHE MAY SMILE ON MANY" Ballad. By Howard Glover.

Sung by Mr. Sims Reeves at St. James's Hall, on the 7th, and Exeter Hall on the 9th inst., and rapturously encored on both occasions. Price 3s.

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MUSICAL WORLD
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ONE PENNY

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The Lady Rodstock	The Dowager Lady Kinnaird
The Hon. Mrs. Keen	Lady Bridges
The Hon. Mrs. Milles	Lady Hardinge
The Hon. Mrs. Hardinck	Lady Stracey
The Hon. Lady Fitzroy	Mrs. Marshall-Thigson
The Hon. Mrs. Spencer Law	Miss Pane.

Mad. IRENE DRYDEN begs to announce her SOIRÉE MUSICALE, at the above Rooms, to take place Thursday, June 19, 1862. Assisted by eminent artists.

Tickets 10s. 6d., Family Tickets, One Guinea. To be obtained of Cramer, Beale & Wood, Regent Street; [illegible] & Parry, 11 Hanover Square; [illegible] & Co., New Burlington Street; Duncan Davison, 244 Regent Street; and of Mad. Dryden's Residence, Sydenham Hill, where terms may be obtained respecting Pupils.

ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS.—Conductor, Dr. Wylde.

The LAST CONCERT of the Season will take place on Wednesday Evening, June 18, at Eight o'clock; and the PUBLIC REHEARSAL on Saturday Afternoon, June 14, at Half-past Two, when will be performed Beethoven's Pastoral Symphony, and other great orchestral works.

Orchestra and Choir of 300 Performers.

Vocalists: Mad. Louisa Michal (of Her Majesty's Theatre) and Mlle. [illegible] [illegible]

Violin: Herr Becker.

Pianoforte: Herr [illegible]

Tickets for the Public Rehearsal—Stalls, 7s.; Balcony, 5s. and 3s.; Gallery and Area, 1s. For the Concert—Stalls, 10s. 6d.; other seats, 7s., 5s., 3s. and 1s. Cramer and Co., 201 Regent Street. Mr Austin's Ticket Office, St. James's Hall.

MR. APTOMMAS'S FIFTH HARP RECITAL, on Tuesday June 17, at Three o'clock, assisted by Miss Palmer, Mr Wilbye Cooper, Herr Oberthur, &c.

Conductor: Sig. Campana.

Mr APTOMMAS will play Weber's CONCERT-STÜCK, several Morceaux by De Witte, [illegible], &c., and a Grand Duo for two harps (from "Les Huguenots") with the Composer Mr Charles Oberthur.

Tickets, 5s. and 10s. 6d. At all music shops, and of Mr Aptommas, 8 Leighton Grove, Kentish Town, N.W.

QUEEN'S CONCERT ROOMS, Hanover Square.—Mad. [illegible] has the honour to announce to her Friends and the Public that her GRAND MORNING CONCERT will take place at the above Rooms, on Tuesday Morning, June 17, 1862, at Half-past Two o'clock precisely.

Vocalists: Mad. Lemmens-Sherrington, Mad. Sainton-Dolby, Miss [illegible], Miss [illegible], and Mrs Merest (late Miss Maria B. Hawes); Mr [illegible] (his first appearance in England), and Mr L. [illegible].

Instrumentalists: Pianoforte, Herr Wilhelm Coenen (his first appearance in England); Violoncello, Herr Lidel.

Conductor: Sig. Alberto Randegger.

Stalls (Numbered and Reserved), Half-a-Guinea; Unreserved Seats, 5s.; Back Seats, 3s.

THALBERG'S MATINÉES, Hanover Square Rooms.—M. THALBERG has the honour to announce that his MATINÉE and LAST APPEARANCE BUT TWO will take place on Monday next, June 16.

The only other occasions M. Thalberg can possibly appear in London this Season are Saturday June 28, and Monday July 7.

Each Matinée to commence at Half-past Two o'clock.

Stall Tickets, One Guinea; Unreserved Seats, 10s. 6d. May be had at Mitchell's, Ollivier's, Chappell's, Cock & Hutchings, Bond Street; Cramer & Co.'s, Regent Street; Keith & Prowse's, Cheapside; and of M. Thalberg's Secretary, Hanover Square Rooms.

ST. JAMES'S HALL.—THURSDAY, June 26, 1862. Mr. HENRY LESLIE'S CHOIR.—GRAND FESTIVAL CONCERT.

First Union of the [illegible] and [illegible] Choirs, making a Choir of 800 Voices.

The Programme will be selected from the extensive repertoire of the Choir, and will include Mendelssohn's "Judge me, O Lord," Meyerbeer's "Pater Noster," and Handel's "Hallelujah Chorus."

The following distinguished artists have been engaged:—Mad. Lemmens-Sherrington, Herr Joachim, and Mr. Charles Hallé.

Stalls 5s.; Balcony, 2s. 6d.; and Area, 1s. To be obtained with Programmes at the leading Musicsellers, at Austin's Ticket Office, 28 Piccadilly, and at the Hanover Square Rooms.

MISS FOSBROKE has the honour to announce that her FIRST CONCERT will take place at the Hanover Square Rooms, This Evening, June 14.

Vocalists: Miss Grace Delafield, Miss Helen Percy, Miss Clara West, Miss Fosbroke, and Miss Augusta Cook; Mr [illegible] Renwick, Mr Seymour Smith, Mr Charles Henry and Mr W. H. Weiss.

Instrumentalists: Miss E. L. [illegible]—Miss Lucy Mounsey, Herr Emile Berger, and Mr John Francis Barnett.

Conductors: Mr [illegible] Bauer, Mr J. G. Callcott and Mr George Lake.

Stalls, 5s.; Reserved Seats, 3s. 6d.; Back Seats, 1s.

Tickets at all the principal Musicsellers and at Miss Fosbroke's, 141 Maida Vale, W.

MISS JANE STANTON begs to announce the first [illegible] CONCERT by the Ladies Vocal Trio Union, aided by Miss Fanny [illegible] and other distinguished Artists, at Myddelton Hall, Islington, Wednesday, June 18, at 8 o'clock.

Tickets, 3s., 2s., 1s., and 1s., at 13 Noel Street, Islington, N.

PHILHARMONIC SOCIETY.—SEVENTH CON-CERT, on Monday June 16.

Sinfonia in A (Mendelssohn); Concerto Violoncello, Sig. Piatti, MS., first time of performance (Piatti); Concerto Concertante, Pianoforte, Violin, and Violoncello, Messrs. Cusins, Joachim, and Piatti (Beethoven); Sinfonia in D (Beethoven); Overture, "Jessonda" (Spohr).

Vocal Performer: Mlle. Titiens.

Conductor: Professor Sterndale Bennett.

Tickets, 15s. each. To be had of Messrs. Addison, Hollier & Lucas, 210 Regent Street, W.

ST. JAMES'S HALL.—FRIDAY EVENING, July 4, 1862, to commence at Eight o'clock.—WELSH NATIONAL MUSIC sung by 400 Voices, accompanied by a Band of Twenty Harps.

A CONCERT will be given by Mr JOHN THOMAS (Pencerdd Gwalia), with the kind assistance of the Members of the Vocal Association, the West London Madrigal Society, and the Royal Academy of Music.

Vocalists: Miss Edith Wynne (Eos Cymru), Miss Banks, Mr Wilbye Cooper, and Mr Lewis Thomas.

Harps: Messrs J. Balsir Chatterton, Frederick Chatterton, Wright, Oberthur, Trust, Cheshire, [illegible] Lockwood, [illegible] Roberts, [illegible], Wheatley and Streather; Mesdames [illegible], Cooper, [illegible], [illegible] and [illegible]; Misses [illegible] and [illegible]; and Mr John Thomas.

Conductor: Mr Benedict.

Sofa Stalls, 10s. 6d.; Balcony, 5s.; Area, 3s.; Gallery and Back Area, 1s.

Applications for Sofa Stalls to be made to Mr John Thomas, 109 Great Portland Street, W.

Tickets to be obtained of Addison, Hollier & Lucas, 210 Regent Street; Cramer, Beale & Wood's, 201 Regent Street, and Keith, Prowse & Co.'s, 48 Cheapside; at Jullien's, 214 Regent Street; at Chappell & Co.'s, 50 New Bond Street; at Leader & Co.'s, 63 New Burlington Street; and at Mr Austin's Ticket Office, 28 Piccadilly.

ST. JAMES'S HALL.—MR. BENEDICT has the honour to announce his ANNUAL GRAND MORNING CONCERT on Monday, June 30. The Programme is now ready.

Immediate application for the few remaining Sofa and Balcony Stalls, One Guinea each, is respectfully solicited. Reserved Seats in the Area and Balcony, 10s. 6d., may be obtained at the principal Music-sellers, and of Mr Benedict, 2 Manchester Square.

QUEEN'S CONCERT ROOMS, Hanover Square.—MR. [illegible] begs to announce that his GRAND MORNING CONCERT will take place at the above rooms on Thursday, June 26, 1862, on which occasion he will be assisted by the following distinguished artistes:—

Miles Carlotta and [illegible] Marchisio, Mad. Louisa [illegible] (prima donna [illegible] of La Scala in Milan and all the principal Italian Theatres, her first appearance in London), Mad. [illegible], Miss [illegible] and Mlle. [illegible]; Signor [illegible], Mr [illegible], Signor [illegible], Signor [illegible], and Signor [illegible] (by kind permission of Mr. [illegible]).

Pianist: [illegible]; Violinist, Herr [illegible]; Violoncello, M. [illegible].

Conductors: Herr [illegible] and Mr Edward Land.

Concert to begin at Half-past Two o'clock.

Reserved Seats, 10s. 6d.; Unreserved, 5s. 6d. To be obtained of Messrs. Cramer, Beale & Wood, Chappell & Co., [illegible] & Co., and of the principal Musicsellers.

MRS MEREST (late Miss Maria B. Hawes) has the honour to announce that her GRAND MORNING CONCERT will take place on Thursday, June 19, in the Picture Gallery of Dudley House, Park Lane—the Earl of Dudley having most kindly offered it for the occasion. Under the immediate patronage of their Royal Highnesses the Duchess of Cambridge, the Grand Duchess of Mecklenburg Strelitz, and the Princess Mary of Cambridge.

Artists already engaged: Mlle. Titiens, Mad. [illegible], Miss [illegible], Mrs. Merest; Herr Reichardt, Mr Weiss, Mr Lazarus, and Mr Charles Hallé.

Tickets, One Guinea each. To be had of Mrs Merest, 7 Adelphi Terrace, and at the libraries and music shops.

MR. KUHE begs to announce that his GRAND ANNUAL MORNING CONCERT will take place on Thursday June 26, at St. James's Hall, at 2 o'clock.

Vocalists: Mesdames Lemmens-Sherrington, [illegible], [illegible] and [illegible]; Messrs Reichardt, Tennant and [illegible].

Violin: M. Sainton; Harp: Mr Aptommas; Pianoforte: Mr Kuhe.

Conductors: MM. Benedict and Francesco Berger.

Sofa Stalls, 10s. 6d.; Reserved Seats in Balcony, 5s.; Area Seats, 3s.; Gallery 2s. To be had of Mr Kuhe, 1 Bentinck Street, Manchester Square, W.; of Mr Austin, Ticket Office, St. James's Hall; and of all the principal Musicsellers.

MRS. JOHN HOLMAN ANDREWS' MATINEE of CLASSICAL CHAMBER MUSIC will take place on Friday next, June 20th, at her Residence, 50 Bedford Square.

Instrumentalists: MM. Blagrove, [illegible], R. Blagrove, Daubert and Klindworth.

Vocalists: Miss Louisa Pyne and Miss Susan Pyne.

Accompanyist: Mr [illegible].

MRS. ANDREWS' SOIRÉE MUSICALE on Wednesday, July 2nd.

Tickets, 10s. 6d. each, may be obtained at the Music Warehouses, and of Mrs Holman Andrews.

HERR REICHARDT will sing his Popular

"CRADLE SONG"

(Good Night)

at MISS STANTON'S CONCERT, Myddelton Hall; MISS LIZZIE WILSON'S CONCERT, Hanover Square Rooms; HERR KUHE'S GRAND CONCERT, St. James's Hall; and HERR [illegible]'S CONCERT, Hanover Square Rooms.

MEYERBEER'S GRAND EXHIBITION OVER-TURE will be Performed at Mr BENEDICT'S MORNING CONCERT, St. James's Hall, June 30.

NEW AND REVISED EDITION.

Price 12s.

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"The Formation and Cultivation of the Voice for Singing." By Adolfo Ferrari. London: Duncan Davison & Co., 244 Regent Street.

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THE AIRS, BALLADS, FANTASIAS, QUADRILLES, WALTZES, &c. IN THE OPERETTA OF

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COMPOSED BY HOWARD GLOVER.

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MEYERBEER.

THE FOLLOWING COMPOSITIONS, by this eminent Composer are published by DUNCAN DAVISON & CO.—

VOCAL.

	s.	d.
"Here on the mountain," with Clarinet obbligato	[illegible]	[illegible]
Violin or Violoncello in lieu of Clarinet, each	[illegible]	[illegible]
"Near to thee," with Violoncello obbligato	[illegible]	0
"The Fishermaiden"	[illegible]	[illegible]
The Lord's Prayer for Four Voices, with Organ ad lib.	[illegible]	[illegible]
Separate Vocal parts, each	0	[illegible]
"This house to love is holy," Serenade for Eight Voices	4	[illegible]
Separate Vocal parts, each	[illegible]	[illegible]
"Aspiration," for Bass Solo, and Chorus of 3 Sopranos, 2 Tenors, and 2 Bass	[illegible]	0

PIANOFORTE.

	s.	d.
Royal Wedding March (Quadrilles Marche aux Flambeaux). Composed for the marriage of the Princess Royal of England and Prince Frederick William of Prussia	[illegible]	[illegible]
Ditto, as a Duet	10	0

London: Duncan Davison & Co., 244 Regent Street, W.

Just published, price 2s. 6d.

"BELOVED ONE, NAME THE DAY" Ballad, written by [illegible] Lamb, Esq., composed by [illegible]

London: Duncan Davison & Co., 244 Regent Street, W.

ASCHER'S New Solo, "ALICE," Played by the Composer with such distinguished success at Mad. [illegible]'s Concert, the Grand Exhibition Concert, Exeter Hall, also at the Mansion House, is published, price 4s., by Duncan Davison & Co. 244 Regent Street, W.

ADRIAN'S NEW SONGS.—

"When twilight wakes the star" 2s. 6d.

"Self deception" (the bel inganno), 2s.

London: Duncan Davison & Co., 244 Regent Street, W.

TARANTELLA, by WALTER MACFARREN played by the Composer with distinguished success, is published, price 4s., by Duncan Davison & Co., 244 Regent Street, W.

CRADLE SONG, by REICHARDT.—"Good Night" (Cradle Song), sung by Herr Reichardt, at Mad. [illegible]'s Concert, and rapturously encored, is published, price 3s., by Duncan Davison & Co., 244 Regent Street, W.

JAMES LEA SUMMERS' New Song, "COME, DEAR ONE, BACK TO ME," sung by Herr Reichardt and rapturously encored at the Composer's Concert, St. James's Hall, May 30. Price 2s. 6d.

London: Duncan Davison & Co., 244 Regent Street, W.

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MR. TENNANT

WILL SING HIS NEW SONG,

"HAST THOU NO TEAR FOR ME?"

Composed expressly for him by CIRO PINSUTI, at MLLE. RUBINI'S CONCERT, Hanover Square Rooms; MR. [illegible]'S CONCERT, Hanover Square; MLLE. [illegible]'S CONCERT, [illegible]; and at MISS STEELE'S CONCERT, Hanover Square Rooms.

MR. SALAMAN will PERFORM on a Double Harpsichord, made by Shudi (1771), kindly lent by Messrs. Broadwood & Sons, at the SECOND EVENING CONCERT at the Hanover Square Rooms, on Tuesday next, June 17, at Eight o'clock.

MISS ELLEN BLISS (Pupil of Benedict) will play at the International Exhibition EVERY DAY in the Ensuing Week. All Communications respecting Engagements and Pupils, to be addressed to Messrs. Boosey & Sons, 28 Holles Street.

MISS LOUISA VAN NOORDEN will make her First Appearance in public since her return from Italy the latter end of this month (June), at a MATINEE MUSICALE. Particulars will be duly announced.

Conductor Mr. [illegible] W. [illegible].

MR. GEORGE PERREN will sing ASCHER'S Popular Song "ALICE, WHERE ART THOU?" at Mad. [illegible]'s Concert, Beethoven Rooms, Mad. [illegible]-Dolby's Concert, St. James's Hall, and at Miss [illegible]'s Concert, Hanover Square Rooms.

THE MISSES HILES will sing the Duet "OH! GLORIOUS AGE OF CHIVALRY" from Howard Glover's popular Operetta "Once Too Often" at Mad. [illegible]'s Concert, June 9.

MISS ROSE HERSEE has returned from her Provincial Tour, and will sing at Mad. [illegible]'S CONCERT, Beethoven Rooms, June 9, and at the MORNING CONCERT of the LONDON VOCAL QUINTET UNION, June [illegible], [illegible] Terrace, Camberwell.

BELFAST ANACREONTIC SOCIETY.—WANTED, by the above Society, a GENTLEMAN competent to act as Leader and Conductor.

For particulars as to Salary &c. apply to William Carson, Honorary Secretary, Victoria [illegible], Belfast.

MUSIC TRADE.—WANTED an Assistant of experience. Apply by letter to Mr. James Russell, music-warehouse, [illegible] High Street, Oxford.

VIOLONCELLO for SALE.—A first-class Violoncello to be disposed of. To be seen at [illegible] Street, Notting Hill, Bayswater.

MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

THE MUTUAL LIFE ASSURANCE SOCIETY (A.D. 1834), 39 King Street, Cheapside, E.C. London.

On January 1, 1862, Capital, from Premiums only, £[illegible].

Income upwards of £[illegible]. Assurances £[illegible].

Bonuses average more than 2½ per cent. per annum on sum assured.

Profits divided yearly and begin on second premium.

Every Member can attend and vote at all general meetings.

Last Annual Report and Accounts may be had.

Charles Ingall, Actuary.

HARP MUSIC, BY BOLEYNE REEVES.

	s.	d.
SONATE [illegible]	[illegible]	0
CONCERT SOLO, "Der Freischütz"	[illegible]	0
RONDO à LA VALSE	[illegible]	0
STUDIES. No. 1 in F, No. 2 in E flat, each	[illegible]	[illegible]
PASTORALE. No. 1 G flat	[illegible]	0
" 2 G flat	[illegible]	0
" 3 E flat minor	[illegible]	0
" 4 F minor	[illegible]	0

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THE CECILIAN PITCH PIPE (a new invention), for the waistcoat pocket, is superior to all others, being much more powerful in tone than any other at present in use—the pitch does not vary, whether sounded Piano or Forte—is easily repaired, or the pitch altered if required.

Price (any note) 2s. 6d. Post free.

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ASHDOWN & PARRY (successors to Wessel & Co.) beg to inform the Profession that they forward Parcels on Sale upon receipt of satisfactory references. Returns to be made at Midsummer and Christmas.

Their Catalogues, which contain a great variety of Music calculated for teaching purposes, may be had, post-free, on application.

London: 18 Hanover Square.

MUSICAL SOCIETY OF LONDON

The fourth and last concert of the present (the fourth) season, which took place on Wednesday evening in St. James's-hall, was an entertainment of more than ordinary attraction. It commenced imposingly with Mendelssohn's overture to *Athalie*—perhaps, on the whole, his noblest orchestral prelude, and certainly the one in which he most completely lays aside whatever may be criticised as mannerism in his style, rivalling even Beethoven in massive grandeur and simplicity. At the end of the first part there was a new MS. overture entitled *Don Quixote*, the composition of M. Silas—careful and clever, like everything that proceeds from his pen, scored thoroughly well for the instruments, and exhibiting more than one trace of independent thought. This is the third piece by M. Silas which has been introduced at the concerts of the Musical Society of London, with the conductors of which institution he apparently stands high in favour. The audience, more difficult to conciliate than any other in London, or probably in England, were rather chary in acknowledging the unquestionable merits of the young Dutchman, notwithstanding the capital execution of his overture by the splendid band which Mr. Alfred Mellon directs so well. Their coldness in the recognition of unknown talent, however, may be explained by the fact that nearly one half of the subscribers are themselves professors—many of them, indeed, composers, eager for notoriety, and possibly two or three with musical illustrations of room romance of Spanish or otherwise exotic origin in their own portfolios. The third overture (with which the concert terminated) was Weber's magnificent *Oberon*. This, like *Athalie*, proceeds from so illustrious a source that its claims admit of no dispute; like *Athalie*, it was superbly played; and, to conclude, like *Athalie* was applauded with enthusiasm. Weber and Mendelssohn need no indulgence, and may pass muster unchallenged, where such aspirants as M. Silas are met with a "*Qui va là?*"

The symphony was Spohr's No. 3 in C minor, a work of unequal merit, and yet one which as a matter of duty should be now and then brought forward. The first *allegro*, though built upon a gloomy theme, and somewhat monotonous in treatment, contains a second melody as graceful and pretty as any that Spohr has written, besides being instrumented with a richness peculiar to the composer. The next movement, *larghetto*, in "nine-eight" measure, is the gem of the *symphony*—a flow of unsought melody from beginning to end, and containing one passage, which the entire host of fiddlers give out on the fourth string, of startling originality and unparalleled beauty. The *scherzo* is sombre, and more or less prolix, too. It is happily relieved by the forced liveliness of the *trio*, which, but for the major key would be scarcely less heavy than its companion in the minor. The *finale*, while vigorous throughout, and occasionally even brilliant, is in many parts diffuse and laboured. The fugue constructed upon the principal theme, though spirited and ingenious, is not one of Spohr's most felicitous efforts in the elaborate contrapuntal style; it brings back the subject effectively, however, and from this point to the end the interest never flags. We need hardly add that, the Symphony in C minor being the work of a truly great master, the critical remarks it has suggested must be weighed cautiously with that consideration in view. What in one of Spohr's orchestral works may be arraigned as comparatively weak, in 19 symphonies out of 20 would go unquestioned, if not, indeed, be cited in terms of praise. The performance on Wednesday night was, on the whole, worthy the unrivalled band of the Musical Society of London and the conductor whom English amateurs and English musicians, not without good reason, are ready to pit against any other. Every movement was liberally applauded, the *larghetto* and the *finale*, however, seeming to please the audience most.

The great feature of this concert—as it must have been at any concert, no matter of what pretensions—was the superb execution, by Herr Joseph Joachim, of Beethoven's unparalleled concerto, the only one, unfortunately, which the most gifted and profound of instrumental composers has dedicated to the fiddle. Herr Joachim has been styled "the modern Paganini;" but, with deference to the wonderful talents of the great Italian violinist—legitimate successor of Tartini and annihilator of the chaste and classical Viotti—this is hardly a fitting compliment to pay to one who has achieved what Paganini never dreamed of. Paganini was the Emperor of virtuosi; Herr Joachim is the Emperor of genuine fiddlers—the interpreter-elect of Bach, Mozart, and Beethoven, of Haydn, Spohr, and Mendelssohn; the grandest quartet player and probably the grandest concerto player whom, not only Germany, but Europe has known. What feat of mere "virtuosity," for example, can be for one instant compared with Herr Joachim's execution of the solo "chaconne," sonatas, and fugues of John Sebastian Bach—which, judged simply in a mechanical sense, are more difficult than all the "fantasias" of Paganini and his numerous disciples put together? Here we have note for note, and passage for passage. He who can play the fugues of Bach can, as a matter of course, play the fantasias of Paganini; but it by no means follows that he who can play the fantasias of Paganini can also play the fugues of Bach. Still higher, nevertheless, than one or the other and indeed than both combined, should be esteemed the perfect reading—perfect in conception, as in mechanical delivery—of such a work as the concerto of Beethoven, a musical poem of the highest imaginable beauty. Herr Joachim's execution of this marvellous concerto showed a genius only less than that which enabled the composer himself to produce it. He plays it (always from memory) as though he was extemporising in a moment of inspiration—as though, in short, every phrase of it came directly from his own brain. When the solo instrument should properly dominate, it dominates and subdues the orchestra; when the orchestra has to bring out the most important features in the general design, the violin, in Herr Joachim's hands, seems to wait upon it, as in duty bound—content to accompany where before it was accompanied. Never, for one instant, is the player made conspicuous at the expense of the composer. Beethoven speaks throughout, according to Beethoven's caprice; and Herr Joachim is only too content to be the inspired tone-poet's mouth-piece. In the "cadenzas" alone does Herr Joachim shine with the unaided brilliancy of a "virtuoso;" and even these are so thoughtfully and reverentially made that, amid all their amazing perplexities, they seem to be nothing more than shaped as a glorification of the strain that has suggested them, and upon the most salient and conspicuous melodies of which they are built. In fact, so entire an abnegation of egotistical display, combined with such faultless and magnificent execution, as that which characterises Herr Joachim's performance of Beethoven's violin concerto is, we may safely say, without a parallel. On the present occasion he surpassed himself, and raised the audience to a degree of enthusiasm almost unprecedented in a concert-room. That Herr Joachim is the very first of living executive artists is, we think, beyond a doubt.

The singers were Mad. Lemmens-Sherrington and Herr Wachtel. The lady gave the air in which Marguerite with rapture contemplates the jewels (from M. Gounod's *Faust*—an air not after the pattern, but wanting the fluency, of the late M. Adolphe Adam) deliciously, and was warmly applauded. The gentleman (for whom Mr. Salaman requested indulgence, on the plea of hoarseness) was less successful in the tenor song from Mozart's *Die Zauberflöte* ("Dies Bildniss ist bezaubernd schön"), while the admirable duet of Mathilde and Arnold from Guillaume *Tell*, by the two, fell singularly flat, its extreme beauty considered. Perhaps it is not suited to a concert-room; or perhaps, in one instance, it was not so well—but it is useless speculating on what was an unquestionable failure.

At the end of the concert there was a loud call for Mr. Alfred Mellon, who came back to the orchestra to be greeted with a heartiness as genuine as it was unanimous.

THE INSTALLATION AT CAMBRIDGE.

(*From a Correspondent.*)

The ceremonials and fêtes attendant upon the installation of the Duke of Devonshire as Chancellor of the University of Cambridge were brought to a conclusion on Tuesday, when the prize orations were spoken and the installation ode was performed. His Grace's formal induction to the office took place on Saturday, with the usual Latin services and addresses, and on Monday he exercised his chancellorial duties by holding his first levée, and by conferring the honorary doctor's degree upon various distinguished persons. Thus, practically, the business of the installation may be said to have concluded, and the proceedings of Tuesday were therefore rather in the way of a wind-up congratulatory festivity than an essential or necessary portion of the formularies customary on such occasions. If we remember rightly, there was no ode or any other musical performance of any kind when the late Prince Consort was installed, although the festivities were of a far more extensive, brilliant, and general character than those which have ushered in the advent of his successor. But although the scene of yesterday bears no comparison with that which the university and town of Cambridge presented in July 1847, when her Majesty and the entire court for three days graced Alma Mater with their presence, it was gay and attractive. The different colleges evinced their respect for the new Chancellor in the orthodox university style. There was feasting in the halls—the "dons" and dignitaries wore their gala robes, and the undergraduates were enthusiastic in their applause and equally emphatic in their denunciation of pro-proctors and other unpopular academic officials and public characters. Old "Cam" was dressed out in grand array. All along the banks at the back of King's, Trinity, and John's, union jacks and flags of all colours, some of which bore devices showing that they had been pressed from other services, waved, dipping gracefully in the river; and upon the green sward on either side (which later in the day was the arena of a flower show) gaily decorated marquees and refresh-

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ment booths peeped out here and there from beneath the rich foliage of the noble elms. In the Senate House itself the audience was sufficient to fill, without overcrowding, the building. The galleries, which are claimed by undergraduates as their own exclusive property, were, as a matter of course thronged, except the cross gallery over the principal entrance, which was appropriated to Dr Sterndale Bennett and his most efficient staff of vocalists and instrumentalists. The dais was occupied by the new Chancellor, who wore his state robes, the doctors in their scarlet gowns, and the various heads of colleges. The space in the centre of the hall, from the foot of the dais to the entrance, was the standing room for the other members of the University and visitors, while on either side of them and along the entire length of the chamber rose five tiers of seats, accommodating between 300 and 400 ladies, habited in all the richness and variety of modern female fashion, and in the bright colours they displayed forming a marked and pleasing contrast to the dark black cloth and bombazine to which stern academic rule condemned the masses congregated above and below them. At precisely ten o'clock, his Grace the Chancellor, attended by the University officials, and accompanied by the majority of the doctors who received their degrees on the previous day, took his seat, and immediately the prize orations were delivered.

Those concluded the musical performance began. The band was directed by Professor W. Sterndale Bennett, who wore the toga of doctor of music, which differs from the ordinary doctor's robe in being a sort of drab or cream colour lined with red instead of the usual scarlet. The ode, which was written by Professor Charles Kingsley and set to music by Professor Bennett, was sung by Mdlle Titiens and Mr Wilbye Cooper aided by an efficient chorus and a powerful band. The solo parts were given with great effect, and Titiens was more than once encored. At the conclusion there was a very general, but seeing that this part of the performance extended over nearly three-quarters of an hour, unreasonable, as well as uproarious, demand on the part of the occupants of the side gallery for a repetition of the whole; but in the concluding item of the programme, viz., the National Anthem, with the first note of which Titiens effectually extinguished the discord, a satisfactory compromise was found. After the anthem the company dispersed, and, except the flower show in the afternoon and the hospitalities of which each of the colleges was the scene in the evening the business of installing the new Chancellor was at an end.

(Abridged from other Correspondents.)

To-day was, after all, the day of celebrations, the proceedings beginning as before, saving that on the appearance of Professor Bennett in the orchestra shouts of acclamation arose that would have made the ears of Her Majesty's Commissioners, Sir Wentworth Dilke, Sig. Costa, and the S. H. S. "tingle." Cheers and counter-cheers went on as yesterday, but the under-graduate favourite was Professor Selwyn. The entry of Mlle. Titiens was greeted with an ovation. Just before the Chancellor entered three hearty cheers were given for the Public Orator. As soon the Chancellor entered and as a matter of course was immediately the cynosure of all eyes. The Chancellor having taken his seat, the prize exercises were recited. Each party entitled to the prize or medal was presented to the Chancellor in due form, and from the Chancellor's hands received his honorarium. Then the full orchestra and chorus commenced the performance of the Installation Ode, the words by Professor Kingsley, the music by Professor Bennett. In the orchestra were 130 instrumental, and 80 vocal performers. Mlle Titiens and Mr Wilbye Cooper sang the solos. It would be unfair to criticise a work so purely "occasional" as an Installation Ode. Neither poets or musicians can work so well "to order" as when they write because they have something to write. Professor Kingsley's poetic power is so well known, that it is no detraction to his fame to have written a second-rate poem upon this occasion; and Professor Bennett's position as our greatest English musician is so completely assured that he must be excused on this occasion to have produced a work which, if it adds nothing to, certainly will not detract from, his reputation.

(From the "Times.")

"The Chancellor proceeded this morning to the Senate House from Trinity College Lodge, at 10 o'clock. He was received on his entrance with great cheering, and the orchestra played the War March in *Athalie*. The recitation of the prize poems and epigrams then commenced, and as each successful candidate finished reading his prize composition he went up to the throne and received his medal from the hand of the Chancellor. The English poem, by Mr Rhoades, of Trinity College, was deservedly applauded in some of its parts. The recitations being over, the Installation Ode, written by Professor Kingsley and set to music by Professor Sterndale Bennett, was performed. The performance occupied about half-an-hour. The solos were sung by Mr Wilbye Cooper and Mlle. Titiens. The solo by Mlle. Titiens,—

"Then let the young be glad,
Fair girl and gallant lad"

was encored with much applause. The chorus,

"Health to our sons free and high
Health to [illegible] chivalry"

was rapturously applauded and repeated. "God save the Queen" concluded the whole. The Senate House was filled in every part, but there was neither crowding nor confusion. The concert at the Town-hall last night was most successful. It consisted of selections from Mozart, Beethoven, and Mendelssohn."

CRYSTAL PALACE.

The Concert on Saturday, May 31st, was of peculiar excellence. Auber's Grand Exhibition March was executed by the band. Beethoven's *Choral Fantasia* was performed with Mr Henry Leslie's choir, and Herr Alfred Jaëll at the piano; and a new cantata entitled *The Daughter of the Isles and the Knight of Saxony*, by Mr Henry Leslie, played for the first time in public. The *cantata* does no discredit to the composer of *Holyrood*. Though by no means a work of so much pretension, it bears unmistakeable evidence of the same pen—for Mr Leslie has a decided style of his own. We shall not take upon ourselves to criticise the new production until we have heard it a few times; we may, nevertheless, state that the general character of the music is light and graceful, and that there is no attempt at fine writing throughout. Simplicity and perspicuity have evidently been the object of the composer's desires, and in these he has been eminently successful. The Bridal March is of a higher aim than any other piece in the *cantata*. It is brilliantly instrumented, and the theme is martial and inspiriting. The composer has evidently worked with a will to produce something worthy, and has not failed. The *cantata*, which has been composed in honour of the approaching wedding of Her Royal Highness the Princess Alice, concludes appropriately with "God save the Queen." The principal singers were Mad. Lemmens-Sherrington and Mr Santley, both of whom sang their very best and were rewarded accordingly. Each was assigned a solo—to the Knight, a serenade, "Softly shy beams, O Morning Sun," and to the Bride, a recitative and aria, "With softer radiance glows." One of the most attractive numbers of the work is, we think, the part-song "From your coral chambers speed ye," which we have no doubt will be heard frequently. The choir sang admirably throughout, and were anxious, as may be imagined, to do every justice to the composition of their director. Mr. Henry Leslie, by the way, directed the *Choral Fantasia* as well as his own *cantata*, Mr Manns (who, we are glad to hear, is quite recovered) being taken suddenly and severely ill.

The *Choral Fantasia* was, on the whole, a vigorous performance. Herr Jaëll maintained the reputation he has already earned in England. The chorus and band were unexceptionable. Herr Jaëll also played three solos—Bach's Gavotte in G minor and two compositions of his own. In addition to their share of the *cantata* the choir sang Pearsall's part-song "Oh! who will o'er the downs so free," and "Rule Britannia," arranged by Mr Henry Leslie, and Mad. Sherrington and Mr Santley supplied their favourite songs respectively, "The shadow song" from *Dinorah*, and the "Colleen Bawn" from the *Lily of Killarney*. The attendance was unusually large for a half crown day; but the attractions were above the average, the weather was beautiful, and to conclude there was a grand display of all the fountains.

ADELINA PATTI.—"LUCIA DI LAMMERMOOR." The Lucia of Mlle Patti exhibits all the improvement, mental and physical, which we observed in her "Sonnambula." It is a far finer and more affecting because a more passionate performance. It is now animated throughout with a depth of womanly feeling, which fulfils every necessity of the music and the story. We no longer look at a wonderful girl, but we listen to an earnest woman—and our sympathies consequently respond just as thoroughly as they are appealed to. Thus, whilst her acting is so improved, and not more in its more vigorous than its more delicate expressions—not more in the frantic energy with which she clings to her lover after the malediction than in the piteousness of her appeal to her brother to release her from the contract—her singing, in due adjustment to it, relies now for its general effect quite as much upon the depth as upon the brilliancy of its expression. Taken as a whole, hers is now the most perfect embodiment of Lucia which we have had since Persiani, and one that, in unison with the undeniable attraction of her youth and person, allows of no existing rivalry.—*Sun*, June 9.

The Operas.

HER MAJESTY'S THEATRE.

On Saturday the *Huguenots* was given, and was repeated on Tuesday, when Signor Giuglini, having recovered from his severe indisposition, reappeared as Raoul. On Thursday the popular tenor played Manrico in the *Trovatore*, and perhaps, with Mlle. Titiens, Mlle. Trebelli, and Mr. Santley in their respective parts of Leonora, Azucena, and the Conte di Luna, a finer performance was never given of Verdi's opera at Her Majesty's Theatre. On Wednesday, an extra night, *Semiramide* was performed for the last time this season, that is, as far as regards the "Sisters Marchisio," for unless our ears deceive us, a little bird whispered to us that Mlle. Titiens and Mlle. Trebelli would appear for one night as Semiramide and Arsace.

To-night Meyerbeer's Grand Opera *Robert le Diable* will be produced — first time in this theatre for thirty years or upwards — with, to borrow expressions from the programmes, "new and extensive scenery and original effects by Mr. William Calcott, the machinery constructed by Mr. Sloman, the decorations and properties by Mr. Bradwell, the new and carefully studied costumes by Mr. [illegible] May and Miss Dickinson." The following will be the cast:—

Alice, Mlle. Titiens (her first appearance in that character); Isabella, Mlle. Carlotta Marchisio (her first appearance in that character); Principal Nun, Mlle. [illegible]; Roberto, Sig. Armandi; Rambaldo, Sig. Bettini; Un Frère, Sig. [illegible]; Araldo, Sig. Cappello; 1st Cavalière, Sig. Soldi; 2nd Cavalière, Sig. [illegible]; 3rd Cavalière, Sig. Castelli; 4th Cavalière, Sig. Casaboni; Bertramo, Sig. Vialetti.

ROYAL ITALIAN OPERA.

On Saturday night *Lucia di Lammermoor* was given for the first time this year. To Herr Wachtel, the new German tenor, who attempted the part of Edgardo, we can do no more at present than apply the motto, "[illegible]." He certainly has a fine voice, but has no idea just now of the best method of using it. That he may live and learn is our sincere wish. Another *début*, that of a Signor Capponi, as Bide-the-Bent, may be passed over with the simple record of its having taken place, and the statement that he has an agreeable bass voice as *post-scriptum*. Mlle. Patti's Lucia is already familiar to the operatic public. Taken for all in all it is the most perfect, charming and natural embodiment of the gentle Scottish maiden who, in the madness produced by grief, commits a crime the most foreign to her natural disposition. The slow movement of the aria d'entrata, "Regnava nel silenzio," which Mlle. Patti always chooses, was delivered with exquisite expression; but of course the cabaletta excited most applause. The mad scene in the last act, however, offers the best opportunity for the display of vocal proficiency; and of this the highly accomplished though youthful artist availed herself to the utmost, frequently startling the audience by her bold and brilliant *feats* into those sudden exclamations of delight which are the best tribute to a singer's talent. Mlle. Patti's acting in the second act was nothing less than a masterpiece of quiet, unobtrusive, and natural pathos. Signor Delle Sedie's Enrico, as far as the singing was concerned, was excellent from first to last.

We are now having five performances regularly week per week. On Monday Signor Mario being unable to appear, not, as was stated, in consequence of indisposition, but in consequence of a domestic affliction (the death of his eldest brother), *Guillaume Tell* was substituted for the *Huguenots*. On Tuesday *Lucia* was given for the second appearance of Herr Wachtel; on Thursday the *Prophète*; and last night the *Sonnambula*. To-night the *Huguenots* for the third appearance of Mlle. Antonietta Fricci.

Concerts.

Mr. Howard Glover's Concert on Saturday last offered attractions so numerous and so varied that it was not surprising to find St. James's Hall almost inadequate to accommodate the enormous throng assembled. Anything like a detailed notice will be readily excused. One of the most noticeable features was the selection from Mr. Glover's charming operetta *Once too Often*, entrusted to Miss Augusta Thomson, Mad. Laura Baxter, Herr Reichardt, Herr Formes, and Mr. Weiss. A new song, also from the same facile and graceful pen, composed expressly for Mr. Sims Reeves, and sung by that gentleman, won an unanimous encore—a compliment with which no one could feel disposed to quarrel, so elegant was the song, so faultless the singer. To Mad. Guerrabella fell a similar honour in an aria by Signor Biletta, "La Danza d'Amore." A *débutante*, Miss [illegible], displayed a mezzo-soprano voice of excellent quality in another of Mr. Glover's efforts, a ballad entitled "The strain I heard in happier days." Of artists like Mad. Louisa Vinning, Mlle. Titiens, Mesdames Weiss, Lemmens-Sherrington, Sainton-Dolby, the Sisters Marchisio, Miss Lascelles, Miss Leffler, Mad. Florence Lancia, Nita Norrie, Misses Stabbach, [illegible], George, Mlle. Parepa, Messrs. Santley, [illegible], Belletti, G. Perren, Tennant, Lewis Thomas—the mention of these names is sufficient guarantee of excellence; but, in addition to the formidable array of vocalists, the instrumentalists were equally strong, numbering Messrs. Aguilar, Pratten, Barret, G. Harper, Lazarus, and Hausser, Miss Anna Molique and Herr Molique, Mr. Charles Hallé, Herr Joachim, M. Sainton, Miss E. Ward, M. Francesco Berger, Mr. John Wilson, M. Paque, M. Lavigne, &c. The accompanyists—or conductors, to speak by the card—were the [illegible], Messrs. Lindsay Sloper, Ganz, Berger, and Randegger.

Mademoiselle [illegible] gave a matinée in Collard's Rooms, on Thursday, in which she was assisted by Mlle. Agnes Bury, the Misses Elia, Miss Anna Whitty, Mr. Tennant and Mr. Allan Irving as vocalists; and Messrs. G. A. Osborne, W. Ganz, Deichmann, Paque, J. Balsir Chatterton and Lazarus as instrumentalists. The fair concert giver contributed the following pieces:—Aria, "Per pietà," from the *Prophète* (sung in German); song in *Lied*, "Fischlein," by Angelina; duet "Crudel perchè finora," with Mr. Allan Irving; and the duet for two sopranos from the *Freischütz* with Mlle. Bury. The great vocal hit of the performance was Mr. Balfe's ballad "I'm not in love," sung by Mlle. Bury. The duet from Mr. Howard Glover's operetta *Once too Often*, "O glorious days of chivalry," sung by the Misses Elia, was also a great success. In the instrumental part Mr. Osborne's trio for pianoforte, violin, and violoncello, played by the composer, Herr Deichmann and M. Paque, deservedly bore away the palm. Messrs. Aguilar, Ganz, and Emile Berger conducted. There was a large and fashionable attendance.

Mr. [illegible]'s rooms were filled by a distinguished company on Saturday evening last, when the following artists lent their valuable aid:—Mlle. Marie Cruvelli, Mad. F. Lablache, Mlle. Elvira Behrens, Miss Stabbach and Miss Birch, Herr Reichardt, Signor Ciabatta, Mr. [illegible], and Mr. Allan Irving as vocalists; and as instrumentalists, MM. Ascher, Rubinstein, Laub, Davidoff and Schloesser. Two trios for pianoforte, violin and violoncello, by MM. Schloesser and Rubinstein, were capitally played by the composers, assisted by MM. Laub and Davidoff. M. Ascher gave his popular solo, "Alice." Herr Reichardt sang his always welcome "Cradle song" ("Good Night"); and Miss Stabbach, Mlle. Behrens and Herr Reichardt the "Ave Maria" of M. Schloesser, which is likely to become a great favourite with the public. Our space will not permit us to enter further into the details of this interesting soirée; suffice it that all the artists were on their mettle, and the audience, a large and brilliant one, had every reason to be satisfied with the entertainment provided by their talented host.

Mr. John Francis Barnett's Annual Concert was given in St. James's Hall on Thursday evening, the 22nd ultimo, and was in every respect a brilliant affair. Mr. Barnett's predilection for the classic masters is well known. Conspicuous among the items of the programme were Spohr's quintet in C minor, for pianoforte, two violins, viola, and violoncello; Mendelssohn's trio in D minor, for pianoforte, violin, and violoncello; and Beethoven's sonata in C major, Op. 53; in each of which Mr. Barnett played the pianoforte part. Spohr's pianoforte quintet was originally written, and was first published, with accompaniment for flute, clarinet, bassoon and horn. It was first performed in this country with stringed accompaniment by Mad. Dulcken in 184[illegible], in presence of the composer. Beethoven's sonata and Mendelssohn's trio are both household gems, known to every amateur—or should be—to eulogize either of which would be as superfluous as to gild refined gold. Mr. Barnett played splendidly, and was greeted with thunders of applause at the end of each performance, more especially after the sonata, as in it the [illegible] was absolute and unparticipated. Not content with these grand and classic accomplishments, and knowing no doubt that among the aristocratic crowd assembled all tastes would not be attuned in sympathy with the mighty masters of music, Mr. Barnett, very properly we think, introduced Thalberg's fantasia on *Lucrezia Borgia*, and won even more applause than in the sonata. In the quintet Mr. Barnett was assisted by Herr Molique, Herr Pollitzer, Herr Goffrie, and M. Paque; and in the trio by Herr Molique and M. Paque. The vocal music, if not so highly excellent as the instrumental, was commendable. The Orpheus Glee Union sang three part-songs and two pieces, the compositions of the *bénéficiaire*, viz., hymn "Tantum Ergo," and wood song, "Midst grove and dell"—the last two finding infinite favour in the ears of the audience. Mad. Lemmens-Sherrington—one of the veritable queens of the concert-room—sang Meyerbeer's fine song "Nella" inimitably, and Adolphe Adam's "Ah! vous dirai-

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ja, Mamma?" brilliantly; besides joining Mesdames Weiss and Laura Baxter in the well-known trio from Mr Balfe's *Falstaff*, "Vorrei parlar ma l'ira." Mad. Weiss gave Spohr's "Ah quanto vaga;" Mad. Laura Baxter Mercadante's "Se m'abbandoni;" and Mr Weiss "The Wanderer," with excellent effect; and Mr Lewis Thomas, a new song, *Isel*, by Mr Charles Salaman, won universal approval for song and singer. The concert, which took place under the most distinguished patronage, was numerously and fashionably attended.

MR LINDSAY SLOPER'S PIANOFORTE PERFORMANCES have been among the most *recherché* entertainments of the season. The programme of each was enriched with classic gems, while so much of what is called the "romantic" school—not because it is "romantic," but to distinguish it from the "classic"—was amalgamated with it as to insure a delightful variety. In the second and last performance, given on Thursday afternoon, the 5th instant, the great pieces were Dussek's pianoforte sonata in G major, Op. 35, No. 3; Clementi's Sonata in E flat, for two pianofortes; and Beethoven's Sonata in A major, Op. 30, No. 1, for violin and pianoforte. The meeting of Mr Lindsay Sloper and Mr Charles Hallé in Clementi's sonata created immense excitement, and the performance, we need hardly say, was incomparable; and not less incomparable, as may be guessed, was the play in Beethoven's sonata exhibited by Mr Lindsay Sloper and Herr Joachim. Midway between the classic and romantic school, belonging to both yet neither—or, more properly, being one of the strongest examples of the *really* romantic school—is the fantasia in C major, Op. 159, for violin and pianoforte, of Franz Schubert, which, even by the side of Beethoven, Clementi, and Dussek, gave out a light which could only proceed from a work of genius. Mr Sloper's lighter contributions to the programme comprised Stephen Heller's Improvisata on "Fluthenreicher Ebro," song by Schumann, Op. 33; Herr Pauer's *Berceuse* in F major, Op. 31; and his own "Spring Song," and valse brillante, "Eventide." The "Spring Song" and "Eventide" are most charming and graceful compositions, and it requires no prophet to foretell their popularity. Mr Sloper's execution of these pieces was absolute perfection, and indeed could not fail to recommend strongly bagatelles with a tithe of their merit. The songs were by Miss Banks and Mr Santley—the lady contributing Mr Sullivan's "Where the bee sucks," and "In my wild mountain valley" from the *Lily of Killarney*; the gentleman, "The Colleen Bawn," from the same opera, and Mercadante's "Lo Sguardo." Mr Benedict's two songs carried away the palm. The vocal music was accompanied by Mr Harold Thomas and Mr Arthur Sullivan.

MLLE. BONDY, a pianist made known for the first time, we believe, to the London public, gave a *matinée* at the Queen's Concert Rooms, Hanover Square, on Saturday, May 17, under the highest patronage. The young *virtuosa* was assisted by Miss Palmer Lisle and Herr Reichardt as vocalists, and M. Sainton and Herr Lidel as instrumentalists. Mlle. Bondy is a neat rather than a great player. If she lacks power she possesses delicacy; if she wants profound sentiment, she has at all events refinement. She commenced ambitiously with Beethoven's Grand Trio in E flat, Op. 70, and performed, with M. Sainton, a sonata for pianoforte and violin, composed by M. Rubinstein. For her solos she selected Bach's "Fantasia Chromatique et Fugue," in D minor; No. 7 of Schumann's "Novelletten," Op. 21; Stephen Heller's "Tarantella," No. 2; "Valse Impromptu" by Liszt, and "Erinnerung," No. 2, "Des Schwanen Weisen," by Raff. Not to make a pun on the name of the composer last mentioned, one or two of these solos might be denominated "riff-raff" even though the "Raff" piece displayed the fair pianist's talent to the greatest advantage. In the vocal music Herr Reichardt produced the usual sensation in his own "Cradle Song," being compelled to repeat it. Herr Wilhelm Ganz accompanied the vocal music.

ROYAL SOCIETY OF FEMALE MUSICIANS.—A concert was given at the Hanover Square Rooms on Thursday evening, the 22nd of May, for the benefit of the above Institution, when the following artists gave their gratuitous assistance:—Singers—Miss Augusta Thomson, Mlle. Agnes Bury, Miss Poole, Miss Eliza Hughes, Miss Martin, Miss Steele, Mad. Guerrabella, Mad. Sainton Dolby, Mr Wilbye Cooper, Mr Allan Irving, Mr Weiss and the Orpheus Glee Union; Instrumentalists—Mr Charles Hallé and Herr Davidoff. Of this performance it is not necessary to speak in detail. To those desirous of knowing the value of the music omitted from the performances of *Guillaume Tell* at the Royal Italian Opera the trio for three soprani from that masterpiece had no small interest. It was sung by Miss Martin, Miss E. Hughes, and Miss Steele, to whom we tender our best thanks for endeavouring to make known one of the brightest gems in Rossini's great work. The only encore in a long selection was awarded to Mad. Sainton Dolby in Mr Henry Smart's ballad, "The Lady of the Lea." In Grelli's song "Speed the gallant barque," Mlle. Agnes Bury obtained a great deal of applause; and Mrs. Mounsey Bartholomew's song, "These be some of beauty's daughters," sung by Miss Steele, with duet accompaniment on the pianoforte by Messrs Benedict and Francesco Berger, was one of the most genuine successes of the concert. The room was filled with an elegant and fashionable audience.

EXHIBITION MUSIC.—On Monday night a grand concert was held in that vast and incommodious building, Exeter Hall, the principal features of which were the compositions written by Meyerbeer, Auber and Sterndale Bennett for the opening of the International Exhibition. These pieces *de circonstance*—which rarely happens to works of the kind—promise to become universally popular. On the present occasion they were heard with the same interest, and received with the same favour as hitherto. They certainly enjoyed every advantage that liberal enterprise could secure. A first-rate orchestra rendered full justice to the capital overtures of Meyerbeer and Auber, and the chorus of the Vocal Association, reinforced by a large number of competent amateurs, was equally happy in Professor Bennett's beautiful setting of the Laureate's "Ode." The orchestra and chorus in all made up a force of nearly 800 strong; and with such an able and experienced conductor as Mr Benedict at their head, the very admirable performance of the Exhibition music—which absorbed the entire second part of the programme—was no more than might have been expected. Each successive piece was listened to with profound attention and applauded at the end with a heartiness that could not be mistaken.

The first was "miscellaneous," too long to report in detail, but in each particular instance good of its kind. Such familiar acquaintances as the overture to *Zampa*, the prayer in the market scene of *Masaniello*, "Partant pour la Syrie," and our own "National Anthem," were quite in place at an essentially "popular" entertainment. The choir, however, had a less familiar task to execute in the fresh and charming part-song of Mr Benedict, "Blessed be the Home," while the vocal "solo" department was unusually rich in attraction. Mlle. Agnes Bury (formerly a member of Mr Jarrett's German operatic company at Drury Lane) sang twice, Mad. Lemmens Sherrington—whose "Shadow Song" from *Dinorah*, aroused a positive *furore*—twice; Mlle. Maria Cruvelli, twice; and Mr Sims Reeves thrice—or rather, being encored with an enthusiasm impossible to resist in a new ballad, entitled "She may smile on many," the composition of Mr Howard Glover (a graceful pendant to his "Young and artless maiden"), four times. Since Mlle. Cruvelli (sister to the once famous "Sophie") was last in England her voice—a rich-toned and legitimate "mezzo-soprano"—has gained in strength and improved in quality. Her singing, too, has acquired a refinement which can only be the result of diligent and unremitting study. We have rarely heard the cavatina, "O mio Fernando" (*La Favorita*), given with more finished taste and unaffected expression. Mlle. Cruvelli was loudly applauded on retiring from the platform. The other pieces allotted to Mr Sims Reeves were "Come into the garden, Maud" (Balfe), which never fails to make a "sensation"—being, indeed, one of the best "sensation songs" extant; and "Oh! 'tis a glorious sight," from Weber's *Oberon*—which the elder Braham himself, for whom it was originally composed, could not have delivered with more splendid energy. Some brilliant pianoforte solos by M. Ascher (brilliantly executed), the most engaging of which was his "transcription" of the elegant romance of "Alice," the most original his "characteristic" *Danse Nègre*, agreeably varied the programme. Altogether a more attractive concert was never provided for a Whit-Monday audience. The hall was crammed to suffocation.

Letters to the Editor

JAMES LEA SUMMERS' CONCERT, ST JAMES'S HALL.

SIR,—In your flattering notice of the above, you omitted to state it was under very distinguished patronage in aid of the Institution for the General Welfare of the Blind, Euston Road, N.W. By inserting this in your next, you will oblige your obedient servant,

16 Great Marlborough St. JAMES LEA SUMMERS.

QUERIES.

SIR,—Will you insert a list of the orchestra at Her Majesty's Theatre in your next number? Can you inform me if the basso *Zucchini* is identical with the Signor *Zucconi* who sang at the old Opera House in 1846, on the inauguration of the Lumleyan *régime*? With many apologies for trespassing on your valuable space, Yours,

Oxford, June 10, 1862. OPERA HABITUÉ.

[Sig. Zucchini is Sig. Zucchini, and we believe that Sig. Zucconi is Sig. Zucconi; at all events, neither is the other. Zucconi is not Zucchini, and Zucchini is not Zucconi. We have not a list of M. Arditi's orchestra at hand.—ED.]

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

EIGHTY-SEVENTH AND EIGHTY-EIGHTH CONCERTS.

EIGHTY-SEVENTH CONCERT

MR SIMS REEVES at the MONDAY POPULAR CONCERTS, St. James's Hall on Monday Evening, June 16, when he will sing Lake's "Summer [illegible]" [illegible] (by desire) the "Hunter's Song" (Mendelssohn) and [illegible]

Mr. Charles Hallé, Herr Laub, and M. Davidoff will also appear.

Programmes and Tickets at Chappell & Co.'s, 50 New Bond Street; and at Austin's, 28 Piccadilly.

MONDAY POPULAR CONCERTS, St. James's Hall.—On Monday Evening next, June 16.

Pianoforte, Mr. Charles Hallé. Violin, Herr Laub; Violoncello, M. Davidoff.

Vocalists, Mlle. Florence Lancia, Miss Roden, and Mr. Sims Reeves.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s. Tickets and Programmes at Chappell & Co.'s, 50 New Bond Street.

MONDAY POPULAR CONCERTS, St. James's Hall.—On Monday Evening next, June 16, Mr. Charles Hallé, Herr Laub, M. Davidoff, Mlle. Florence Lancia, Miss Roden, and Mr. Sims Reeves will appear.

PROGRAMME.

Part I.—Quartet in E flat major, Op. 127, for Two Violins, Viola, and Violoncello, MM. Laub, Ries, Schreurs, and Davidoff (Beethoven). Song, [illegible], Miss Roden (Mozart). Song, [illegible], Mr. Sims Reeves ([illegible]). [illegible] Mlle. Florence Lancia (Meyerbeer). Song, "The Hunter's Song," Mr. Sims Reeves (Mendelssohn). Sonata, in [illegible] major, for Pianoforte solo, by desire, [illegible], Mr. Charles Hallé ([illegible]).

Part II.—Romance in F for Violin Solo, Herr Laub (Beethoven). Song, "Summer [illegible]," Mr. Sims Reeves (G. Lake). Song, "Where art thou wandering?" Mlle. Florence Lancia (F. Mori). Tema con variazioni, [illegible] for Pianoforte and Violoncello, Mr. Charles Hallé and M. Davidoff (Mendelssohn).

Conductor, Mr. Benedict. To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had at Chappell & Co.'s, 50 New Bond Street; Cramer & Co.'s, 201 Regent Street; Keith, Prowse & Co., 48 Cheapside; and at Austin's, 28 Piccadilly.

EIGHTY-EIGHTH CONCERT

FOR the BENEFIT of HERR ERNST, on Monday Evening, June 23, 1862.

PROGRAMME.

Part I.—Trio, in B flat, Op. 99, for Pianoforte, Violin, and Violoncello, MM. Hallé, Laub, and Piatti (Schubert). Song, [illegible], Mr. [illegible], by permission of J. H. Mapleson, Esq. (J. Benedict). Elegie, for Violin Solo, with Pianoforte Accompaniment, [illegible] (Ernst). Song, [illegible], Mad. Sainton-Dolby [illegible]. Sonata, in D, Op. 10, Mr. Charles Hallé (Beethoven).

Part II.—Quintet, first time of performance in England, 1st Violin, Herr Joachim; 2nd Violin, Herr Laub; Viola, Herr Molique; Violoncello, Sig. Piatti (Ernst). New Song, Mr. Santley ([illegible]). Song, "When I was young," Mad. Sainton-Dolby ([illegible]). Pensées Fugitives, for Violin and Piano, MM. Laub and Hallé (Ernst and Stephen Heller).

Conductor, Mr. Benedict.

To commence at Eight o'clock precisely.

Sofa Stalls, 10s. 6d. and 5s. May be secured at Chappell & Co., 50 New Bond Street.

ST. JAMES'S HALL.—MR. CHARLES HALLÉ'S BEETHOVEN RECITALS.

The FIFTH CONCERT will take place on Friday Afternoon, June 20, 1862, to commence at 3 o'clock precisely.

PROGRAMME.

Sonata, Op. 31, No. 1 (Beethoven); Song, M. Jourdan; Grand Sonata, Op. 31, No. 2 (Beethoven); Andante, Op. 35, in F (Beethoven); 32 Variations on an Original Theme, in C minor (Beethoven); Song, M. Jourdan; Grand Sonata, Op. 53 (Beethoven).

Pianoforte, Mr. Charles Hallé.

Vocalist, M. Jourdan.

Accompanyist, M. [illegible].

Sofa Stalls, 10s. 6d.; Balcony, [illegible]; Unreserved Seats, 2s.

Tickets at Chappell & Co.'s, 50 New Bond Street; Cramer & Co.'s, Regent Street; Ollivier's, 19 Old Bond Street; and at the Hall, 28 Piccadilly.

HER MAJESTY'S THEATRE.—Grand Morning Concert.—It is respectfully announced that a GRAND MORNING CONCERT will be given at Her Majesty's Theatre on Friday, June 20, when the most distinguished members of this establishment will appear in conjunction with all the most celebrated artists in London, it being the only occasion this season when such a combination of talent can be assembled together at one entertainment.

Vocalists.—Mlle. Titiens, [illegible] Mlle. Trebelli, Mlle. Marie Cruvelli, [illegible] Mad. Lemmens-Sherrington, [illegible] Mr. Santley, [illegible] Mr. Sims Reeves.

Instrumentalists.—[illegible] Pianoforte, Mr. Charles Hallé, [illegible] Mr. Aguilar, Mr. J. F. Barnett, and Herr Jaell.

Conductors, Messrs. [illegible] Benedict, Frank Mori, Aguilar, W. Ganz, and Sig. Arditi.

List of prices: Boxes, grand tier, £4 4s.; Pit tier, £3 13s. 6d.; First tier, £3 3s.; Second tier, £2 2s.; Third tier, [illegible]; Stalls, [illegible]; Pit, 7s.; [illegible] Stalls (limited and reserved seats) 7s.; [illegible] Gallery, [illegible]

Application to be made at the box office of Her Majesty's Theatre; and Messrs. Boosey & Sons, Holles Street.

To commence at 1 o'clock.

TO CORRESPONDENTS.

[illegible].—"If this be the mission of tyrannies and tyrants, England has her mission too. It is to feed those beacon lights of Liberty, which, dead or dying on the continent of Europe, blaze only on her headlands; for she is its vestal virgin, and must watch by night and day lest the sacred flame expire."

NOTICES.

TO ADVERTISERS.—*Advertisers are informed that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.*

Terms	*Two lines and under*	2s. 0d.
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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit Concert or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON, SATURDAY, JUNE 14, 1862.

AN unexpected appearance has been that of M. Thalberg, who for years has not played in public in London, or, indeed in Europe. As nearly a quarter of a century has elapsed since he was at the very height of his popularity in Paris (1835–37), his playing was a novelty for the Parisians of the rising generation, and a lesson for many of their pianists; while all who had formerly heard him in his prime, went with eagerness to his first concert (April 22) as to a welcome festival which had not been held for a considerable period. There was, it is true, no want of puffed up "ecologists," who, when his intention was first announced, were ready with the old phrase, "'Thalberg indeed!' who will go to hear Thalberg?" But the result has shown they were mistaken; for it is a very considerable period since any *virtuoso* drew such large "paying" audiences as M. Thalberg at his recent concerts in the French capital.

M. Thalberg, who at present, we believe, is about fifty years of age, even as far back as thirty years ago had obtained as a pianoforte player the highest possible reputation—the only one who could compete with him being Liszt. He is now performing and has been performing in Paris most of his latest compositions; but if we would note, with wonder the difference between his playing and the pianoforte thumping of some of the "lions" of the day, we must hear him in his old fantasias, which we have known—if we may so express ourselves—since we were children in arms. Every one is aware that the charm of the style introduced by M. Thalberg consists in allowing the melody to be heard in the midst of a profusion of bold and more or less elegant passages, and from his being—thanks to the delicate blending of the most brilliant embellishments with the song of the melodic theme—a Rossini in some sense, as it were of the piano. With the *song!*—Ay! that is the great difficulty in execution. How do they who are not Thalbergs play these melodies? Simply by accentuating every note with a stiff and exaggerated pressure,—the result being that the notes thus struck are *blurted out*, not *sounding* and *singing* in a melodiously connected series, but producing an effect similar to that which would be produced by a clarinet, a horn, perhaps a trumpet—perhaps, indeed, a trombone—the melody hewed out with sharply defined distinctness, but destitute of unity and flow. Let anyone now hear M. Thalberg and his tone! It is ridiculous to speak of tone upon the hammer-like piano, we thought and said a hundred times—before M. Thalberg was heard—the M. Thalberg of to-day, who can scarcely have played so finely thirty years ago as he plays at present, for, had he done so, even Franz Liszt could have hardly stood against him. We are in astonishment at finding ourselves enthusiastic for a *virtuoso*, but such is the case; we are completely carried away by his talent, and feel that it is far easier to revile "*virtuosity*" than to explain it. It must bear *the stamp of individuality*, and, above all, assert a predominance for the chief characteristic of a classic execution—namely, moderation, without which art is no longer art. M. Thalberg's singing on the piano does thoroughly bear the stamp of individuality; he has his own peculiar touch, ranging from the gentlest delicacy to explosions of the fiercest strength; and, just as he despises the abuse of dragging the time (in which others indulge till it becomes mere whimpering), he never, on the other hand, plunges headforemost into the whirlpool of arpeggios, scales and runs, for he well knows that these should never be introduced merely on their own account, their "*beaux yeux*" being barely half the battle. In the very middle of the rapid stream he remains master of himself and, consequently, master of the rolling tide. "Never," exclaims a German critic,* "is there a moment when he is flung out of the true course of the evenly beautiful in true art; never is there the slightest tearing or hacking of the melodic song." (Who could mistake this for British rhapsody?) Those were not far out who called his playing—and the enjoyment it produces—aristocratic; and this is, perhaps, its character even more now than formerly. But "virtuosity" must be aristocratic, in order to avail itself of its greatest justification as art. When it descends to "Yankee Doodle," and the "Carnaval de Venise," it becomes plebeian, and every *dilettante* of liberal education does well to turn away from it.

At M. Thalberg's first concert (on Monday afternoon, in the Hanover Square Rooms), almost every pianist, foreign or not, resident in London, was present. The accomplished *virtuoso* was the only attraction. He played nine times, and held his audience entranced for the space of two hours, almost uninterruptedly—a feat which, now-a-days, any other *virtuoso* would find some difficulty in accomplishing.

* * *

AT the meeting held on the 23rd July, 1861, on the occasion of the Grand Vocal Festival at Nuremberg, it was proposed to found a Vocal Association (Sängerbund) for all Germany. It was agreed that the best means of carrying out the project would be to establish branch Vocal Associations in the different kingdoms and principalities of the country, which branch Associations could then be affiliated with the Grand Association. The task of arranging all the details was confided to the Swabian Vocal Association. The committee of the latter, consisting of Herr Pfaff, Dr. Elben, Professors Faist, J. Rau, and W. Wiedemann, who entered upon their arduous duty with the greatest alacrity, have just published their "First Report on the preparatory Measures adopted for the Foundation of a German Vocal Association." From this report we are able to condense some interesting particulars relating to the spread of Vocal Associations for male voices throughout Germany:—

I. *Thuringia.*—Sängerbund of the Coburg Land-Liedertafel, seventeen societies, with 400 members; principal place of meeting, Rudolstadt.—Henneberg, twenty-six societies (Schleusingen).—Apolda, four societies.

II. *Main and Lahn District.*—1. The United Frankfort Männergesang Vereine, fifteen in number, with about 450 members. 2. The Rhine-Main Vocal Association, with fourteen Vereine and 400 members, from Rudesheim to Frankfort; principal place of meeting, Idstein. 3. The Mainthal Vocal Association, twenty-seven Vereine from Aschaffenburg and Darmstadt to Friedberg and Hanau, with about 1000 members; principal place of meeting, Offenbach. 4. The German Vocal Association, with Vereine from the two Hesses, Nassau, and Wetzlar; principal place of meeting, Giessen. 5. The Odenwälder Vocal Association in the Hessian province of Starkenburg, thirteen Vereine and about 400 members.

III. *Bavarian Palatinate.*—The Vocal Association of the Palatinate comprises forty-two Vocal Associations and about 1,350 members; principal place of meeting, Speyer.

IV. *Nahe and Moselle district.*—The Nahe Vocal Association, with twenty-three Vereine and 500 members.

V. *Lower Saxony.*—The Union of the North German Liedertafeln comprises thirty-one Vereine, with nearly 1000 members, from the country between Ems and Elbe (Liedertafeln of Hanover, Brunswick, Prussia, Lippe, Waldeck, Oldenburg, Westphalia, and Bremen). The place of meeting is not fixed. In 1862 it is Hanover.

VI. *Schleswig-Holstein, Lubeck, and Hamburgh.*—The North German Sängerbund (principal place of meeting, Lübeck) is progressing every day. With it is united the Hamburgh Liedertafel. A Holstein Sängerbund is established. With regard to German song in the Duchy of Schleswig, there are Vocal Associations in many of the towns; but they are not allowed to sing political compositions. Anything like cooperation is out of the question. All the Associations are under the *surveillance* of the Danish police.

VII. *Mecklenburg.*—The Mecklenburg Sängerbund comprises fifteen Vereine, with about 400 members. The business is always transacted by that Verein which holds the "Bundesfest." In 1862 it is Rostock.

VIII. *Prussian Saxony.*—1. In the province of Saxony there was founded, in 1846, thanks to the exertion of Herr Ritter, cathedral organist at Merseburg, the Sängerbund an der Saale, with varying place of meeting (till 1864 it will be Halle). It reckons about 250 members. 2. The United Männergesang Vereine of Magdeburg. These consist of fourteen Vereine, with about 400 members.

IX. *Saxony.*—1. The General Dresden Sängerverein comprises six minor Associations, with about 400 members. 2. In Leipsic there is an Association, called the Zöllner-Bund, comprising some twenty minor Associations. It was founded by the late Karl Zöllner, and is now conducted by Herr Langer, Musical Director at the University. 3. The Erzgebirgischer Sängerbund, including forty Vereine (principal place of meeting, Meerane). 4. In Plauen, a Voigtländischer Sängerbund is being established. 5. In Bautzen, the same holds good of an Oberlausitzer Sängerbund.

X. *Brandenburg and Pomerania.*—1. The March Association comprises fifty smaller Associations, with 1,000 members. 2. The Central-Sängerbund of the March includes two divisions, that of Berlin and that of the province, with forty-four smaller Associations and 1,362 members. The principal place of meeting is Berlin. 6. The Stettin Liedertafel forms a Pomeranian Sängerbund.

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* Niederrheinische-Musik-Zeitung.

XI. *Prussia and Posen.*—Provincial Vocal Festivals have been held here since 1847. There will be one at Elbing at the end of July. The German Provincial Sängerbund at Bromberg comprises also Vereine, with 836 members.

XII. *Bohemia.*—National song here suffers greatly from differences of nationality and language.

XIII. *Austria.*—The Männergesangverein in Vienna is about to take measures for the foundation of a Sängerbund in Lower Austria, where forty-five Vocal Associations are already in existence.

XIV. *Bavaria.*—The Bavarian Sängerbund comprises sixty Vereine, with nearly 1000 members (Straubing, Freisingen).

XV. *Baden.*—The united Männergesangvereine of Baden are about 100 in number, with 2000 members (principal place of meeting Carlsruhe).

XVI. *Swabia.*—The Swabian Sängerbund comprises 344 Associations, with about 6,900 members (principal place of meeting Stuttgart).

In the letters received from the most different quarters, the writers express the same wish: by an intimate league of German singers to afford a proof of their desire for the combination and union of the races of Germany. North and south, east and west, all agree in this.

The majority of the Associations now in process of formation have sprung from the impulse for union: according to the correspondence received, they have been founded expressly for the purpose of belonging to the grand League of the Singers of Germany.

They have *all* declared themselves in favour of the union of German singers, and for periodical Vocal Festivals. The formation of a German Vocal Committee to watch over the common interests of the various associations, and, also, to fix the time of the Grand German Festivals, is desired by nearly all. They are all agreed that we should call a Vocal Parliament to discuss this subject.

We summon, therefore, the Vocal Parliament to meet on Sunday, the 21st September, 1862, at Coburg, and, conjointly with the Coburg Sängerkranz, invite the representatives of the Vocal Associations of Germany to be present. As the resolution which will cause us to gather together was passed at Nuremberg, and as the preparatory measures were entrusted to the Swabian Sängerbund, it is but just that we *South Germans* should, in turn, meet our *North German* brothers on their own territory.

Although what has already been done has given proof of gratifying vitality in the world of German song, there are still wanting, as it would be wrong for us to attempt to deny, many members whose absence is greatly missed; some districts are not represented, and many important Vereine have not joined the movement. We trust that the publication of the successes achieved will act as an incentive to fresh ones.

Stuttgart, 22nd April, 1862.

* * *

It is well known that the Royal Library, Berlin, purchased the greater part of the Beethoven relics, as far back as the year 1845. Negotiations are going on for some which were then kept back, and, among other things, private documents and letters. As we have been informed, the offer made by the proper authorities has been waiting since the commencement of the year for his *Prussian* Majesty's approval. Political events seem to have deferred the Royal decision. In the conditions of the sale there is, it is said, a demand that all the private documents and correspondence shall be kept for 140 years longer under lock and key in order that no improper use may be made of them. According to report, this demand has been granted. It may, perhaps, be justified by the unpleasant experience foreigners (no less than natives) have had of some of the principal officers of the Royal Library, and by the voracity with which the legion of writers on music, and the manufacturers of romantic histories of composers, fall upon such objects; in spite of this, however, it is to be hoped that an exception may be made in favour of *literati* seriously engaged in the search for authentic and original information—as, for instance, Herr Jahn, of Bonn, and Mr. Alexander Thayer, of Boston. It is, at all events, desirable that the whole of the Beethoven relics should be preserved in one receptacle, and consequently in the Royal Library. As a matter of course, they will there serve a better purpose than that of being kept simply to be stared at.

* * *

Her Majesty's Theatre.—The report spread abroad in the beginning of the season that a new Italian Opera, from the pen of Signor Schira, had been accepted by the Management turns out to be true. The bills of the theatre now announce that "a new and original opera of great merit, from the pen of Signor Schira, will be forthwith put into rehearsal and produced, with new scenery, dresses, decorations, and appointments." The principal characters will be sustained by Mdlle. Titiens, Mdlle. Trebelli, M. Gassier, Signor Bettini, Mr. Santley, and Signor Giuglini.

Musical Society of London.—The Second Conversazione of the season will be held at St. James's Hall on Wednesday evening, July 2nd.

A Grand Morning Concert in aid of the establishment of Schools in Southern Italy will be given on Wednesday at St. James's Hall, when, in addition to some of the most eminent Italian singers in London, the following artists will assist:—Mad. Lind Goldschmidt, Mdlle. Louisa Michal, Mdlle. Titiens, Mr. Sims Reeves, M. Rubinstein, Herr Jaell, and Mr. Otto Goldschmidt.

Herr Wilhelm Coenen, a young Dutch pianist, who has been residing several years in America, has arrived in London, and will make his first appearance at the Hanover Square Rooms, on Tuesday morning next. Report speaks highly of his talent as a player of the Chopin and Henselt school of pianoforte playing.

M. Stephen Heller has returned to Paris. He was heard too seldom during his brief sojourn among us.

Mdlle. Liebhardt, *prima donna* at the Imperial Opera House in Vienna, has arrived in London. She was to have sung last night, for the first time, at the concert of the Vocal Association.

Herr Nestroy, a renowned dramatic author and comedian of Austria, who for thirty years was one of the idols of the inhabitants of Vienna, has just died there. It is said that between 40,000 and 50,000 persons were assembled in the streets through which the coffin containing the mortal remains of the Austrian Aristophanes were carried.

Mr. Barnum has got the smallest baby in the world at his Museum in New York. It is a boy eight months old, and weighing only twenty-three ounces. The child is well formed and healthy. His hand and arm can pass through a man's finger ring.

* * *

M. CHARLES HALLÉ'S RECITALS.

M. Hallé, encouraged, no doubt, by his success last year, has renewed his performances of Beethoven's pianoforte sonatas in an uninterrupted series. The first twelve (including the Sonata Pathétique, and the sonata, Op. 26, with the celebrated "Funeral March") have already been given, to an attentive and admiring audience, in St. James's Hall. How Mr. Hallé plays these wonderful works it is unnecessary to say. At the Monday Popular Concerts, at the Musical Union, and elsewhere, he has introduced so many of them, and with such unvarying success, that both to the aristocratic "few" and to the far more heartily musical "many," he has rendered a large number of them familiar. To play the whole set, nevertheless—from the first three, dedicated to Haydn, to the last five or six (ending with Op. 111), which, for nearly half a century have puzzled the great majority of pianists—and, moreover to play them unexceptionably well, is a feat that demands especial acknowledgment and especial praise. As the "recitals" (eight in all) proceed they become more and more interesting; and we trust, from time to time, to be able to pay them that attention to which they are most unquestionably entitled. At the fourth, among other pieces, will be included the so-called "*Moonlight Sonata*"—a universal favourite.

The introduction of a vocal piece between each two sonatas is a very agreeable relief. At the last recital the singer was Mlle. Florence Lancia, who charmed the audience with "Lieder" by Mendelssohn and Schubert, accompanied on the pianoforte by Mr Harold Thomas.—*Times, June 9.*

[Yesterday afternoon the fourth recital took place, when Mr Hallé played the two sonatas, Op. 27, the *Sonata Pastorale*, Op. 28, and No. 1 in G of Op. 31. We shall speak in detail of these performances, which week after week increase in interest, in a future number.—Ed. M. W.]

M. THALBERG'S MATINEES

After much too long an absence M. Thalberg has re-appeared among us—for the advantage assuredly of the art of which he is one of the most celebrated representatives, and—if we may judge by the impression created yesterday (Monday) afternoon at his first "*matinée*"—not less so of himself. Never was an old and eminently deserving public favourite welcomed with more genuine and unanimous enthusiasm than M. Thalberg by the large audience of amateurs, connoisseurs, and professors (including pianists innumerable) assembled on this occasion in the Hanover Square Rooms. The performance from end to end had the interest and the animation of a festival. As piece succeeded piece, and the wonderful execution of the Emperor of virtuosi, the Paganini of the piano, created more and more astonishment, the excitement grew stronger and the applause redoubled, until at the close—when the well-known *fantasia* on *L'Elisir d'Amore* had been executed, for the first time since M. Thalberg's last visit to this country, in M. Thalberg's own peculiar and incomparable style—it passed all bounds. A more triumphant "*rentrée*," to employ the conventional phrase, could not possibly be imagined.

The concert was M. Thalberg, and M. Thalberg was the concert. He had no singers to relieve him, and he performed nothing but solos. So much the more to the satisfaction of his admirers, who came with no other desire than to hear him play, and to see whether there was any falling off (improvement was hardly to be conceived) in that singularly admirable talent which a quarter of a century ago endowed the instrument with a new voice, gave wings to the "scales," and laid open a previously undiscovered region of the key-board. What has been achieved or attempted since then by more or less dexterous, more or less enterprising, more or less accomplished imitators, all the musical world can tell; and, on the other hand, all the musical world can attest that, though M. Thalberg has been worried and parodied as no other pianoforte-composer but Mendelssohn (admired of course in another sphere) has been worried and parodied, he still, like Mendelssohn, remains himself—original, vigorous, and in his particular way unapproachable. The herd of aspiring composers can no more write like M. Thalberg than the herd of aspiring virtuosi can play like M. Thalberg. After fifty imitations of more or less ingenuity, hear one original piece from his pen, and we shall readily perceive the difference between pure gold and counterfeit. A remarkable example was brought forward on the present occasion, in the only new composition of importance with which M. Thalberg enriched his programme—a so-called *Ballade* (MS.), which no imitator, however ingenious, could have written—as quaint as fascinating, and at the same time as thoroughly Thalbergian as anything of its kind that has been produced for years. Played to perfection, this exquisite romance—for romance would certainly be a more appropriate name for it—enchanted the audience to such a degree that they almost begged for it again. M. Thalberg relenting, however—with half-a-dozen additional pieces, more or less fatiguing, before him—bowed his acknowledgments and retired. Among the hitherto unknown compositions were more selections from the *Art of Singing applied to the Piano* ("A te o cara," the barcarole from Donizetti's *Gianni di Calais*, and a duet from *Die Zauberflöte*)—"transcriptions" of operatic melodies, arranged in M. Thalberg's ornate and elaborate manner, invaluable to pianists who believe that the instrument of their choice can, under skilful management, emulate the violin itself in the delivery of *cantabile* passages. There was also an elegant "Song without Words," which pleased all the more from being—*mirabile dictu!*—utterly unlike Mendelssohn. In the long-renowned *fantasia* built upon the serenade and minuet of *Don Giovanni*, as in the already-mentioned *Elisir d'Amore*, where the capital ballad of Dulcamara plays so prominent a part, and in "Home, Sweet Home" (made by an English pianist—Mad. Arabella Goddard—most familiar and popular of all), that marvellous combination of executive brilliancy with absolute "singing" on the instrument, which M. Thalberg was the first to invent, and which he has carried out to such extraordinary perfection, were conspicuously displayed. These three performances were, indeed, as faultless in a mechanical sense as they were poetically expressive, as surprising to the ear as they were engaging to the feelings. A tone, deep, mellow and artfully modulated that any singer might envy; a management of detail that left the melody clear, sonorous, and uninterruptedly rhythmical, amid the most elaborate and complex figures of accompaniment; a general balance of force and command of clear accents, that showed the accomplished master in the truest and fairest light, were one and all brought to bear with an effect in the highest degree felicitous. Last, not least, M. Thalberg played a MS. *Tarantella*, one of the recent compositions of Rossini, who, when playfully signing himself "Pianist of the fourth class," probably did so with an internal conviction that he was destined to become a 'pianoforte composer of the "first."' Of this *Tarantella* and of other pieces from the same illustrious pen, which M. Thalberg promises to introduce at his *matinées*, we must defer speaking till another time. The German pianist gave the work of the grand old Italian master (a bagatelle for Rossini, but charming nevertheless) *con amore*—as though he had composed it himself—and appeared to be as much gratified by the applause it elicited as by all the flattering marks of approval bestowed upon the execution of his own "fantasias." At the termination of every performance M. Thalberg was recalled; and if the audience had been indulged in their caprice, almost every one of the nine pieces included in the programme would have had to be repeated.

The second *matinée* takes place on Monday.—*Times.*

* * *

New Royalty Theatre.—The performances at the elegant little Theatre in Dean-street are now entirely operatic. Mr Elliot Galer, the well-known tenor, having now become Manager, has engaged a very good company of artists to assist in performing operettas and minor musical pieces. The idea is excellent. A theatre set apart for the production of Operettas is original and most promising. Why should there not be a theatre for small operas as well as large, for grand operas? Some people prefer farces to tragedies, and would rather see the *Wandering Minstrel* than *Hamlet*. Would not the same be most likely to be pleased with *Once too Often* than the *Huguenots*?—not that by any means we would think of comparing Mr Glover's charming little operetta to a farce, but we would attempt to show that there is a public for small as well as great [illegible] alone. Mr Elliot Galer, indeed, is to be applauded for his new and happily-conceived undertaking; and, judging from the favour which has attended the musical performances at the theatre from the commencement, we have no reason to doubt of the ultimate success of the enterprise.

The company which Mr Elliot Galer has gathered round him includes Miss Fanny Reeves, Mrs Henri Drayton, Miss [illegible], Messrs. Henri Drayton, J. Manley, Hillier, &c. These are not celebrities certainly, but they are equal to their work, and that is a great matter. Mrs. Henri Drayton is not unknown to the musical world. She first appeared on the London stage, if we remember right, some years since, at Drury Lane (or St. James's) singing the leading woman's part in opera. Her voice is a high soprano, rather brilliant in quality and sufficiently manageable. Mrs. Henri Drayton is a thorough actress, and in this respect has few superiors on the English boards. Miss Fanny Reeves has a fine contralto, or mezzo-soprano, voice, and, like Mrs. Drayton, is a capital actress. In fact, for operettas both ladies have eminent qualifications, and Mr Galer could hardly have suited himself better. Mr Henri Drayton is not only a singer and actor, but a poet to boot. A piece written by him was produced at Drury Lane (or St. James's), when himself and his wife were engaged there, and its merits were amply discussed at the time. He possesses a powerful barytone voice, and has a good deal of rude energy in his acting. The second piece, *The [illegible]*, which has been set to music by Mr E. J. Loder, is from his pen. The title of the opening piece is *Blonde or Brunette?* and has been written by Mr J. P. Wooler. It belongs to the old school of intrigue, and might have been indited by Murphy, Cumberland, or Holcroft. As a comedietta we incline to think it would be more effective than an operetta. Still there are several good musical situations, and the composer has turned them to good account. The composer is Mr W. M. Lutz, a name by no means unknown in musical circles. For the most part the single songs, which are superabundant, are flowing and tuneful, and, if they indicate no decided originality, nor, as things of inspiration do, strike the ear the first time of hearing as with a hammer, they move quite clear of commonplace and evidence the practised musician. The operetta has now run for several weeks, and is likely to go on for as many more. The success cannot be doubted. *The [illegible]* might be denominated an operatina, or more properly speaking. It is merely a musical dialogue between two persons; but it is sprightly written, and the music of Mr. Loder is animated and attractive. On the whole the performances are entitled to consideration and Mr. Elliot Galer should be thanked for originating and presenting what may be called a new species of musical entertainment.

THE HANDEL FESTIVAL.—The arrangements are now complete. The engagements have been made with the entire band and chorus, and the committee of the Sacred Harmonic Society—whose experience in matters of this character is well known—state, that on no former occasion has so large an assemblage of amateurs and professors been gathered together. The instrumentalists comprise stringed instruments, of whom no less than 138 are violoncellos and double-basses. Considerably over 100 wind instruments are employed, together with the great organ of Messrs. Gray and Davison, now receiving large additions. The chorus will number about 4,000. Leeds, Bradford, York, Huddersfield, Halifax, &c., contribute a large quota of voices, whose quality and ample training are well known. Birmingham, Norwich, Gloucester, Worcester and Hereford, towns whose choral bodies are regularly kept up for the services of their respective festivals, send reinforcements. Manchester, Liverpool, and other Lancashire districts help to swell the contingent; the Universities, Oxford and Cambridge, and the Royal choirs and chapels send almost all their best, while the cathedral towns are represented without exception. Both from manufacturers and other employers liberal permission has been granted to attend the coming Handel Festival. This is doubtless owing to the International Exhibition; but whatever the cause, the most beneficial effect will be produced. The provincial chorus will arrive in London on the afternoon of Friday, the 20th inst., and a great choral rehearsal will be held in Exeter Hall the same evening. Large, however, as the hall is, it is doubtful if it can, with the aid of the orchestra and galleries, accommodate the entire body of chorus-singers. The full rehearsal will take place at the Crystal Palace on the following day at 11 o'clock, when the most important pieces in the programme of the three days for principal singers and full orchestra will be gone through. After the rehearsal, a display of the great fountains will be given. The great roof over the orchestra is now complete. The most gratifying marks of approbation of it have within the last week been conveyed to the chairman of the Crystal Palace Company. An eminent contractor of the International Exhibition has described it as one of the most ingenious pieces of carpentry ever constructed. Sig. Costa writes that he is "delighted with the effect produced by the organ as well as by a single instrument played in the orchestra." Also, "Much as I had anticipated from the roof it has far exceeded my most sanguine expectations. The least sound is not only audible, but travels everywhere; and the effect that the immense orchestra will produce at the coming festival must really be wonderful." It is now clearly ascertained that the best places for hearing the music will be at some distance from the orchestra. The plans of the galleries afford most eligible positions. One of them has been reserved for the press—a more than usually large number of continental and provincial reporters being expected to be present. Preparations for the Royal and distinguished visitors have begun by the erection of a large Royal box in the centre of the gallery; two small boxes on each side of the orchestra have also been constructed with the same object. The official Book of Words will be issued on Friday morning next. In addition to the words of the oratorios and the selection, it will contain the names of all the performers, police instructions, &c. On the rehearsal day the performance will commence at 11 o'clock; on each day of the festival, at 1 o'clock.

CREMORNE GARDENS.—Although Mr. E. T. Smith opened his Chelsea premises on the first day of the International Exhibition, it is with the Whitsun week and the fine weather which is its ordinary concomitant, that the Cremorne season properly commences. Then a large number of persons regard a place of out-door amusement as an absolute necessity, and as there is no other garden in London to which more than a local reputation attaches, Cremorne would be sure to attract during the summer months, even if it were conducted with a less degree of spirit than is shown by the present manager. Far however from taking advantage of his monopoly to cut off the vast amount of work done by Mr. Simpson, his predecessor, Mr. Smith has steadily improved his property in nearly every particular. For the ballet, always a great feature at Cremorne, a new theatre has been erected, of greatly increased dimensions, and a company is formed out of the pantomime artists of Drury-lane, the scenery having been executed by Mr. Beverley. Over the boxes that enclose the walk surrounding the platform a tier of small but commodious supper rooms have been erected, where parties may regale themselves in the open air and contemplate the gaieties beneath, now almost redoubled by the large mirrors with which the front of the hotel is covered. The comforts of the hotel itself are materially increased, and the amusements are as varied as ever. For the admirers of the trapèze, its graces and its perils, MM. Henri and Pfau tread, or rather fly in the path of M. Leotard, the great gymnast of last year. The Stereorama, which may be regarded as a complete exhibition in itself, is now inhabited by a lady of colour, whose hair has assumed a woolly texture; and a giant, upwards of eight feet in height, receives visitors with singular affability. Then there are the two performing elephants from Astley's, the well-known troop of dogs and monkeys, and, as a matter of course, the indispensable display of fireworks. For those who delight neither in the wonders of art nor the freaks of nature, and who even look coldly at the diversions of the platform, there are sports of every description; and he must be hard to please, indeed, who cannot find out some entertainment at Cremorne.

HIGHBURY BARN.—This place of amusement, to the excellent management of which, since it has passed into the hands of Mr. Giovanelli, we have already drawn attention, has several special attractions provided for the sight-seeing public of 1862. Besides the concerts, in which such vocalists as Miss Rebecca Isaacs take part, besides the opportunities for terpsichorean exercise, either within doors or *al fresco*, Mr. E. W. Mackney attends thrice a week, and on alternate nights the "Female Blondin" walks on a tight rope which has been stretched across the garden. The chief attraction, however, is undoubtedly the "wondrous" Leotard. Graceful as ever, he attempts even more daring feats than those which served to draw half London to the Alhambra, or Cremorne. He still has the certainty and confidence which can alone render such exhibitions pleasing; but it sends a thrill even through men who are blasé as regards acrobatic affairs to see him perform some of his chief feats with one hand. This, however, he does, and does with the ease, elegance, and grace which are his peculiar characteristics. On the whole, therefore, it will be seen that there is no lack of amusement at Highbury Barn and that some leisure hours may be passed there very pleasantly.

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CHORUS—The Hunting Chorus	[illegible]	0
AIR and DUET—The eye of love is keen. (A. Chute & Hardress)	4	0
SCENA—A lowly peasant girl. (Danny Mann)	3	6
ROMANCE (separately)—The Colleen Bawn. (Danny Mann)	[illegible]	0
BALLAD—I'm alone. (Eily.) In E flat and in C	[illegible]	6
DUET—I give the best advice. (Eily and Myles)	[illegible]	0

ACT III.

	s.	d.
SONG—The Lullaby (Myles). In A and in F	[illegible]	6
TRIO—Blessings on that rev'rend head. (Eily, Myles and Father Tom.) In D and in D flat	3	0
DUET—Let the mystic orange flowers. (For two equal voices)	[illegible]	6
BALLAD—Eily Mavourneen. (Hardress). In F and in D	[illegible]	6
RONDO FINALE—By sorrow tried severely (Eily)	[illegible]	6

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WALTZ. "Eily Mavourneen" Chas Coote. Illus by Brandard	4	0
SET OF WALTZES. Pierre Laroche. Illustrated by Brandard	4	[illegible]
GALOP Pierre Laroche	[illegible]	[illegible]
BRINLEY RICHARDS, "Eily Mavourneen"	[illegible]	[illegible]
" "I'm alone"	3	[illegible]
" "It is a charming girl I love"	3	[illegible]
" "The Cruiskeen Lawn"	[illegible]	[illegible]
KUHE. Fantasia on favourite Airs	4	[illegible]
" Grand Waltz	4	[illegible]
G. A. OSBORNE. Fantasia on favourite Airs	3	[illegible]
" "Ricordanza"	[illegible]	[illegible]
GOODBAN H. W Serenade, "The moon had raised"	[illegible]	0
MADAME OURY Fantasia on favourite Airs	4	[illegible]
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ERI TU CHE MACCHIAVI QUELL' ALMA (My heart so sad). Aria	[illegible]	[illegible]
MORRO MA PRIMA (When others left me). Preghiera	[illegible]	[illegible]
SAPER VORRESTE (The joys a child's heart deny). Canzone	[illegible]	[illegible]
VOLTA LA TERREA (Joy's fair bower). Ballata	[illegible]	[illegible]

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FANTAISIE. H. W. Goodban	[illegible]	[illegible]
MAZURKA. F. Eavestaff	[illegible]	[illegible]

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" WALTZES. T. Browne	[illegible]	[illegible]
" POLKA. T. Browne	[illegible]	[illegible]
VALSE. Nassau	[illegible]	[illegible]
GALOP. Nassau	[illegible]	[illegible]
TARANTELLE. Nassau	[illegible]	[illegible]

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EUGENIE THE PRAIRIE FLOWER. Impromptu	[illegible]	[illegible]
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The English Opera Association (Limited) is founded for the purpose of establishing a National Institution to produce and maintain on the English Stage, in an efficient and complete manner, the Works of Native Composers, and the best English Adaptations or Translations from the French, German, Italian, and other Schools.

England possesses Composers of unquestioned genius and ability, and there can be little doubt that she possesses germs of Musical Talent which require but a genial atmosphere for their full and entire development. Hitherto the former have been dependent on individual enterprise and energy for the exhibition of their matured powers, while the latter have been [illegible] and retarded by the [illegible] and [illegible] to which such enterprises are [illegible] be necessarily subjected.

To provide against these, and to establish, on a permanent basis, an Institution capable of producing in an efficient manner the Works of [illegible] Artists, and of fostering and encouraging [illegible] of Musical Performances, is the main object of the founders of the Association; and it is to be hoped that, ere long, England will be freed from the stigma of [illegible] the Music of every [illegible] but her own.

By securing ample capital, the Association will be able at once to present to the public the choicest productions of the most Eminent Masters, and to give Permanent Engagements to a large number of gifted Composers, Singers, Instrumentalists, and other Artists.

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MARTIN CAWOOD, Secretary.

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June 20. MARTIN CAWOOD, Secretary.

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HERR REICHARDT will sing G. Linley's New Romance, "GO, WHISPERING WIND," at Miss Lizzie Wilson's Concert at the Hanover Square Rooms, June 26.

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MR. APTOMMAS'S FIFTH HARP RECITAL, on Tuesday June 24, at Three o'clock, assisted by Mlle. Parepa, Mr Wilbye Cooper, Herr Oberthur [illegible]

Conductor, Mr [illegible] Calkin.

Mr APTOMMAS will play Weber's CONCERT-STUCK, several Movements by Dr. Wylde, [illegible] Fantasia [illegible], &c., and a Grand Duet for two harps (from "Les Huguenots") with the Composer, Mr Charles Oberthur.

Tickets, 5s. and 2s. 6d. At all music shops, and of Mr Aptommas, 9 Leighton Grove, Kentish Town, N.W.

ST JAMES'S HALL.—THURSDAY, June 26, 1862. Mr HENRY LESLIE'S CHOIR.—GRAND FESTIVAL CONCERT.—First Union of the [illegible] and Choir, making a Choir of 300 Voices.

The Programme will be selected from the extensive repertoire of the Choir, and will include Mendelssohn's [illegible] "Judge me, O Lord," Meyerbeer's "Pater Noster," and Handel's "Hallelujah Chorus."

The following distinguished artists have been engaged:—Mad. Lemmens-Sherrington, Herr Joachim, and Mr Charles Hallé.

Stalls 7s. Balcony 2s. 6d. and Area, 1s. To be obtained with Programme at the leading Musicsellers, at Austin's Ticket Office, 28 Piccadilly and at the Hanover Square Rooms.

ST JAMES'S HALL.—MR. BENEDICT has the honour to announce his ANNUAL GRAND MORNING CONCERT on Monday, June 30. The Programme is now ready.

Immediate application for the few remaining Stall and Balcony Stalls, One Guinea each, is respectfully solicited. Reserved Seats in the Area and Balcony, 10s. 6d. May be obtained at the principal Music-sellers, and of Mr Benedict, 2 Manchester Square.

MRS MEREST (late Miss Maria B. Hawes) has the honour to announce that her GRAND MORNING CONCERT will take place on Tuesday next, June 24, in the Picture Gallery of Dudley House, Park Lane—the Earl of Dudley having most kindly offered it for the occasion. Under the immediate patronage of Their Royal Highnesses the Duchess of Cambridge, the Grand Duchess of Mecklenburg Strelitz, and the Princess Mary Adelaide.

Artists already engaged: Mlle Tietjens, Mad. Weiss, [illegible] Mrs. Merest, Herr [illegible] Mr Weiss, Mad. [illegible] Herr [illegible], Mr [illegible] and Mr Charles Hallé.

Tickets, One Guinea each. To be had of Mrs Merest, 1 Adelphi Terrace and at the libraries and music shops.

QUEEN'S CONCERT ROOMS, Hanover Square.—MR. ARTHUR NAPOLEON begs to announce that his GRAND MORNING CONCERT will take place at the above Rooms, on Thursday, June 26, 1862; on which occasion he will be assisted by the following distinguished artistes:—

Mlles. Carlotta and Barbara Marchisio, Mad. [illegible] (prima donna from the Scala in Milan and all the principal Italian Theatres, her first appearance in London), Mad. [illegible], Miss [illegible] and Miss [illegible]; Signor Bettini, Mr. Wallace [illegible], Signor [illegible], Signor [illegible], and Signor [illegible] (by kind permission of Mr. Mapleson).

Piano, Herr Pauer and Mr Arthur Napoleon; Violin, Herr A. [illegible]; Violoncello, M. Paque; Harp, Mr [illegible].

Conductors, Herr Wilhelm Ganz and Mr Edward Land.

Concert to begin at Half-past Two o'clock.

Reserved Seats, 10s. 6d.; Unreserved, 7s. 6d. To be obtained of Messrs. Cramer, Beale & Wood, Chappell & Co., Schott & Co., and all the principal musicsellers.

MR. KUHE begs to announce that his GRAND MUSICAL MORNING CONCERT will take place on Thursday, June 26, at St James's Hall, at 2 o'clock.

Vocalists: Mesdames Lemmens-Sherrington, [illegible], Brooke and Sainton-Dolby; Messrs. Reichardt, Tennant, and [illegible].

Violin, M. Sainton; Harp, Mr Aptommas; Pianoforte, Mr Kuhe.

Conductors, Mr [illegible] and [illegible].

Sofa Stalls, 10s. 6d., Reserved Seats, 5s., Balcony Seats 3s., Area Seats, 2s.; Gallery, 1s. To be had of Mr Kuhe, 19 [illegible] Street, Manchester Square, W., of Mr Austin, Ticket Office, St James's Hall; and at all the principal Musicsellers.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at Mr BENEDICT'S MORNING CONCERT, St James's Hall, June 30.

MRS JOHN HOLMAN ANDREWS' SOIRÉE of CLASSICAL CHAMBER MUSIC will take place on Wednesday, July 2, at her Residence, 30 Bedford Square.

Tickets, 10s. 6d. each, may be obtained at the Music Warehouses, and of Mrs. Holman Andrews.

NATIONAL CHORAL SOCIETY—"ELIJAH."—In consequence of the great success of this Society's performance of "ELIJAH" on Wednesday last, a SECOND REPETITION [illegible] will be given at Exeter Hall, on Thursday, June 26. To commence at Half-past Seven.

Tickets, 1s. 3s., 5s., 10s., now ready, at Mr. Martin's office, 14 and 15 Exeter Hall (first floor), for which early application is necessary.

HERR S. LEHMEYER has the honour to announce that his GRAND MATINEE will take place on Thursday, June 26, at Collard's, 16 Grosvenor Street.

Vocalists: Miss [illegible], Miss [illegible] and Mr Tennant.

Instrumentalists: Herr [illegible], Herr [illegible], M. Paque, and Herr W. Ganz.

Tickets, 10s 6d. To be had at Ollivier's, 19 Old Bond Street, and Herr Lehmeyer's, 19 [illegible] Street, Coventry Street.

HERR WILHELM GANZ begs to announce that his ANNUAL MORNING CONCERT will take place at the HANOVER SQUARE ROOMS, on THURSDAY July 3, at 2 o'clock, assisted by the following eminent artistes:—

Mdlle [illegible], Mesdames [illegible]; Messrs. Reichardt, [illegible], Pauer, Aptommas, [illegible] and Eduard Ganz.

Stalls, 10s. 6d.; Reserved Seats 5s.; Unreserved, 3s. 6d. To be had of the principal musicsellers and of Herr Wilhelm Ganz, 15 Queen Anne Street, Cavendish Square, W.

ST JAMES'S HALL.—MISS PALMER begs to announce that her ANNUAL CONCERT will take place on Thursday Evening, July 3.

Vocalists: Miss [illegible] and Miss Palmer; Mr Sims Reeves and Mr Lewis Thomas.

Instrumentalists: Pianoforte—Mlle. [illegible] and Mr Charles Hallé; Violin—Herr [illegible]; and the Pianoforte Quartet Association, Messrs. [illegible]

Accompanyists, Mr G. Lake, Mr A. [illegible], and Mr J. L. Hatton.

Doors open at Seven, commence at a Quarter to Eight. Sofa Stalls, 5s.; Area and Balcony, 2s. 6d.; Gallery 1s.

Tickets to be had at Austin's Ticket Office, Piccadilly; and of Mr [illegible], [illegible] Street, W.C.

MISS LIZZIE WILSON has the honour to announce that her ANNUAL CONCERT will take place at the Hanover Square Rooms, on Thursday, June 26, under distinguished patronage. To commence at 2 o'clock.

Vocalists: Mlle. [illegible], Miss Lizzie Wilson, Herr Reichardt, and Herr [illegible].

Instrumentalists: Pianoforte—Mlle [illegible] and Herr Wilhelm Ganz; [illegible]

Conductor, Mr George Lake.

Stalls, 10s. 6d.; Unreserved Seats 5s. To be had of Keith, Prowse & Co., 48 Cheapside; and of Cramer, Beale & Wood, 201 Regent Street.

MISS ELEANOR ARMSTRONG will give an EVENING CONCERT at Hanover Square Rooms on Tuesday July 1. To commence at 8 o'clock.

Vocalists: Miss [illegible], Miss Eleanor Armstrong, Miss Lascelles, Mr. [illegible], Signor [illegible] and [illegible].

Instrumentalists: [illegible]

Conductors, Mr Frank [illegible], Herr [illegible], and Mr George Lake.

Tickets, 1s.; Reserved Seats 2s. 6d.; Stalls 10s. 6d. To be had at Miss Armstrong's residence, 20 [illegible] Place, Regent's Park; at the Hanover Square Rooms, and of the principal musicsellers.

MR. CHARLES HALLÉ'S BEETHOVEN RECITALS.—SIXTH RECITAL—on Saturday Afternoon next, June 28, at ST JAMES'S HALL.

Mr Hallé will play the Sonata, Op. 54, in F major; the celebrated Sonata [illegible], Op. 81; the Sonata, Op. 78, in F sharp major; and the Sonata in G major, Op. 79.

Accompanyist, Mr Harold Thomas.

Sofa Stalls, 10s. 6d.; Balcony 3s.; Unreserved Seats, 1s.

Tickets at Chappell & Co.'s, 50 New Bond Street; Cramer & Co.'s, 201 Regent Street; and at Austin's, 28 Piccadilly.

MR. H. C. COOPER begs to announce that he will give a MORNING CONCERT on Thursday, July 3, 1862, at 16 Grosvenor Street, Grosvenor Square (by the kind permission of Messrs. Collard and Collard).

Vocalists: Mad. [illegible]. Instrumental performers: Mr W. G. Cusins, Mr Harold Thomas, Mr [illegible] and Mr H. C. Cooper.

The Performance to commence at Three o'clock.

Tickets, 5s each, may be obtained of Messrs. Cock, Hutchings, & Co., 63 New Bond Street.

QUEEN'S CONCERT ROOMS, Hanover Square.—MR. JOHN CHESHIRE begs to announce that his FIRST MATINEE will take place at the above rooms on Wednesday, July 9.

Vocalists: Miss [illegible], Miss Palmer, Mr. [illegible] and Mr Lewis Thomas.

Pianoforte, Mr Wilhelm Ganz [illegible] and Mr [illegible]; Flute, Mr. R. S. Pratten; Harp, Mr John Cheshire (harpist to Her Majesty), and Mr John Thomas.

Tickets and programmes to be had at all the principal musicsellers and of Mr Cheshire, [illegible] Street, Regent's Park, N.W.

THALBERG'S MATINEES, Hanover Square Rooms.—THALBERG'S LAST APPEARANCES will take place on Saturday next, June 28, and Monday, July 7, being positively the LAST and ONLY occasions M. Thalberg can possibly appear in London this Season. Each Matinée to commence at Half-past Two o'clock.

Stalls, 1l. 1s.; Unreserved Seats, 10s. 6d. A few good Stalls in the best situations can be secured by an early application to M. Thalberg's Secretary, Hanover Square Rooms.

Programmes and Tickets may also be had at Mitchell's, Ollivier's, Chappell's, Cock & Hutchings, Bond Street; Cramer & Co.'s, Regent Street; Keith & Prowse's, Cheapside; and at the Hanover Square Rooms.

The Operas

HER MAJESTY'S THEATRE.

MUCH as there was to praise in the first performance of Meyerbeer's *Robert le Diable* at Her Majesty's Theatre on Saturday night, it cannot, on the whole, be justly reported as anything more satisfactory than a dress-rehearsal. As far as the resources of the theatre and the dimensions of the stage would admit, everything was done in the way of scenery and general effect that could possibly have been desired; and at least two of the scenes painted by Mr W. Calcott and his assistants—the Ruined Cloisters, and the Interior of the Church, where Alice and Robert kneel before the altar—may be pronounced beautiful and picturesque. The costumes are showy and carefully designed; the arrangement for the ballet, with Mlle. Moslacchi as chief of the nuns, as well-conceived as anything which the fertile talent of M. Petit has invented; and the corps de danseuses both numerous and efficient. All the mere stage business, however, stood in need of one or two extra rehearsals; and, in a fair spirit of indulgence, the representation of Saturday can only be criticised from that point of view. It, at any rate, offered some hints of which those immediately concerned will probably take advantage. For example, in the scene where the dead nuns are summoned from their graves by the demoniacal invocation, not a few of the resuscitated sisters were so ill caparisoned in their conventual garments as to allow the more glittering and mundane trappings of the "ballerina" to be plainly detected underneath some time before the departure of Bertram gives the signal for the actual transformation. Other points might be signalised; but it is not our business, in speaking of a *quasi* rehearsal, to suggest the duties of the acting manager. Enough was achieved even on this occasion to encourage us in the persuasion that still more will be effected in anticipation of the next.

With regard to the music—which, being Meyerbeer's, is inevitably complex, elaborate, and difficult—almost the same remarks, in a general sense, will hold. The chorus evinced a want of even more than one or two extra rehearsals; and, as *Robert le Diable* abounds in choruses, this was a serious drawback. The band, if not perfect, was infinitely better; and indeed, the improvement of the orchestra, which has lately attracted such universal attention, should—if only in justice to Signor Arditi, the conductor—be emphatically placed on record. All that is materially wanting now is some reinforcement of the stringed department—the solo wind-instruments, in many respects (thanks, we apprehend, in a great measure, to Herr Auguste Manns and Professor Sterndale Bennett), being literally unsurpassed.

To "cast" such an opera as *Robert le Diable* with efficiency is, in the present time, a task by no means easy of accomplishment. That Mr Mapleson has been in every instance successful, it would be folly to assert. He has done something, however, to propitiate all tastes; he has given us such an embodiment of the earnest, single-minded and devoted Alice—the most sympathetic, if not the most romantic, of Meyerbeer's operatic heroines—as we have not witnessed since (in 1847) Mlle. Jenny Lind first essayed the character in England. No amateur, however staunch an enthusiast for the glowing and heartfelt music which the genius of Meyerbeer in its early vigour poured forth with such warmth and unrestrained facility, could be otherwise than charmed with the Alice of Mlle. Titiens—a performance, from a lyric and a dramatic point of view alike remarkable. The first interview with Robert sufficed to show that a new and genuine Alice was before the lamps. The delicious romance, "Va, dit-elle" (we cite the French title as most universally familiar), though taken more slowly than was intended by the composer, could hardly have been surpassed in unaffected pathos. It was the perfection of expressive simplicity combined with a pure and richly modulated vocal tone of late years rarely paralleled. In the highly characteristic music of the third act Mlle. Titiens was not less happy. True, we missed the long sustained notes on the words "Rambaldo! Rambaldo!" with which, when calling for her lover from the winding path among the rocks of St. Irene, "*Jenny Lind*" used to elicit subdued murmurs of delight; while in the graceful romance ("Quand j'ai quitté la Normandie") where Alice recounts the hermit's prophecy—the exquisitely protracted "shake," the quaint and consummately wrought-out *cadenza* which (again in the instance of "Jenny Lind") were wont to bring back the melody no longer met the ear; but in every other particular the declamation of the recitative and the vocal execution of the romance were absolutely faultless. In the unaccompanied trio (with Robert and Bertram) the superb high notes of Mlle. Titiens "thrilled" through the house; and the unerring intonation with which she dwelt upon and modulated the "holding notes," so important to the even balance of the harmony, proved that, if it had occurred to her as indispensable, she was quite equal to supplying what—to the disappointment probably of many who remembered "Jenny Lind"—was absent from the preceding recitative and air. The grandest display of Mlle. Titiens, however—that in which her power as a singer and her remarkable energy as an actress were exalted with the most striking and complete effect—was the final trio. In none of his subsequent operas has Meyerbeer excelled this truly magnificent piece; in none has he more strongly individualised the chief actors in his drama, while combining them musically in an ingenious and artistic whole. The struggle between the good and evil principles, as represented in the persons of Alice and Bertram; the vacillations of Robert, now leaning to one now to the other side, now on the point of redemption now on the verge of perdition; the reading of the last admonitory words of Robert's departed mother; and the climax of despair when "midnight" having struck, the fate of Bertram is sealed, his intended victim saved, and the joy of Alice vents itself in an exclamation of devotional rapture, were one and all points suggestive of the highest poetical treatment, and one and all inspired the composer with appropriately impressive and elevated ideas. When we add that in each successive movement of this splendid trio Mlle. Titiens was more than equal to its vocal and dramatic expression, and that, though it was nearly one hour after midnight before it had commenced, she riveted the attention of the audience from first to last, we need say no more in her praise.

We must conclude with a mere allusion to the other characters in the *dramatis personæ*. Mlle. Carlotta Marchisio was Isabella; Sig. Vialetti, Bertram; Sig. Bettini, Rambaldo (Raimbaud); and Sig. Armandi, Robert; while M. Gassier and other performers of merit strengthened the cast by representing the Priest, the Herald, the Cavaliers, and other subordinate parts. We shall return to the subject, but at present must be content to have limited our observations to what was most remarkable in this in many respects praiseworthy revival of Meyerbeer's grand romantic opera.

Robert le Diable was repeated on Tuesday, Wednesday, and Thursday, and will be given for the fifth time this evening.

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ROYAL ITALIAN OPERA.

On Saturday the *Huguenots* was repeated.

On Monday *Don Giovanni* was again given, and again the house was crammed to suffocation. Mlle. Patti's *Zerlina* seems to be the great "hit" of the operatic season.

Mlle. Marie Battu, who made her first essay on Tuesday night before an English audience, is a very young singer (not yet twenty, we believe), already enjoying a certain reputation in Paris, where, little more than a twelvemonth since, she made her *début* at the Théâtre Italien. One of the pupils of the celebrated Duprez, Mlle. Battu has never studied in the Conservatoire, nor if we are rightly informed, has she at any time sung in French opera. Under these circumstances, she claims the indulgent criticism to which every new aspirant is entitled, and which should on no account be withheld from timid inexperience. This indulgence may be extended with the less shyness inasmuch as Mlle. Battu, in addition to youth and a pleasing exterior, possesses the germs of unquestionable talent, and exhibits, moreover, a degree of [illegible] which in her years is well worth nurturing. Her voice, a light soprano—though at present deficient in power and more or less unequal throughout its register—is of extremely agreeable quality, and most of its natural tones, when unforced in the delivery, are exquisitely sweet and pure. That she has real musical feeling was evidenced on Tuesday night in more than one passage; and that she is by no means without the instinct of dramatic expression was rendered equally apparent. The character of Gilda, in *Rigoletto*, was a severe ordeal for an untried and unknown artist to brave, in presence of such an audience as that of the Royal Italian Opera, which even the vocalisation of Madame Miolan Carvalho could not persuade for one instant to forget the incomparable performance of Angiolina Bosio, or force to believe that a singer with voice, taste, manner, and execution essentially French would ever prove entirely acceptable in a part ranking high among the highest creations of the modern Italian stage. That Mlle. Battu is just as eminently French in style as Mad. Carvalho, without Mad. Carvalho's practised experience in the vocal art, is undeniable, and that this would, in some degree, militate against her entire success was to be anticipated. But, with extreme youth in her favour, and the fact of her not having yet had time or opportunity for straining the capabilities and damaging the freshness of her voice by constant exposure to the thoroughly artificial atmosphere of the Théâtre Lyrique, Mlle. Battu may, and doubtless will, get over that peculiar mannerism which, of all national idiosyncrasies, is the most antagonistic to the pure Italian method. Many parts in her performance were charmingly unaffected; some few (as, for example, the duet with Signor Mario in Rigoletto's garden) were marked by genuine sensibility; others by a natural ease, which, when further study shall have brought with it the self-composure that alone ensures to a singer unfailing command of her resources, may help Mlle Battu to become, what at present she is far from being—a thorough artist. Her defects of style and execution were most conspicuously declared in the beautiful melody which Gilda sings before retiring to rest; but, as we have every hope that she will eradicate these in time, we shall not dwell upon them in detail. The audience, evidently prepossessed by the youthful grace and modest bearing of the young singer, warmly encouraged her throughout her arduous task; and we may, without hesitation, pronounce her first appearance a fair and legitimate success.

The Rigoletto of Sig. Delle Sedie is a thoughtful and carefully wrought-out performance, which, if not lit up anywhere by the divine spark of genius, cannot fail to impress, as a well-considered and perfect whole. This clever gentleman is always en scene, and though at times exaggerated in gesture and overdrawn in vocal expression, never offends by negligence or shocks by half-finished execution. In short, Signor Delle Sedie is an intelligent artist, and had he the voice to obey the impulse that moves him from within, would be an admirably accomplished, if not positively a great singer; and this in spite of something artificial in his manner, which occasionally prevents him from reaching the feelings, even when he most thoroughly satisfies the ear. Of Mlle Nantier Didiée and Sig. Tagliafico—whose Maddalena and Sparafucile, as picturesque dramatic sketches, could hardly be surpassed—we need only say that they were all that they have ever been. Sig. Mario was even better than usual. His acting and singing in the duet with Gilda, which terminates with the beautiful "Addio," were of that transcendent quality which the Italian lyric stage can ill afford to lose, and which, when gone, is not likely to be soon replaced. No more convincing proof of Signor Mario's wonderful histrionic talent could be shown than is the difference between his courtship of the wily Maddalena and his protestations of constancy to the innocent Gilda—the first offhand and unscrupulous, the last graceful in their delicate reserve and romantic in their earnest and impassioned utterance. Probably no tenor has ever made love upon the stage more eloquently, and at the same time more naturally than this accomplished singer. Of the charming insouciance of his "La donna è mobile" we need not speak, nor say more of the admirable quartet, "Bella figlia dell' amore" (commencing, by the way, with the very passage in which the Duke pays court to Maddalena, while the hapless Gilda is an unconscious witness) than that it was sung to perfection and encored with enthusiasm.

Rigoletto is Sig. Verdi's masterpiece, and there are few modern operas in which the fine orchestra and chorus of the Royal Italian Opera are more effective. On Tuesday night there was not a fault to find, and the entire performance was a genuine musical treat.

The revival of Meyerbeer's grand romantic opera, *Robert le Diable*, was attended by one of the most brilliant audiences ever assembled within the walls of Covent Garden Theatre, and certainly since the Royal Italian Opera first usurped the arena for the exhibition of our national drama, and astonished the public with its complete lyric and scenic splendours, no work has been placed upon the stage with more imposing completeness in one sense, or more lavish magnificence in the other. At present, however, all we can do is to record the fact of its entire success, and to state that the principal characters were allotted to Mesdames Penco and Miolan Carvalho (Alice and the Princess), Herr Formes (Bertram), Sig. Neri Baraldi (Rambaldo), Sig. Tamberlik (Robert), and Mlle Salvioni (Elena). It was nearly one o'clock when the curtain descended upon the last scene. The second performance is announced for to-morrow night.

Last night the *Barbiere* was repeated to another enormous audience, Mario's Almaviva and Adelina Patti's Rosina seem likely to exercise their combined and irresistible attraction to the end of the season.

Concerts

NEW PHILHARMONIC CONCERTS.

The fifth and last concert of the eleventh season took place on Wednesday evening, in presence of an audience that filled every part of St. James's Hall. The programme, one of great and varied interest, included Cherubini's overture to *Elisa*, Beethoven's *Pastoral Symphony*, and Mendelssohn's overture to *Ruy Blas*, each calculated to exhibit to advantage the splendid orchestra under Dr Wylde's direction. Of Beethoven and Weber it is unnecessary to say anything; but the warmest praise is due to the director of these excellent entertainments for the attention he so frequently bestows on the dramatic preludes of Cherubini, all of which, though some of them (*Elisa* among the number) are by no means generally known, merit the highest consideration, as works of inventive genius and remarkable constructive power. The concerto was Spohr's in D minor (No. 9), an early but masterly composition, which, in the hands of so accomplished a violinist as Herr Becker (whose leading of quartets at the Monday Popular Concerts must be still fresh in the remembrance of amateurs), was sure of producing all the effect at which the composer aimed. Herr Becker enters thoroughly into the spirit of Spohr's music, which he plays con amore, and which suits him, as though it had been written expressly for his fingers. The concerto under notice is one of those which, being less frequently heard, are consequently the more welcome. Herr Becker's performance was in every respect admirable, and its merits were fully appreciated by the audience, who unanimously recalled him at the conclusion. The other "solo" was for the pianoforte—the pianist being M. Nicolas Rubinstein, a player of great ability, who, nevertheless, would have done more wisely in selecting a *bona fide* production of some great master, rather than an "arrangement" of Weber by Dr Liszt. If Weber had intended orchestral accompaniments to his characteristic *Polonaise*, he could, in all probability, have furnished better than those invented by Dr Liszt. M. Rubinstein's execution, nevertheless, was so vigorous that he too obtained the honour of a genuine "recall." Although there was only one singer, the vocal music was as attractive as could be desired. Mlle. Trebelli, in two of her most admired pieces, and one of her brilliant and showy characters, completely enchanted the audience. How the so recently known and yet already very popular artist sings "Una voce," from the *Barbiere*, and Urbain's second air ("No, no, no"), from the *Huguenots*, our musical readers need not be informed. Enough that she gave them on Wednesday night in her most finished and engaging style, and was no less happy in the scena, "Di tua fede," from Mercadante's *Il Giuramento*, after which, as after the romance of Meyerbeer, she was loudly summoned back to the orchestra. The *obbligato* flute accompaniment in Mercadante's air, it should be added, was played to perfection by Mr R. S. Pratten, and acknowledged by a distinct round of applause.

Dr Wylde's concerts have never been, and never deserved to be, more prosperous than now. In the course of the series just expired his arrangements have been unusually liberal. His orchestra, always first-rate, still further reinforced; his chorus numerous and thoroughly efficient; his solo singers, including such artists as Mlle. Titiens, the sisters Carlotta and Barbara Marchisio, Mlle Trebelli, &c.; his solo instrumentalists, such players as Herr Joachim, Herr Becker, M. Alfred Jaell, Mr J. F. Barnett, Herr N. Rubinstein, the brothers Edward and Henry Holmes, and Mad. Arabella Goddard; his programmes on each occasion well selected and rich, no less than varied in interest—one and all combined in rendering the New Philharmonic Concerts continually attractive. The greatest symphonies, overtures, and concertos of the greatest masters have been introduced with rare discrimination; and as performance succeeded performance the attention of the musical public was more and more excited. Dr Wylde, in short, merits well of his patrons; and, as the result proves, they have not shown themselves insensible to his claims—his concerts having been crowded even at a period when the opening of the International Exhibition might have been expected to eclipse every other public attraction. Mr W. Graeff Nicholls, Hon. Sec., announces that they will be resumed in April, 1863.

Vocal Association.—The last concert of the Vocal Association (Friday se'nnight), under the sole direction of Mr. Benedict, was one of the most attractive ever held at St. James's Hall. The members of the society gave several part songs, and among the rest "The Reaper," and "The Birds," two genial and charming specimens from the portfolio of Mr G. Osborne; Mr Benedict's spirited and characteristic "Hunting song" (encored); the same composer's even more musically interesting serenade ("Bless'd be the home"), a Fisherman's chorus ("Good night") by Dr. Bennett Gilbert—like the compositions of Mr Osborne, "New from the mint"; and, last not least, Mendelssohn's inimitable "Departure," better known as "O hills and vales of pleasure." With the whole of the foregoing the audience, which filled every part of the building, were manifestly gratified. Besides these very agreeable exhibitions of the choir there was an unaccustomed variety of solo singing by more of the most distinguished artists attached to Her Majesty's Theatre. Mlle Trebelli—who is quite as welcome, because quite as versatile and clever, in the concert room as on the stage, and who, by legitimate means, is rapidly attaining the height of popularity—created a marked sensation in the polka, "Gia della mano inviolata" (from Sig. Alary's *Tre nozze*), in a duet from the *Trovatore*, with Sig. Naudin, and in the famous "Dunque io son," with M. Gassier, all three being loudly applauded, and the first two unanimously encored. A similar compliment was well earned by Sig.

Naudin, with "La donna è mobile," and might have been claimed with equal reason by M. Gassier, whose vigorous and animated delivery of Figaro's immortal "Non più andrai" was warmly appreciated. Miss Alice Dodd and Mrs. R. F. Abbott—the first a young and rising singer, the last a member of the Association—were also contributors to the solo department. Miss Alice Dodd has not only promise but actual capability, which she proved, to her own credit and the entire satisfaction of her hearers, in both of the songs set down for her, in each instance being warmly applauded. Moreover Mlle Louise Liebhart, a vocalist hitherto unknown in England though long celebrated at Vienna as one of the most eminent artists belonging to the Imperial Court and Imperial Opera, made her first appearance with unqualified success. Mlle. Liebhart introduced a graceful serenade, by Proch, entitled "Morgenfensterl;" a Hungarian national air arranged by Kücken; and a genuine Swabian song. An extremely agreeable voice, and a style of singing full of sensibility and expression—accompanied, too, when required (as in the Swabian melody) by a certain quaint humour—so strongly enlisted the sympathies of her hearers, that each of Mlle. Liebhart's three pieces was called for again, and in two instances she was forced to comply with the somewhat inconsiderate demand. Mlle. Titiens was to have taken part in this concert already rich in attractions; but detained at Her Majesty's Theatre for the night rehearsal of *Robert le Diable* she was unable to appear. The audience, however—who, in addition to what has been cited, were treated to an admirably written trio (in E), for pianoforte, violin, and violoncello, the composition of Mr Aguilar, and a *fantasia*, for violoncello, on themes from *Lucia di Lammermoor*—had little cause for complaint. The trio was played by Mr Aguilar himself, a pianist no less than a composer of well known and recognised ability; Mr Henry Holmes, one of the brothers (Alfred and Henry Holmes) whose remarkable performances of Spohr's violin duets elicited the marked approval of that illustrious musician (with what solid reason was made brilliantly evident at a recent concert of the Musical Society of London); and M. Paque, the frequent and worthy substitute for Sig. Piatti at the Monday Popular Concerts. The *fantasia*, M. Paque's own production—as cleverly executed as composed—met with unanimous approval. Mr Benedict was, as usual, conductor, and Herr Wilhelm Ganz a zealous and competent pianoforte accompanyist. On the whole the Vocal Association has rarely given a better or more pleasantly varied entertainment.

National Choral Society.—The performance of *Elijah*, on Wednesday last, was perhaps the most successful effort of this promising association. The principal singers were Miss Eleonora Wilkinson, who, steadily advancing in her profession, bids fair to become a valuable addition to our oratorio singers; Mad. Laura Baxter, whose superb contralto voice has seldom been exhibited to greater advantage—the airs "Woe unto them" and "O rest in the Lord," creating a marked sensation (the latter being warmly encored); Mr Smith, who gave particular effect to the tenor music; and Mr Weiss, whose noble delivery of the music of the prophet is fortunately too well known to require any notice beyond the statement, that he has never sung more finely or created a deeper impression. The trio, "Lift thine eyes," in which Miss Fosbroke joined the first-named ladies, went so well that a unanimous demand for its repetition was insisted upon,—a similar compliment being paid to the unaccompanied quartet, "Cast thy burden upon the Lord." If the band was numerically weak and in more than one department somewhat inefficient, the chorus made ample amends, and we must confess to agreeable surprise at their very decided improvement. Although in one or two instances,—such as "The fire descends," and "He that shall endure"—there were occasional tokens of unsteadiness, on the whole the choral singing was most praiseworthy, the bright fresh voices of the sopranos telling out with wonderful lightness. The progress the chorus has made reflects credit on Mr G. W. Martin. The large room at Exeter Hall was as crowded as it usually is at the concerts of the Sacred Harmonic Society, though perhaps with less inconvenience to the public, owing to a better arrangement of the seats. As the prices ranged from one shilling to five all classes of hearers were accommodated; and seldom has a more attentive audience been assembled.

M. Thalberg's Matinees.—M. Thalberg's second concert took place on Monday, in the Hanover Square Rooms, which were crowded in every part. This was no more than might have been expected after the extraordinary impression created by his first performance a week previous. On the present, as on the former occasion, M. Thalberg's programme was chiefly limited to the productions of his own pen. The only exceptions, indeed, were one of Mendelssohn's *Lieder ohne Worte* (the *Volkslied* in A minor), and another of those lighter rhapsodies with which the illustrious author of *Guillaume Tell* has been lately solacing his leisure hours. In the *Prélude de l'Ancien Régime* the "Pianist of the Fourth Class" again emphatically vindicates his claim to the title of "Pianoforte-composer of the First." The *fugato*, which constitutes an episode in this so called *Prélude*, is as quaint and original as it is elaborate. M. Thalberg's own compositions included a new *fantasia*, on subjects from the *Trovatore* (MS.)—a work of enormous difficulty, but planned and laid out with all the ancient skill, and embellished with all the ancient delicacy; the masterly *fantasia* on *Lucrezia Borgia*; that on "The last rose of summer," and that on the Prayer, "Sleep song," *Tarantella* and March from *La Muette de Portici*. The execution of these elegant and ingenious *tours de force*, in which grace and brilliancy go hand in hand, was faultless—the applause elicited in each particular instance enthusiastic. "The last rose of summer"—with which, in M. Thalberg's long absence, Mad. Arabella Goddard has made the English public so intimately acquainted, and which never fails to please wherever it is heard—was listened to with rapt attention. Equally well received was the melodious and graceful *Barcarolle*—which, however familiar, must be rendered in M. Thalberg's own inimitable style to be thoroughly understood and appreciated. Three numbers from the *Soirées de Pausilippe*—the last (No. 8) an irresistible *tarantella*; the "transcription" of the quartet from Rossini's *Mosè in Egitto* ("Mi manca la voce"); and the "Neapolitan Air"—a very attractive excerpt from *The Art of Singing applied to the Piano*—completed the programme. M. Thalberg's playing, in these, as in the other pieces, reached the highest ideal to which "virtuosity" (in the euphonious vocabulary of musicians, who avail themselves indiscriminately of foreign idioms) can reasonably aspire. To say nothing of his marvellous powers of execution, M. Thalberg's unequalled command of expression carries with it a charm that might atone for a multitude of comparative deficiencies; but, as in the exclusively mechanical side of his art this accomplished professor is irreproachable, his performance of his own music can be appropriately described under no other name than that of "absolute perfection."

Mad. Ley's Concert.—Mad. Shepherd Ley, a lady possessing a fine mezzo-soprano voice, and a singer of more than ordinary talent, gave a concert at the Hanover Square Rooms, on Tuesday last. She was assisted by several excellent artists, who by their performances contributed greatly to the success of the entertainment. Among the vocalists were Mad. Lemmens-Sherrington, Miss Banford, Miss Messent, and Mrs. Merest (late Miss Hawes), Mr Montgomery, Mr Morland, &c. The instrumental music was entrusted to Herr Lidel (a violoncellist of known ability) and Herr Wilhelm Coenen, one of the numerous pianists who have been attracted hither by the prospects of a brilliant season. Herr Coenen, in two pieces—a grand *Polonaise* by Chopin, and a *Fantasia* on English airs, of his own composition—displayed talent of no common order. Indeed, the young virtuoso, after playing Chopin's *Polonaise* with extraordinary vigour and precision, created a great sensation by the performance of his own *Fantasia*, written for the left hand only. The two airs, "God save the Queen" and "The last rose of summer" are so ingeniously treated that one could not but admire the contrivance of the composer no less than the dexterity of the performer. Herr Coenen played upon a grand pianoforte well calculated to exhibit all the characteristics of the modern school of execution. Here and there we might have wished for greater delicacy of touch, or rather more subdued power; but on the whole Herr Coenen's performance is entitled to very warm commendation.

Mr. Salaman's Concert.—Mr Charles Salaman (who, by the indefatigable patience and perseverance he has evinced in discharging the onerous duties of honorary secretary to the Musical Society, has of late made good a strong claim upon every member of the profession, as he long since established on the general public by his sterling talents in the twofold capacity of pianist and composer) gave a concert, on Tuesday evening, of unusual pretensions. The Hanover Square Rooms were well filled, and the audience were so much interested in the programme presented to them that the majority remained until they were dismissed by Mr Salaman himself. Among the most noteworthy features of the concert must be mentioned a MS. song from the pen of the *bénéficiaire*, "Loved one, I think of thee," an exceedingly charming and elegant composition, rendered to perfection with the splendid voice and faultless style of Mr Santley; and an expressive serenade, also by Mr Salaman, "Già la notte," sung with his usual taste by Herr Reichardt. Besides taking part with his pupil, Miss Emma Lewis, in Moscheles' well known duet for two pianos, "Hommage à Handel," and playing some "songs without words" of his own composition, Mr Salaman gave marked interest to his concert by performing solos from Handel and Scarlatti upon a double harpsichord manufactured by Tschudi, the predecessor of Broadwood; upon just such an instrument, in fact, as both those composers must have themselves used. Mr Salaman was assisted by Mad. Guerrabella, Mlle. Parepa, Mad. Sherrington, M. de Fontanier, Herr Laub, and the Messrs. Holmes.

THE CHARITY CHILDREN AT ST PAUL'S.

The anniversary meeting of the Charity Children at St. Paul's took place on Thursday, the 19th inst., under the dome of the church, when as usual full cathedral service was performed, with anthems and the ordinary musical accompaniments. Owing to the removal of the scaffolding erected by the Dean and Chapter for the special services, it was necessary to make new arrangements for the choir and instrumental performers. Mr Arthur S Newman architect of the Festivals however whose successful cooperation at these interesting meetings has so often been acknowledged in appropriate terms, has this year, as on all previous occasions, shown himself equal to the emergency; and although, at the wish of the Dean—who, with a just feeling of pride, objected to any temporary structure interfering with the general aspect of the magnificent cathedral under his charge, at a time when a host of foreigners would be likely to inspect it—the raised platform for the accommodation of the public, at the west end of the building, was dispensed with, the general aspect of the interior was as imposing as ever. The children from the various schools were distributed precisely in the same manner as formerly, and the "spectacle," picturesque and exciting even to those to whom for long years it has been familiar, must have impressed strangers with mingled feelings of astonishment and delight.

The prayers were intoned by the Rev. Mr Simpson, and the lessons read by the Rev. Mr J. V. Povah—both minor canons. The choir included, as from time immemorial, not only the singers exclusively attached to St. Paul's, but contingents from St. George's Chapel (Windsor), the Chapel Royal, the Temple, Westminster Abbey, &c.—about eighty in all. Mr. H. Buckland (a vicar-choral)—upon whom, and Mr George Cooper, organist of St. Sepulchre's and sub-organist of St. Paul's, devolves the very important charge of training and practising the young singers for the important ceremony at which they are annually expected to assist—beat time, from an elevated pulpit, so conveniently placed as to be within sight of the great majority. At the organ (the superb new instrument recently purchased by the Dean and Chapter—an invaluable adjunct) were Mr. Goss, chief organist, under whose superintendence the whole of the musical part of the festival is prepared, and Mr. George Cooper; while near the organ were stationed the four trumpets (Messrs. T. Harper, Irwin, Jones, and Macfarlane) and the drums (Mr Chipp)—the "orchestra," so indispensable in maintaining the equilibrium and adding to the sonority of the performance. The musical "programme" was almost precisely the same as in former years. Of course the "Preces" and "Responses" were those of Tallis, who, though writing as early as the reign of Elizabeth, and little known through his other works, seems to have accomplished something in this instance which, by universal consent, is regarded as inseparable from the cathedral service of the Church of England. Before prayers the 100th Psalm—"All people that on earth do dwell"—set to the most simple and at the same time most impressive of hymn tunes, with which Haydn, for whom the music of M. Berlioz would not have been music at all, and M. Berlioz (more than half a century later), to whom the music of Haydn was never over and above congenial, were equally enchanted—was sung by the children; and in saying that the "unison" of their "thousands" of fresh voices, employed upon so familiar a strain, in a great measure realised the ideal of sublimity, we are only echoing the opinions of some of the greatest musicians and musical judges. The Chant was that of Dr. Crotch (in C), a pleasing but in some sense trivial melody, which barely retains its freshness after the many repetitions which the necessities of the service entail. Although, perhaps, more than 1,000 chants are to be had for the asking, it is not less true that scarcely one exists (or, at least, is in general use) that can be cited as worthy. The "Te Deum" and "Jubilate" were sung as usual to "Dr. Boyce in A," which, unaffected and graceful as, in some respects, it undoubtedly is, should long before have given place to something—we do not say more erudite, but better. Surely there are musicians among us capable of setting those essential portions of our service to strains more eloquent and inspiring. It is only the other day that at the Festival of the Sons of the Clergy, in this very same cathedral, we had to mention, in terms of unqualified praise, a new anthem by Mr Goss, written for the occasion. Now as Mr Goss is organist of St. Paul's Cathedral, it is hardly too much to exact from his pen—if not every year at all events now and then—a new anthem, in which the voices of the charity children might be judiciously combined with those of the choir. Here is an opportunity of which Mendelssohn would have availed himself with eagerness—an opportunity for effects however simple both novel and impressive. Mr Goss is a master, as all the musical world is aware. He is also (as his printed works have shown) a composer of genius. Why then, when his duties so exclusively connect him with St. Paul's Cathedral, should not his talents be devoted to such a work? Dr Boyce is very well in his way; more than respectable, indeed; but we are much mistaken if Mr Goss could not produce an anthem to console all lovers of sacred music for at least the temporary secession of his time-honoured predecessor, whose "Te Deum" and "Jubilate," composed for the coronation of George III., have lost much of their freshness by a century's wear and tear. One of the grandest performances on this occasion—and, indeed, one of the grandest we ever heard—was that of Handel's superb anthem, "Zadok the Priest, and Nathan the Prophet, anointed Solomon King"—composed in 1727, for the coronation of George II. Never in our experience have the children (the choir was necessarily perfect) sung so well as in this truly magnificent piece. The unison for boys' voices on the words, "May the King live for ever," and other points that we have no space to particularise, produced a thrilling sensation, and made us more than ever long for some composition from a modern pen—native or foreign, M. Meyerbeer or Mr Goss—in which such elements of legitimate musical effect could be expressly, instead of (as in the case of Handel's anthem) accidentally employed. The whole performance (accompanied by Messrs. Goss and Cooper on the organ) was splendid. Precision and delicacy went hand in hand. The words, the music, the place, and the occasion all combined in creating an impression that under any other circumstances would be impossible. No praise can be too high for Messrs. Buckland (leader of the choir at the special Sunday evening services) and George Cooper, who in the interval between the present festival and the last have trained the children to such good purpose.

Immediately before the sermon we had the 113th Psalm ("Ye saints and servants of the Lord") to the fine old tune of Gauthany (1774)—which would, we think, lose nothing by the omission of the chorus, "Hallelujah," added by some unknown hand, and quite out of sorts with the rest. The contrast between the "tuttis"—where the trumpets aid in giving extra force and sonorousness to the choral unison—and the passages allotted to the voices of the girls alone ("His rising beams or setting rays"—"Who made the Heaven wherein He dwells," &c.) lends a peculiar attraction to this tune, which, old as it is, seems to be endowed with perennial freshness. Still nobler is the setting by Dr. Croft (1702) of the 104th Psalm, which followed the sermon. This was even more admirably given by the children, whose "high F" on the word "fame" ("So passing in glory, so great is Thy fame") was as clear as a bell and as resonant as a trumpet. In the "Hallelujah"—the immortal "Hallelujah" from the *Messiah*—with which the service always terminates, and with which it is likely to terminate a century hence, supposing the festival endures as long—the juvenile host of singers reached their culminating point of excellence, in some of the unison passages (as, for example, "For the Lord God Omnipotent reigneth"), not only rivalling, but excelling, the precision with which, in the earlier part of the service, they gave the "Gloria Patri" of old Tallis, after the reading Psalms. Of course, the chorus was taken slower than it would be at Exeter Hall, but the impression created was, under the circumstances of place and [illegible], all the more solemn. So well have the children been drilled by their teachers since last festival that they not only sang more than twice as much of the chorus as on any former occasion, but the organists, Messrs. Goss and Cooper, were enabled to play the whole of the accompaniments, arranged from Handel's score. A point worth mentioning is the manner in which the exquisitely beautiful phrase "The kingdom of this world is become the kingdom of our Lord," was breathed rather than declaimed. Finest of all, however, was the astonishing passage of ascent, on the words, "King of Kings," &c.,—from D up to F, with the long sustained notes at each step in the progression. The effect of the multitudinous unison in this instance beggars description. But enough has been said of the children. A strong word of praise is due to the united choirs for their almost faultless execution of everything assigned to them in the musical service. It would be no compliment to such practised musicians to say that they had improved, but certainly we never heard them sing better. The sermon was preached by the Bishop of Durham, who took for his text, chapter 7, verse 12, of Ecclesiastes—"For wisdom is a defence, and money is a defence," &c.

Notwithstanding the extreme inclemency of the weather—the pelting rain (which almost turned the exodus from the cathedral after the service into a scene of confusion)—the attendance was very large. After so signal a success, let us hope that there may be no further talk of bringing these admirable, useful, and humanising anniversaries to an end. What if one year's receipts should not exactly balance the expenses? An indifferent season or two ought not to be taken seriously into account if it be true, as is generally reported, that the Society of Patrons have between 7,000*l.* and 8,000*l.* in hand. Why not manage things a little more after the manner of other societies?

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Numbers of people, able and willing to pay, get access to the dome by favour-tickets, at the disposal of the committee; whereas, if tickets were to be had (and they are universally asked for) at Chappell's, Cramer's, Mitchell's, Boosey's, and other great music shops and libraries, half a guinea might be charged and no one grumble. At any rate we cannot too often insist that the idea of abolishing these festivals is altogether as preposterous as the fact of their being abolished would be disgraceful. Give the children a holyday at the Crystal Palace once a year by all means, but let not that be (as was once the case) a pretext for skipping one of the anniversary meetings in the cathedral. If the new and splendid organ is for ever to be unfinished, at any rate let the festival proceed.

THE HANDEL TRIENNIAL FESTIVAL.

(*Communicated*).

BEFORE entering on a comparison between the musical force employed at the International Exhibition opening on the 1st of May and that of the forthcoming Handel Festival, it may be worth while to notice the occasions on which very large orchestras have been assembled, and the advance which has been made. Neither at the opening of the 1851 International Exhibition, nor at any of the musical festivals up to that date, had a larger musical force been engaged than at the ordinary concerts of the Sacred Harmonic Society. The first was at the opening of the Crystal Palace, on 10th June, 1854, when about 1,600 amateurs and professors were employed, including thirty double basses. The novelty created great interest; and as the music was confined to the Old Hundredth Psalm, "God Save the Queen," and the Hallelujah Chorus, its effect was striking. The Paris Exhibition, in 1855, was opened with considerable parade. The music, however, failed. The closing ceremony (the distribution of medals) was one of the most imposing of modern times. Great efforts had been made to render the music a striking adjunct to the rest; but, though upwards of 1,200 musicians were employed, no effect was produced. The orchestra was placed in an elevated, small gallery, and the music unfit for such an occasion. At the Dublin Exhibition opening, in 1853, a good musical display took place. A proper orchestra had been built, and on the whole the music was very successful. The Handel Festivals of 1857 and 1859 were so familiar to the reading world that particular allusion to them is not needed. In 1857 the orchestra held about 2,500. Being open at the sides and back, a large portion of the sound was lost. In 1859 the orchestra was considerably enlarged, and enclosed to a height of fifteen feet, while over it was suspended an oiled canvas awning, to remedy the defects of 1857. This was only partially realised; the music of the Commemoration Festival, therefore, although occasionally grand, did not produce that overpowering effect of which it was believed capable. To make these Festivals, with their large profits, a permanent success at the Crystal Palace, the great orchestra must be roofed over. Many were the suggestions. Without entering upon a technical description of the great roof which has recently been thrown over the orchestra, it will suffice to say that it has been accomplished most successfully as well in regard to musical results as to the method of its construction and its perfect security. No additional weight has been imposed on the building itself, as the roof is supported independently of the original structure. Many scientific men, architects, and engineers, who have inspected the work, assert that it has added to the solidity of the great arched roof of the main building; and this, coupled with the additional iron columns lately added to the front of the centre transept, has added eight times the strength to the original Crystal Palace transept. The want of a proper sounding-board like this new roof of the Crystal Palace orchestra was very manifest at the opening of the International Exhibition. The number of musicians was only inferior to that engaged at the Handel Festivals. The effect, however, was comparatively small. In the coming Festival, amateurs and professors engaged, for the first time, have a proper orchestra; and there is no doubt about the effect. Public curiosity is excited to learn what the improvement will be under such conditions. Among those qualified to judge, there is but one anticipation; and bearing in mind the care which has been taken in the selection of the performers, the regular and systematic rehearsal to which all have been subjected, there can be no question that the results of the coming Festival will attain a success far beyond any that have preceded it. The *Messiah* day as yet appears most in request with the general public.

SACRED HARMONIC SOCIETY

HANDELIAN.—*Read, learn and inwardly digest.*—"*Solomon* was revived last evening, after having been laid aside for eight or nine years, we believe. It drew an overflowing assemblage; and though it is far from being one of Handel's greatest works, yet it has so many beauties, and was so well performed, that the audience were highly gratified, and testified their pleasure by an unrestrained applause, the self-imposed prohibition of such demonstrations at Exeter Hall being now very little attended to. We are glad it is so. There can be no reason, on religious grounds, for withholding any expression of approbation when we listen to the performance even of sacred music. And judicious applause undoubtedly has the effect of encouraging and animating the performers, who are necessarily chilled and dispirited when their best efforts are received with rigid unrelaxing silence. *Solomon* is one of Handel's latest works, written at a time when he had begun to feel the infirmities of age. Often unfortunate in the literary assistance he received, he was especially so in this instance. *Solomon* is the worst of the poems written for him, and is supposed not to have been by his poet in-ordinary, Dr. Morell, because it is so much below the level of that worthy gentleman's known productions. The language is mean, both in diction and sentiment; and there is something almost sickening in the fulsome adulation which the great monarch receives from the courtly sycophants around him. Some of the choruses—especially "From the censer curling rise"—which might have been inspired by veneration for the Deity—lose their effect when we find them employed to celebrate the power and wisdom and magnificence of King Solomon. Of the three parts into which the piece is divided, the first is chiefly made up of matter of this kind, varied by a few passages of conjugal endearment. Last night this portion was "cut" unsparingly, much to the advantage of what remained. The second part, which is by far the best, contains the celebrated "Judgment" of the dispute between the two mothers for the possession of the child. This scene is pretty well managed by the poet, and Handel's music is as dramatic as it is beautiful. The last part, the visit of the Queen of Sheba, is secular in its character, being festive, gorgeous, and almost theatrical. The principal parts in this oratorio are for female voices, and were written for favourite singers of the Italian Opera, who must have been conversant with the English language and English elocution to a degree of which there are no instances in our day. The part of Solomon himself is for a contralto, and was last night sung by Miss Dolby. The other female parts were sustained by Mad. Catherine Hayes and Mad. Weiss. The recitative "Israel attend," in which the king pronounces judgment, was, on Miss Dolby's part, a noble piece of declamation, delivered with great dignity and beauty. Miss Dolby's singing of the fine, pensive air, "What though I trace," too, was a model of style and expression. The male parts, which have no dramatic interest, and are ungrateful for the singers (the tenor part especially, which, having been written for a famous singer of Handel's day, Lowe, is full of long divisions and other difficulties), were sustained by Mr. Montem Smith and Mr. Thomas." What will "Handelian" say now?

THE DUKE AND DUCHESS OF MANCHESTER entertained at their mansion in Great Stanhope Street, on Saturday, their Royal Highnesses the Duchess of Cambridge, the Grand Duchess of Strelitz, the Princess Mary, and a distinguished party. In the course of the evening a selection of English part music was performed by THE LONDON GLEE AND MADRIGAL UNION, under the direction of Mr Land.

PARIS.—(*Extract from a private Letter.*)—"I must inform you that Hector Berlioz has written a comic opera. As the Paris theatres still close their doors against him, he has destined it for the inauguration of the French theatre at Baden-Baden—of course, at the request of the local Play-King. It is in two acts, and is entitled *Béatrice et Benedict*. Berlioz is said to have written the book himself, founding it on Shakespeare's *Much Ado about Nothing*. The opera will be produced in August. Despite the admonitions of the papers, the management of the Imperial Opera has not yet made up its mind to bring out his great work, *Les Troyens*. Such treatment of such a man—and a member of the Institute to boot—is incomprehensible."

CRYSTAL PALACE.—Mr Thomas Baring, M.P., as one of the Commissioners of the International Exhibition, gave a fête on Friday at the Crystal Palace, to the jurors and foreign visitors to the Exhibition. The south wing and the suite of private rooms reserved for Mr Baring's guests were thrown open at 4 o'clock, and carriages continued to set down company until after 6 o'clock. The band of the Coldstream Guards, under the direction of Mr Godfrey, performed on the terrace during the afternoon. Shortly after 4 there was a display of the whole series of great fountains and waterworks, and at 5 o'clock M. Blondin exhibited his skill and courage by passing over them on a high rope. The orchestral band performed in the concert room, and Mr Coward on the Handel Festival organ at 3 o'clock. Mr Baring received his guests in the large dining room, and most copious refreshments were served in the long gallery and in the small dining rooms. The company separated shortly after 7 o'clock.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS.

EIGHTY-EIGHTH CONCERT, ON MONDAY Evening, June 23, 1862, for the Benefit of

HERR ERNST.

PROGRAMME

Part I.—Trio, in B flat, Op. 99, for Pianoforte, Violin and Violoncello, MM. Hallé, Laub, and Davidoff (Schubert). Song, "Thou art," Mr Santley [illegible] Elegie for Violin Solo, with Pianoforte Accompaniment, Herr Joachim (Ernst). Song, "So far far than summer's light," Madame Sainton-Dolby (J. W. Davison). Sonata, in D, Op. 10, Mr Charles Hallé (Beethoven).

Part II.—Quartet, first time of performance in England, 1st Violin, Herr Joachim, 2nd Violin, Herr Laub, Viola, Herr Molique, Violoncello, Sig. Piatti (Ernst). New Song, "The mind," Mr Santley (Hatton). Song, "When I was young," Madame Sainton-Dolby (H. F. Chorley). Pensées Fugitives, for Violin and Piano, MM. Laub and Hallé (Ernst and Stephen Heller).

Conductor, Mr Benedict.

To commence at Eight o'clock precisely.

Notice.—It is respectfully suggested that all persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Pensées fugitives for Violin and Pianoforte an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

Sofa Stalls, 10s. 6d. and 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and all the Principal Musicsellers.

TO CORRESPONDENTS.

Effie.—No answer has reached us. *Qu' est ce?*

Bobbin.—The article was as subjoined:—"Adelphi Theatre.—The drama of *Janet Pride*, which has been played with uninterrupted success ever since its production, closed the first epoch of its existence last week, and will not be repeated till Whit Monday. As the withdrawal of a piece in the Easter holydays might lead to a false impression, it may not be superfluous to state that it is merely occasioned by the temporary absence of Mr [illegible], who plays the chief comic part."

Ewa.—"*Oui.*"

[illegible].—*Signore*—conviene distinguere locandiere da locandiera.

BIRTH.

On Thursday, the wife of Cunninghame Boosey, Esq., of a son.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock p.m., on Fridays—but not later. Payment on delivery.*

Terms	*Two lines and under* ...	2s. 6d.
	Every additional 10 *words* ...	6d.

To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, JUNE 21, 1862.

THAT the approaching Handel Commemoration at the Crystal Palace will be an unparalleled success there is every reason to believe. Nobody doubts it; everybody anticipates it; in fact, it is already a foregone conclusion. If this were not the universal expectation it would not be the fault of the Sacred Harmonic Society, which not only has lent its energetic assistance, but has been devoting all its business-experience to bring about such a result. The Sacred Harmonic Society has, indeed, laboured zealously and unceasingly for the first "Triennial" which is to bear the illustrious name of "Handel." The newspapers have recently abounded in lengthy and elaborate paragraphs, all pointing out the perfect arrangements in the great orchestra, the marvellous sonority obtained by the new vaulting, and Mr Costa's unqualified approval. If we are to put credence in these enthusiastic enunciations, we are bound to look for the Millennium. Nothing was ever like it—nothing will ever be like it. No prophet was ever so certain of a coming event as the Sacred Harmonic Society that the Festival next week will be a prodigious success.

Well, we are inclined to place faith in these auguries. The success *will be* prodigious. Nothing we remember has ever looked more promising. Every precaution has been taken, every provision made, which foresight could suggest and art contrive to arrive at a perfect consummation. A perfect consummation nevertheless, is of such rare occurrence as to warrant more or less preliminary caution. That a far more powerful effect will be given to Handel's music than at any former Festival, is looked forward to as a certainty. The modifications and alterations in the great orchestra could not, we think, be improved upon. The new roof and elongation of the sides will not only economise the sound fifty per cent., but prevent its wandering at random all over the building, as was the case at each of the former commemorations. The great Handel orchestra now presents the segment of an enclosed sphere, in which all the artists are placed, and from which sound can only proceed in a rectilinear direction. Formerly the sound was partly lost overhead, and partly travelled without restriction up and down the nave, along the aisles, or got entangled among the labyrinthine galleries. Now, Skill and Construction stand sentinels in the orchestra, and allow of no divergence from the straight line. In fact, the orchestra in its present state is a complete inclosure, and answers all the purpose of a regularly built music hall. At the rehearsal this morning its acoustic properties will be fully tested, and all speculation be at an end.

That the increased numbers of the band and chorus will lend additional force and grandeur to the execution there is every reason to suppose. There is a limitation, however, to everything; and so vast a body of singers and instrumentalists *might*, à priori, endanger that precision which is the first essential of musical performance. In this instance, however, we are inclined to think there is no reasonable cause for apprehension. The band is composed of the most efficient players in the kingdom, and the members of the chorus have been selected, with infinite care and trouble, from the most experienced choral bodies, provincial and metropolitan. Moreover, a regular course of training for the special performances, to take place next week at the Crystal Palace, has been gone through during months past, by the several choirs; and a preparatory rehearsal took place at Exeter Hall last night, which, as far as we were enabled to judge from the effect in such a disproportionate arena, spoke trumpet-tongued for the approaching displays at Sydenham, on Monday, Wednesday, and Friday.

The most intense excitement prevails among all classes about the forthcoming Festival, which we trust, for the sake of art and the musical reputation of the country, will realise the highest expectation. Now, more than ever, it is to be hoped that foreigners who attend the performances may

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go away with the conviction that England, in at least one department of the musical art—and that the noblest and the mightiest—is not behind the rest of Europe.

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THE first general meeting of the shareholders in the English Opera Association was held on Wednesday, in the large room at St James's Hall. In the absence of the Earl of Westmoreland, Col. H. P. de Bathe took the chair. The secretary (Mr Cawood) read the notice convening the meeting and also the report of the executive committee. The chairman moved the adoption of the report, which was seconded by Mr Chandos Wren Hoskyns, and carried unanimously. Mr George Wood (of the firm of Cramer, Beale & Wood) proposed the following gentlemen as the executive committee, viz.:—Mr J. H. Arkwright, the Hon. F. H. F. Berkeley, Mr Frederic Davison, Colonel H. P. de Bathe, Scots Fusilier Guards, the Hon. Seymour Egerton, 1st Life Guards, Mr Chandos Wren Hoskyns, Mr Edward James, Q.C., Mr Alexander H. Ross, and the Right Hon. the Earl of Westmoreland, C.B. M. Lemmens seconded the motion, which was carried with acclamation. Mr Robert Addison and Mr George Wood were elected auditors. The accounts up to the 31st of March were presented. The chair was then taken by Mr Edward James, Q.C., and a vote of thanks having been given to Colonel H. P. de Bathe, the proceedings terminated.

In the list of shareholders presented to the meeting we observed the following, connected with the musical profession, viz.:—Robert Addison, M. W. Balfe, John Barnett, Joseph A. Barnett, Jules Benedict, Charles Beale, Henry Blagrove, John Calcott, J. G. Callcott, Wilbye Cooper, Frederick Davison, V. de Pontigny, Francis Dickins, Theodore Distin, James Etherington, Howard Glover, J. L. Hatton, F. V. Hoddinghon, John Heward, J. Lemmens (Conservatoire of Music, Brussels), Henry Leslie, Joseph Lidel, G. A. Macfarren, William Mason, R. L. Nunn, G. A. Osborne, Miss Euphrosyne Parepa, W. Parkinson, H. Hugh Pierson, E. A. Ransford, Mad. Lemmens Sherrington, James Smythe, Mrs Sunderland, Charles Santley, John Thomas, W. J. Tennant, W. Vincent Wallace, W. H. Weiss, George Wood, Samuel Young, Charles Zeiss, &c.

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To the Editor of the MUSICAL WORLD.

SIR,—*Lohengrin* has been once more produced, after the lapse of a considerable period. The performance was for the benefit of the subordinate members of the Imperial Opera House, the subscription list being suspended on the occasion. It so happened that, at the termination of the opera, I had an opportunity of speaking to some non-professional friends, not devoid of intelligence in matters of art, and who, perfectly impartial, had now for the first time become acquainted with the "wondrous" Knight of the Swan. They said the work was something quite new and peculiar, if only because it was "something soaring above sounding singing mediocrity" (!)—because, in short, it appealed to their sympathies in an uncommon manner. True, it left the hearer in a state of total prostration (especially—they might have added—when obliged to remain fixed in his seat for upwards of three hours, with a heat of nearly thirty degrees, Reaumur). In the frame of mind which engendered the work there was something morbid and unhealthy, while its superabundant mysticism, from beginning to end, with but few intervals, and those not over lucid, became, as the drama advanced, more and more oppressive, till, at last, it was actually insupportable. Under such an infliction, the mind is reduced to the same condition as the body in continuously sultry weather; anxiously yearning for the outburst of the storm, until, at length, the lightning on the verge of the horizon announces that it has taken place at a great distance, without rendering the temperature a bit cooler. On the music, as music, they would not venture an opinion, for they had heard it was here to be considered—although far from remaining modestly in the background, which we suppose of the Greek drama—as of merely subordinate importance. But let me, as well as I can remember, quote the precise words employed by one of these gentlemen, Herr L——n.—

"In spite of many genial traits and an exceedingly remarkable power of combination," he said, "the fearful monotony of such music, operating outrageously in a particular way, was moreover so deficient in invention, and constantly painted with the same colours,—on principle, by the by—much which, when it did rise, always ran into ecstasies, if not into vulgarity—as in many passages filled with 'Tartarean ashes'—and a rising at the production of effects calculated to shake Heaven and Earth—besides being frequently crammed with disguised or evident reminiscences—this fearful monotony conduced in no trifling degree to the exhausting, ear-torturing, and heart-parching impression of the whole.—— Strange," he pursued—in the same long-winded phrase—"that, as music as well as poetry affords, of itself, such trifling purely artistic pleasure, from the combination of two powers, so unsatisfactory in themselves, there should arise a third and higher Something more perfect than anything opera and drama had ever realised; although it cannot be denied that an especial result might be effected by an original admixture of the elements, and that, by this, or some similar plan, a pure force might attain to an art-production which, based partly on new principles, should prove equal to the old opera and the old drama, and create, with old means, a branch of art, new in a certain sense, and by which the fading branches of poetry as well as of music might possibly be regenerated."

I think, by the way, Richard Wagner would have no bad cause to retort upon the speaker for *his* exhausting and prostrating if not mystical and "heart-parching" definition. Such, nevertheless—however windbaggedly laid down—were the impressions produced on these gentlemen by the drama and music of *Lohengrin*, and as they agree pretty well with those opinions which in humbler phrase I have more than once endeavoured to express about Wagner's efforts generally, I have preferred citing them, instead of venturing on any new original reflections of my own. The closely packed house, and the frequent bursts of applause showed that the interest taken by the Viennese public in *Lohengrin* was still vivid, and this is the same public, it should be remembered, that found no inward or outward sympathy with the *Iphigenia* of Gluck.

With regard to this particular performance of Herr Wagner's "opera-drama," which, from the first, has been one of the best executed pieces on the Viennese stage, it comprised a mixture of good, weak, and absolutely bad. Among the "good"—Mlle Dustmann scarcely ever sang and played the part of Elsa better; there was life and movement in every tone, every trait; anything finer or more consistent could not be imagined. Such assumptions are literally creations, inasmuch as they supply what is wanting in the poet and composer, to whom, unified by such inspiration, his own work must appear almost strange. Herren Beck and Schmidt were also among the "good"—the latter, indeed, having probably on no occasion represented the King with greater dignity. Herr Ander (Lohengrin) was but the shadow of what he has been. It was deplorable to see with what painful efforts he strove to maintain his position while scarcely able to emit a sound. *Tannhäuser* and *Lohengrin*, I fear, have done for Herr Ander. No wonder he would not hear of *Tristan und Isolde*. The execution on the whole was decidedly effective, except in the first chorus of the second act. There were many (and right welcome) "cuts;" but still not half enough. Three hours or more of such music as *Lohengrin* require the iron nerves of a Liszt, the subserviency of a Raff, or the filial enthusiasm of a Hans Bulow, to endure. H. H.

Vienna, June 14th.

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THE ITALIAN OPERA IN PARIS.—M. Bagier, who, it may be remembered, was in negotiation, last year, for Her Majesty's Theatre, purchased at a public auction, on Tuesday last, the *Salle Ventadour* (the Italian Opera House) for the sum of 2,600,000 francs (104,000*l.*) M. Calzado, the present occupier, offered 2,500,000 francs (4,000*l.* less). The position of these rival speculators is singular enough. M. Bagier has the theatre, without the right of performing Italian operas; while M. Calzado has the privilege of performing Italian opera, without the theatre.

VOCAL ASSOCIATION.—The annual conversazione of this society takes place, at St. James's Hall, the second week in July. Invitations are being sent to the Commissioners of the International Exhibition, and other distinguished foreigners now in London; also to all the artists of eminence visiting England. The Earl of Dudley, President of the Vocal Association, who takes great interest in the conversazione, is expected to be present.

SIG. SCHIRA'S NEW OPERA.—The opera of Sig. Schira, to which reference was made in our notice of the prospectus of Her Majesty's Theatre, is underlined. The name of the new work is *Nicolo De'Lapi*. The subject is borrowed from a romance by Massimo d'Azeglio, founded on one of the most stirring and memorable passages of Florentine history. Something new will be welcome both to subscribers and the public.

HANDEL TRIENNIAL FESTIVAL.—Last night the final rehearsal of the chorus, preparatory to the grand rehearsal with orchestra and soloists (at the Crystal Palace) to-day, took place at Exeter Hall, which was crowded to the walls by the singers. Mr. Costa conducted. Only a few select visitors were present. The effect was stupendous. The chorus was for the most part "pure gold."

MLLE. LOUISE LIEBHART.—This eminent artist, "court-singer" and *prima donna* at the Imperial Palace and the Imperial Opera at Vienna, has arrived in London, with the intention of remaining during the season. Mlle. Liebhart is mistress of various styles. The repertory of Anna Zerr (*Astrifiammante*, &c.), that of Mlle. Wildauer (the operatic *soubrette*, &c.), and that of the ordinary first-soprano, are equally at her command. She is also renowned as a singer of national airs—Austrian, Hungarian, &c.—to which she imparts extraordinary geniality and freshness. An account of Mlle. Liebhart's performance at a recent concert of the Vocal Association will be found in another column.

HER MAJESTY'S THEATRE.—Mlle. Guerrabella is to make her "rentrée" next Tuesday, as Norina in *Don Pasquale* (Don Pasquale, Sig. Zucchini; Ernesto, Sig. Giuglini).

THE GLOUCESTER MUSICAL FESTIVAL.—Mlle. Titiens is engaged (so rumour says) for the forthcoming Gloucester Festival. *Tant mieux.*

HERR LAUB.—This gentleman, whose violin-playing at the Monday Popular Concerts has satisfied and delighted the audience often during the temporary absence of Herr Joachim, leaves London for Berlin on Tuesday. It is Herr Laub's intention, we believe, to return to England in January 1863.

ST. JAMES'S HALL.—The grand morning concert, on Wednesday, to aid the fund for establishing schools in Southern Italy, was a complete success. A more crowded and brilliant audience has rarely been assembled in St. James's Hall. The programme—exclusively of a "miscellaneous" character—does not call for criticism. With such singers as Mad. Goldschmidt Lind, Mlle. Titiens, Mad. Louise Michal, Mlles. Carlotta and Barbara Marchisio, Mad. Guerrabella, Sigs. Belletti, Bettini, Zucchini, Giuglini, Mr. Sims Reeves, and M. Levassor (the Parisian John Parry) and such instrumental performers as Sig. Piatti, Sig. Arditi (who, though conductor at Her Majesty's Theatre, is not the less an expert pianist), Herr Jaell, Rubinstein, and Otto Goldschmidt, any tolerably made-out programme would have proved attractive. Happily, the selection was, of its kind, first-rate, and gave unqualified satisfaction to the immense audience. There was no orchestra, but the piano accompaniments were in the practised hands of MM. Pinsuti, Arditi, Li Calsi, and Otto Goldschmidt.

GARIBALDI'S APPEAL CONCERT.—(*From another report.*)—A grand morning concert was given on Friday in St. James's Hall, in answer to Garibaldi's appeal to the women of Italy for aid in the establishment of schools in their liberated land. The response was as noble as the call which drew it forth. It is a curious circumstance that with two Italian opera-houses open in London the only ladies personally qualified to reply on the part of this metropolis should have been the sisters Carlotta and Barbara Marchisio. Their male compatriots, however, were in stronger force, numbering on their muster-roll Signors Giuglini, Gardoni, Armandi, Bettini, Zucchini, Belletti, Pinsuti, Ciabatta, Campana, Li Calsi, Arditi, and Piatti. This powerful array of Italian vocal and instrumental talent was further strengthened by the ready aid of Mad. Lind-Goldschmidt, Mad. Louise Michal, Mad. Guerrabella, Mlle. Titiens, M. Rubinstein, M. Alfred Jaell, Mr. Otto Goldschmidt, and Mr. Sims Reeves. The entertainment was worthy the cause in which it was given. All the artists sang and played as if inspired with a strong sympathetic alliance for the attainment of a good end.

HANDEL TRIENNIAL FESTIVAL.—The provincial singers engaged to come to London for the Handel Triennial Festival are more numerous and widely selected than on any former occasion. At the opening of the International Exhibition about 400 were brought from the country districts; on the present occasion upwards of 1,200 of the best choralists have been selected from the most musical towns in England. Many of the singers arrived in the early part of the week, but the bulk of them came by excursion trains yesterday afternoon. At half past six they assembled with the Metropolitan Chorus in Exeter Hall for the last grand choral rehearsal. The following towns, among others, were represented:—Bradford, Birmingham, Nottingham, Ely (Cambridge), Bristol, Hereford, Gloucester, Norwich, Worcester, Manchester, Liverpool, Exeter, Windsor, Eton, Canterbury, Rochester, Chatham, Wells, Bath, Oxford, Newcastle, Chester, Winchester, Lincoln, Peterborough, Aberdare, Leeds, Huddersfield, York, Leicester, Sunderland, Salisbury, Stockport, Sheffield, Halifax, Coventry, Durham, Chichester, Derby, Dublin, Limerick, Cork, Belfast, Armagh, Aberdeen, Edinburgh, and Glasgow.

MRS. MEREST'S CONCERT.—The concert of Mrs. Merest (Maria B. Hawes) is announced for Tuesday next, at Dudley House, the residence of the Earl of Dudley. Mrs. Merest's list of patrons includes the names of some of the first nobility.

ROYAL HORTICULTURAL SOCIETY.—By the permission of the Council of this Society a novel experiment was tried in their conservatory on Saturday afternoon—viz., the introduction of vocal music by a military band. Mr. Smyth, the bandmaster of the Royal Artillery—a corps well known as possessing one of the finest bands in the service—has formed a choir of sixty voices, who sang part songs by Mendelssohn and others after the usual instrumental performance. Now that the subject of proper amusement and employment for our soldiers during their idle hours is attracting such attention, this experimental performance commands additional interest.

MONDAY POPULAR CONCERTS.

The Twenty-third Concert of the Fourth Season (on Monday night) was attended by an audience which filled St. James's Hall to overflowing. The selection was marked with the usual discrimination, and although departing from the regular plan by the addition of an extra couple of songs, the singer being Mr. Sims Reeves, was none the less attractive. Herr Laub, the new violinist, and our great English tenor divided the honours of the evening between them. Herr Laub unmistakeably asserted himself as a player not only far beyond the ordinary, but entitled to take rank with the few who may be classed among the extraordinary. The quartet of Beethoven, in B flat (op. 131), requires an executant of the highest order, and that Herr Laub was fully equal to the task was speedily proved. The *cavatina* which precedes the final movement was given with admirable expression, and the whole quartet played finely. But another opportunity was reserved for Herr Laub to display his powers. The first romance of Beethoven (in F major)—accompanied to perfection, it should be stated, by Mr. Benedict—was a performance so graceful, unaffected, and masterly, that a rapturous "encore" was the result. Herr Laub is a thoroughly legitimate fiddler, disdaining everything in the shape of eccentricity, possessing a tone of wonderful richness, a perfect command of the instrument, delicacy and feeling, and the commendable habit of never making the

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composer in the performer. In justice to Herr Wiener, M. Schreurs, and Herr Davidoff, who sustained the other parts in the quartet, we must not omit to add that they honestly shared the success with their talented "chef." Mr Sims Reeves, set down for three songs, was so heartily and continuously applauded in two of them (the Hunter's Song of Mendelssohn, and Mr George Linley's fresh and graceful "Summer is sweet") that he had no alternative but to repeat them. Mr. Charles Hallé won unanimous plaudits in the sonata of Mozart (in D major), which he had already introduced at a previous concert. Herr Davidoff—a violoncellist with a well-earned Leipsic reputation—also joined Mr Hallé in Mendelssohn's *Tema con Variazioni* (in D), the success of which, although it came at the very end of the concert, was all that could have been wished. Miss Roden, who has a good voice, sang "Voi che sapete" with great applause. The prayer and barcarolle from Meyerbeer's *Étoile du Nord* were well suited to the sympathetic voice and pleasing style of Mad. Florence Lancia, who more than once reminded us of Angiolina Bosio, whose Caterina can never be effaced from the memory.

The concert for next Monday should command universal attention, being for the benefit of Ernst, whose long illness has unhappily altogether shut him out from the public arena. The bare mention of this fact will suffice to enlist the sympathies of all those who have had the good fortune to hear Herr Ernst—one of the most poetical (perhaps *the most* poetical) and highly gifted violinists of this or any age.

MUSIC IN ITALY

(*From a Traveller.*)

Feb. 4.—The only subject on which the Italians of Southern Italy are allowed to express their opinion freely at the present moment is the merit or demerit of the lyric drama. Even on that subject, however, they have few novelties to amuse their politically-imprisoned minds. Verdi has done nothing for the Carnival season. Mercadante and Rossi are equally silent—whilst Pacini only promises for the future. In such a state of things, the production of a new opera at San Carlo, by a comparatively new master, is an event of considerable interest in this part of the world. A few nights since San Carlo presented its old crowded aspect of the days of Barbaja, when Bellini, Donizetti, and Rossini were writing for the cradle of modern song. Nicola di Giosa's new opera, *Folco d'Arles*, was the object of attraction. The young composer had already written one or two harmonious trifles for minor theatres, the success of which induced him to try his powers on a tragic subject. The author of the libretto is the well known Cammarano. He has taken his subject from Victor Hugo's *Ruy Blas*—and has thus treated it. The Countess Elfrida, Queen of Provence, is enamoured of Folco. Arthur, a grandee of the kingdom, a lover by her despised, avenges himself by making her believe that Folco is his cousin and of most noble birth, while he is in fact one of his servants. The Queen makes him a knight; and he having thus arrived, by fortune and merit, to be a commander-in-chief, she is about to marry him, when Arthur exposes his base origin. Folco kills Arthur and then himself. The *libretto* contains the usual amount of cleverly accented verse, with perhaps a little more than the usual quantity of twaddle. The singers known favourably in the musical world who executed the opera were the *prima donna* Tadolini and the *baritone* De Bassini. The general character of the music is light, flowing, and melodious. The author was the last pupil to whom Donizetti gave instructions, and much of the promise of the present opera is traceable to the *maestro's* inspirations. There were five or six *morceaux* which gained universal applause. One of these was a polacca by Tadolini — original and popular in its character—and which I fancy will travel to the north. De Bassini contributed greatly to the success of the other favourite pieces of the opera. He is an artist who will certainly take a high rank in London and Paris at no distant period. The opera was a decided hit; and the general opinion is, that Giosa will form a valuable addition to the living artists of the day. He possesses, all agree, originality and the faculty of pleasing; his school is that of Bellini and Donizetti. Tadolini is about to throw up her engagement at Naples,—why I know not. Some of the journals here are extravagant in their praises of the new opera; but the opinion of the critical in the land of critics is, that in the sentimental *buffo* Giosa may one day approach to the excellence of the *Don Pasquale* of his *maestro*.

I mentioned the promises of Pacini. The author of *Saffo*, who has already enriched Italian art with so many works, has recently completed several new musical pieces, destined to entwine fresh laurels around the brows of the grey master. Besides *Allan Cameron*, which will shortly be produced at Venice, and which has been long completed, Pacini has despatched to Naples *La Zaffira*, a serio-comic opera, melodramatised by A. D. Lemmeron for the Teatro Nuovo. Up to the present time it has not been accepted by the impresario. He is also completing *L'Assedio di Leyda*, a grand serious opera, to be represented we know not where. We are also awaiting from his pen *Il Nicolo de Lapi* and an opera of a fantastic character entitled *Belfagor*.

I may conclude my musical gossip by announcing, from an Italian journal, the publication of a new work by Rossini suggested by the hymn of Bacchilide. It is described as a grand work for a bass, or rather for a chorus in which a principal bass acts as the coryphæus of the ancients. The composition is conducted with wonderful art throughout. The prelude is characterised by an indescribable delicacy and voluptuousness which is truly Greek, and which penetrates every sense through the ear;—whilst the finale is remarkable for the alternation of sound, and for the harmonious echo which repeats through the long halls the songs of youth revelling in love and wine. X. X. X.

An Anthem by Miss Virginia Gabriel.—A correspondent writes us that an anthem by Miss Virginia Gabriel was given at the Temple Church a few Sundays back for tenor solo and chorus, in the key of D. It was of a more florid character than is usually heard in our Protestant churches, but how highly it was thought of may be inferred by its having been re-demanded by the committee, and again performed.

Haydn's Creation.—The performance consisted of *The Creation*, the most beautiful if not the grandest of Oratorios; a work whose very beauty has been disadvantageous to it in the estimation of some modern critics, who think that because it is simple, melodious, and easily understood—because it is beautiful, in short—it cannot be sublime. And indeed if, as Burke has it, obscurity is an element of the sublime, these critics may probably be in the right; for no great musical work that we have ever heard is so uniformly clear and comprehensive as *The Creation*. But believing as we do, that the works of nature may create ideas of power and grandeur when viewed under the brightest sunshine as when shrouded in clouds and darkness, we cannot feel that the sunshine, of which Haydn's masterpiece is fuller than any other musical work in existence, derogates in the least from its sublimity. It is a hymn to the goodness as well as the power of the Great Creator; and it is in this, as it seems to us, that its exquisite and divine beauty consists.—(*Daily News.*)

Ancient War Music.—It is recorded that the Hebrew soldiery had, besides their weapons, a trumpet made from the horns of a ram. In this manner their trumpeters must have been as considerable as their armies. It seems highly probable that their success in many of their wars depended as much upon the strength of their lungs as their arms. I conceive the effect of their terrific noise must have been to drive the enemy out of hearing, at least such of them as had any taste for civilised music.—*Mr John Travers on Military Music.*

Taking a Turn at Handel.—(From *Punch*.)—Anomalous as it may sound, Mr *Punch* hates handle music, but he loves the music of Handel. The music made by turning the handle of a barrel-organ is not at all the kind of music Mr *Punch* enjoys a turn at. But Mr *Punch* the other evening attended a rehearsal where a couple of thousand singers took a turn at Handel; and such was the effect on Mr *Punch's* ears and mind, that he came away determined to make record of the fact, inasmuch as one good turn deserves another.

People cannot well be blind to the beauties of good music when they sing so well at sight as those did at this rehearsal. Choruses that long ago have passed clean out of memory and seldom have been sung since Handel himself led them, were "rendered," in slang phrase, with a fire and a precision that an alderman might envy. One from *Hercules* was given with a force it would have puzzled even Hercules to give to it; and one from *St. Cecilia's Day* was sung in such a way that, being a good musician, the Saint would no doubt have given her ears to hear it. There was a laughing chorus too (words written by Milton, music put by Handel—a fitting combination); and just fancy how a laugh of two thousand horse power must have startled the staid dullness of solemn Exeter Hall! The singers indeed laughed with such a hearty vehemence that Mr *Punch* began to think that by some traitor in his printing-office one of the jokes in his forthcoming number had been sent to them; and the round of applause with which the laughter ended very naturally served to strengthen this idea.

Mr *Punch* knows no more of musical slangography than he does of Chinese chaff, or the talk of Feejee fast men. So he will not plague his readers by describing how the contrapuntal passages were rendered, what pains were bestowed upon the melodic progressions, and how well the *tempi* were preserved throughout. It is enough for him to hint that if the performance at the Festival at all equal the promise, it will certainly deserve success, and will probably command it.

So Mr. *Punch* would say to every musical young lady: Haste thee, Nymph, and bring with thee Pa and Ma and sisters three. Cram thy carriage full inside. On the box let Charley ride. Frederick, Arthur and Augustus, if they've business to detain them, may rattle down by train and meet you in the transept. Come all ye who music love, and would its pleasures prove. Come and hear the Giant Handel and "see what mighty strides he takes" in his great works. Listen for a while to his harmonious thunder, and let your ears be filled with sounds that for a lifetime may prove a pleasant memory.

Letters to the Editor.

CÆSAR'S TO CÆSAR.

Sir,—As one of the members of the Glee and Madrigal Union, I beg to correct an error in your critique on our last concert, where you state Mr Land to have been the founder and great aider of the institution. It would be most ungracious of us did we not publicly acknowledge that we are entirely indebted to Mr. Cole of the Society of Arts, Adelphi, for first bringing us together through Mr. Francis; and that we are entirely indebted to Mr. Hullah, and *him alone*, for imparting to us his profound knowledge of that branch of the art, and without whom we should not have been in a position to have gained those kind and favourable notices you and the other gentlemen of the press have so frequently bestowed upon us.

Your insertion of this letter will confer a great favour.—Yours, &c.

H. P.

THE GORILLA.

Sir,—Have you seen the Gorilla—I mean the *Grand Exhibition March*?—If so, why have you not reviewed (criticised) it?

Yours truly,

Dotted Crotchet.

[We have not seen the "Gorilla."—Ed.]

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A New Edition of F. MENDELSSOHN'S LETTERS from SWITZERLAND and ITALY, translated by Lady Wallace, will be ready on FRIDAY NEXT, [illegible]

London: Longman, Green & Co., 14 Ludgate Hill.

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THE PHILHARMONIC SOCIETY OF LONDON, FROM ITS FOUNDATION IN 1813 TO ITS FIFTIETH YEAR, 1862.
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BLUMENTHAL'S "DAYS THAT ARE NO MORE," composed for [illegible] and played with such [illegible] by the composer at his Concert at the Mansion of [illegible] residence, Belgrave Square, is published, price 3s., by Duncan Davison & Co., 244 Regent Street, W., where the composition [illegible] by Mad. Sainton-Dolby may also be obtained, price 3s.

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Harps: Messrs. J. Balsir Chatterton, Frederick Chatterton, Wright, Oberthür, Trust, Cheshire, [illegible], Lockwood, Ellis Roberts, Godfrey, Wheatley and Sutherland; Mesdames [illegible] (late Miss Chatterton), Cooper, Davies, [illegible] and O'Leary Vinning; Misses Sharpley and Trust; and Mr. John Thomas.

Conductor: Mr. Benedict.
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HERR REICHARDT will sing "A YOUNG AND RESTLESS BRIDE," from Howard Glover's popular operetta of "ONCE TOO OFTEN," at Mr. Benedict's Concert.

MLLE. GEORGI will sing "BY THE SAD SEA WAVES" (Benedict), and the Duet "[illegible]" (Donizetti), with Mr. Santley, at Mr. Benedict's Concert.

MLLE. GEORGI will sing the Romance "DEH NON VOLER COSTRINGERE," from Donizetti's ANNA BOLENA, and [illegible] Valse "[illegible]," at Sig. [illegible]'s Concert, July 2.

MR. WALTER MACFARREN will play his "TARANTELLA" at his Matinée, July 1, and at Mr. [illegible]'s Concert, Hanover Square Rooms, July 3.

MR. LEONARD WALKER will sing (for the second time this season) "LARGO AL FACTOTUM," at Mr. [illegible]'S MATINEE, on Tuesday next, June 24, at Messrs. Collard's Rooms.

All letters for Concerts, Teaching, &c., address Mr. Leonard Walker, 1 Newman Street, Oxford Street.

MISS ELLEN BLISS (Pupil of Benedict) will play at the International Exhibition EVERY DAY in the Ensuing Week.

All Communications respecting Engagements and Pupils to be addressed to Messrs. Boosey & Sons, 28 Holles Street.

MISS LOUISA VAN NOORDEN will make her First Appearance in public since her return from Italy, the latter end of this month (June), at a MATINEE [illegible]. Particulars will be duly announced.

Conductor: Mr. M. W. Balfe.

MR. GEORGE PERREN will sing Ascher's Popular Song, "ALICE, WHERE ART THOU?" at Miss Eleanor Armstrong's Concert, Hanover Square Rooms.

MISS ALICE DODD is in Town for the Season. For engagements and pupils apply to R. W. Ollivier, 19 Old Bond Street, Piccadilly, W.

FRAULEIN LIEBHART begs to announce that she will remain in London during the Season.

All communications for engagements to be addressed to Mr. Jarrett, musical and concert agent, 244 Regent Street.

MR. TENNANT has the honour to announce that his FIRST TOURNEE for the Winter Season, for which MME. LEMMENS-SHERRINGTON is already engaged, will commence on Monday, November 3.

Full particulars will be shortly announced.

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Vocalists: [illegible], Mlle. Titiens, [illegible], Mlle. [illegible], Miss [illegible], Mad. [illegible], Mlle. [illegible], Mad. Lemmens [illegible], Mlle. [illegible], [illegible] Lanecker?, [illegible] Reeves, Sig. [illegible], Herr [illegible], Mr. Santley, Sig. [illegible], M. [illegible], Sig. Belletti, Mr. Weiss and Herr Formes.

Instrumentalists: [illegible], Sig. Piatti, M. [illegible], [illegible], Mr. J. [illegible], [illegible] and Herr [illegible].

[illegible] Pianoforte: [illegible], Wilhelm Ganz, Francesco Berger?, [illegible], [illegible] and [illegible].

The whole of the music composed for the opening of the International Exhibition, including the Grand Overture (Exposition, or Marche de Meyerbeer), [illegible] Bennett, [illegible] Grand March (Auber), and Cantata (Verdi), solo by Mlle. Titiens, will be performed by the Full Band and Chorus [illegible], [illegible] 600? Voices.

Conductors: MM. [illegible] and Benedict.

Sofa and Balcony Stalls, One Guinea each; Reserved Seats in Balcony, 10s. 6d.; Unreserved Area and Balcony, [illegible]; Gallery, 3s. May be obtained at the principal Music Warehouses, and of Mr. Benedict, [illegible] Manchester Square.

PHILHARMONIC SOCIETY.—EIGHTH CONCERT on Monday, June 30.

[illegible] A [illegible] (Mendelssohn); Concerto, Violin, Mr. [illegible] (Spohr); [illegible], [illegible] (Beethoven); Sinfonia in B flat (Beethoven); Overture, Preciosa (Weber).

Vocal performers: Mlles. [illegible].

Conductor: Professor Sterndale Bennett.

Tickets, [illegible] each. To be had of Messrs. Addison, Hollier & Lucas, 210, Regent Street, W.

MR. F. PENNA and Mad. PENNA beg to announce that their MATINEE MUSICALE will take place at Collard's Rooms, [illegible] Street, [illegible] Square, by the kind permission of the Messrs. Collard, on [illegible], July 4, at Three o'clock precisely.

Vocalists: Mlle. [illegible], Miss [illegible], and Mad. [illegible] (late Miss [illegible]); Mr. [illegible], [illegible], and Mr. F. Penna.

Instrumentalists: Mad. [illegible] (Guitar), Mr. [illegible] (Violin), Mr. R. [illegible] (Flute), and Mad. Penna (Pianoforte).

Conductor: Mr. [illegible].

Tickets [illegible] and 10s. 6d. At Cramer's, Ollivier's, Duncan Davison & Co.'s, and other Music Warehouses.

APTOMMAS'S SIXTH and LAST HARP RECITAL, on Tuesday, July [illegible], at Three o'clock, at [illegible] Street (by kind permission of Messrs. Collard).

Mr. [illegible] play [illegible] Concertino [illegible] Harps) with Mr. [illegible]; [illegible] (for two Harps) with Mr. John Thomas; Trio for Harp, Flute, and Organ, [illegible] Messrs. [illegible] and [illegible]; Irish Melodies, [illegible]; and will be assisted by [illegible] vocalists, who will sing Rossini's "La Charité," with Harp, [illegible] and Piano.

Tickets, [illegible], 5s. and 10s. 6d. At the Music Shops, and of Mr. Aptommas, [illegible] Leighton Grove, Kentish Town.

MR. WALTER MACFARREN'S MATINEE of PIANOFORTE MUSIC on Saturday, July [illegible], assisted by Herr Joachim, Sig. Piatti, Miss Banks and Miss [illegible].

[illegible] Osnaburgh Street, Regent's Park, N.W.

MR. WALTER MACFARREN will play his "TARANTELLA" at his Matinée, July [illegible], and at Mr. [illegible]'s Concert, Hanover Square Rooms, July 9.

MISS ELEANOR ARMSTRONG will give an EVENING CONCERT at Hanover Square Rooms, on Tuesday, July [illegible]. To commence at [illegible] o'clock.

Vocalists: Miss [illegible], Miss [illegible], and Eleanor Armstrong, Miss [illegible]; Mr. George Perren, Mr. [illegible], and Mr. [illegible].

Instrumentalists: Herr [illegible], Herr [illegible], and Herr [illegible].

Conductors: Mr. [illegible], Herr [illegible], and Mr. [illegible].

Tickets, [illegible]; Reserved Seats, [illegible]; Stalls, [illegible]. To be had at Miss Eleanor Armstrong's residence, [illegible] Street, Regent's Park; at the Hanover Square Rooms, and of the principal musicsellers.

QUEEN'S CONCERT ROOMS, Hanover Square.— MR. JOHN CHESHIRE begs to announce that his FIRST MATINEE will take place at the above rooms on Wednesday, July 9.

Vocalists: Miss [illegible], Miss [illegible], Mr. [illegible], and Mr. [illegible] Thomas.

Pianoforte: Mr. [illegible] and Mr. [illegible]. Flute, Mr. R. S. Pratten. Harp, Mr. J. [illegible] (Harpist to Her Majesty), and Mr. John Cheshire.

Tickets and programmes to be had at all the principal musicsellers and of Mr. Cheshire, [illegible] Street, Regent's Park, N.W.

HANOVER SQUARE ROOMS.—HERR FRANZ [illegible] (Kapellmeister at the Court of [illegible]) has the honour to announce that he will give a MATINEE MUSICALE, at the above Rooms, on Friday, July 4, at which the following eminent artistes will appear:—

Vocalists: [illegible], Mlle. [illegible], Herr Reichardt, Herr Carl Formes.

Pianoforte: Herr [illegible] and M. [illegible].

Violoncello: Herr [illegible].

Accompanists: Herr [illegible] and Sig. [illegible].

Reserved Seats, 10s. 6d.; Unreserved Seats, [illegible]. To be had of his publishers, Messrs. Robert Cocks & Co., New Burlington Street; and at the Rooms; also at the principal Music Warehouses.

ROYAL ACADEMY of MUSIC DINNER, 1862.—

COMMITTEE.

Messrs. [illegible], Robert [illegible], Professor Sterndale Bennett, [illegible], [illegible], [illegible], [illegible], W. Dorrell, Charles [illegible], [illegible], [illegible], Charles Lucas, [illegible], [illegible], [illegible], [illegible], George [illegible], [illegible], [illegible], [illegible], Dr. [illegible], John Thomas, [illegible], [illegible], and [illegible].

WEDNESDAY, July [illegible], at the Royal Academy of Music, by permission of the Directors. [illegible], Esq., Principal, in the Chair.

Tickets, [illegible] each. To be obtained (by [illegible]) of Messrs. Addison & Co., [illegible] Regent Street, [illegible].

[illegible] Osnaburgh Street, N.W.

WALTER MACFARREN, Hon. Sec.

PHILHARMONIC SOCIETY.—JUBILEE CONCERT, Monday Morning, July [illegible], St. James's Hall.

Full particulars will be announced in a few days.

[illegible], [illegible] & Lucas, [illegible] Regent Street.

FRAULEIN LIEBHART will SING at Mr. BENEDICT'S ANNUAL GRAND MORNING CONCERT, Monday, June 30.

MR. SCOTSON CLARK will play his new Mazurka, "LA MIGNONNE," on Pleyel, Wolff & Co.'s Grand Piano at the French Court in the Exhibition, THIS DAY.

HERR REICHARDT will sing "A YOUNG AND ARTLESS MAIDEN," from [illegible]'s popular operetta of "ONCE TOO OFTEN," at Mr. Benedict's Concert.

MLLE. GEORGI will sing "BY THE SAD SEA WAVES" (Benedict), and the duet "[illegible]" ([illegible]), with Mr. [illegible], at Mr. Benedict's Concert.

MLLE. GEORGI will sing the Romance "DEH NON VOLER COSTRINGERE" from Donizetti's ANNA BOLENA and [illegible] "LA CONSENTITA," at Sig. [illegible]'s Concert, July [illegible].

MR. GEORGE PERREN will sing [illegible]'s Popular Song, "[illegible]" at Miss Eleanor Armstrong's Concert, Hanover Square Rooms.

HERR REICHARDT will sing his Popular "CRADLE SONG" (Good Night) at HERR GANZ'S CONCERT, Hanover Square Rooms.

MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. [illegible], Upper Wimpole Street, Cavendish Square.

THE HANDEL FESTIVAL.

Saturday, June 21.

THE last of the choral rehearsals took place yesterday evening, when nearly 2,000 singers, men and women, met together in Exeter Hall. These included a fair proportion of the "London Contingent," with the best voices from the provincial "delegations"—the flower, it may be said without any stretch of courtesy towards our country visitors, of the Handel Festival Chorus. The area of the hall, the gallery opposite the orchestra, and the orchestra itself were so completely crowded, that not a vacant nook could be discerned. Nevertheless the multitude of choristers, ranked in symmetrical order and seated with the utmost comfort, were able to watch at ease the indications of the conductor's bâton, to hear his voice, and profit by his counsels. Mr Costa's desk was on a low platform, immediately in front of the orchestra, where he could see and be seen by every one—the centre of discipline, whence the vast host of musicians—whose harmony but for the vigorous influence of some dictatorial hand might soon be turned to discord—was controlled. There were no instruments to aid and support the chorus; and indeed there would not have been room to lodge a fiddle. The organ was at hand, however, that boast of Exeter Hall, an orchestra in itself if loudness and harmony are synonymous, and capable, under manipulation less discreet than Mr Brownsmith's, of drowning ten thousand voices. The organ, being happily (or unhappily, as hyper-critical spirits insist) a fixture, on this occasion did the work of accompaniment.

The rehearsal was exclusively limited to extracts from the splendid miscellaneous programme drawn up for the second day of the festival—a programme so varied in attraction and so unexceptionably interesting, as to be a formidable rival even to that of Monday devoted to one piece—"the sacred oratorio" of the *Messiah*—in juxtaposition with which nothing could well stand its ground. From the *Dettingen* "Te Deum," *Samson*, and *Judas Maccabæus* (each of which contributes its quota to Wednesday's selection) nothing was tried; and indeed nothing greatly needed trial, for it is notorious that the choral societies of Yorkshire, Lancashire, Norfolk, Warwickshire, Worcester, Hereford and Gloucester (to name only a few), are just as well acquainted with the music of Handel as any in the capital; and to their chorus singers, it may be readily believed, the familiar masterpieces we have named present no difficulties. An impressive chorus (with solos for *contralto*), "As from the power of sacred lays," from the *Ode on St Cecilia's Day* (a setting of Dryden's poem), comparatively little known—one of those of impressive chorus ("The dead shall live"); another from *Hercules* ("Tyrants now no more"), perhaps the least generally appreciated of Handel's secular works; "Wretched lovers!" (*Acis and Galatea*), unsurpassed as a combination of the profoundly expressive with the thoroughly picturesque; "Haste thee, nymph" (from the setting of Milton's "Allegro"), with the famous laughing burden, the irresistible effect of which, from an army of voices reckoned in thousands, may be easier imagined than described; the soft and dreamy Orphean chorus, "May no rash intruder" (the "Nightingale," as it has been nicknamed by its admirers); "From the censer" and "Praise the Lord"—two of those double choruses which place Handel beyond the reach of rivalry and forced the haughty Beethoven to say "We are children to him;" "Music, spread thy voice," "Shake the dome" (double chorus), and "Draw the tear from hopeless love"—an inimitable group of descriptive choral pieces, drawn, like the three just previously named, from the oratorio of *Solomon*; and last, not least, two compositions as unlike as any two creations of art could possibly be made having no feature in common but their beauty—viz., "Envy eldest born of hell," the terrible apostrophe from *Saul*, and "See, the conquering hero comes!" which has informed the whole world that at least such an oratorio as *Joshua* exists—were all rehearsed. The imposing hymn "Immortal Lord!" (double chorus) from *Deborah*, which also forms part of Wednesday's uncommonly rich selection, might also have been tried, but was not. The effect of the rehearsals was unanimously declared "unprecedented." This morning a very different ordeal must be braved; but, with the addition of the enormous instrumental band, and with the advantage of the newly constructed orchestra, of which the most competent judges have spoken in terms of unqualified approval, there need be little apprehension about the issue.

Monday, June 23.

The result of the grand rehearsal in the Crystal Palace on Saturday, when the whole of the vocal and instrumental performers—about 4,000 in number—were assembled, may be fairly pronounced a triumph. What in 1857 was a mere essay, the experience derived from the unavoidable defects of which served as a guide to the remarkable modifications of 1859, has now, three years later, been brought to such comparative perfection, that the practicability of erecting in the centre transept a permanent structure furnished with all the means and appliances, acoustical and otherwise, indispensable to the complete efficiency of an orchestra devoted to choral and instrumental performances on a scale of exceptional magnitude, is no longer matter of speculation. With the process through which this desirable result has been obtained our readers have, step by step, been made acquainted. Nothing indeed, remains for us to add to what has already been stated, except the fact of the unequivocal success of the undertaking. The Handel orchestra, with its solid roof and lateral enclosures, is now a substantial thing—no longer a dream, but a reality.

The rehearsal began considerably later than was announced, owing to the non-arrival of many of the vocal and instrumental executants, who, it would appear, had trusted too implicitly in the punctual departure from London and arrival at Sydenham of the railroad trains. About a quarter to twelve, however, the impatience of the crowds that filled the area of the centre transept and were scattered with irregular degrees of density in and about the adjacent galleries, was allayed by the sound of our National Anthem, which, at a sign from M. Costa's bâton, was struck up by the band and echoed by the chorus. Then followed, in immediate succession, three of the noblest chorus pieces from *The Messiah*—"For unto us a child is born," "Hallelujah," and "Amen." These, most probably, had been included in the scheme with the object of testing at once and in a convincing manner the actual strength of the 4,000 singers and players, and the acoustical capacity of the orchestra since the alterations, which have given it its present imposing and substantial aspect. If such was the case, there was good cause for satisfaction. The "consummation" so "devoutly to be wished" has apparently been reached with signal felicity, inasmuch as the chosen choruses from the sacred oratorio—perhaps the most impressive in the whole work—never sounded more majestic and sublime.

As it would, of course, be out of place to criticise a rehearsal—even a public rehearsal like the one under notice, the programme of which was made as attractive as possible, by the introduction not only of the most popular choruses, but the most popular airs and duets that could be thought of—we shall merely note down, with here and there, a word or two of passing comment, the pieces that were respectively gone through. A large majority were taken from the miscellaneous programme, which invests the performance of the second day (Wednesday) with such an extraordinary degree of interest. All the latter pieces comprised in this selection are popular favourites, while those less familiar are in every instance master-works, only requiring to be as well known to enlist unanimous sympathy—to obtain indeed as wide a celebrity as that enjoyed by the best of their more fortunate companions. To begin with these first, and among the most noteworthy, was a fragment from the *Ode on St. Cecilia's Day*—a fine chorus interspersed with solos, for soprano ("As from the power of sacred lays"), succeeded by a fugued chorus, in somewhat quicker time, "The dead shall live, the living die." The introduction of such a truly noble composition is alone enough to confer distinction on the programme. To Mlle. Titiens are allotted the solos, which afford ample occasion for the display of her magnificent voice; and we are much mistaken if the interest awakened by this revival does not create a desire among the lovers of Handel's music to hear the whole of *St Cecilia's Day*. Next in order, and by no means inferior in merit, was a chorus from *Hercules*—"Tyrants now no more shall dread"—vigorous and dignified throughout, and marked by progressions that reveal a dramatic instinct in Handel, which owing, perhaps, to the transcendent qualities of his purely sacred music, has been overlooked by all but those who have been able to devote a special study to his genius. The programme of Wednesday is welcome, if only on account of the opportunity it affords of rescuing from unmerited oblivion such things as these. Where now can *Hercules* be heard entire?—where the *Ode on St. Cecilia's Day*? Nowhere, alas!—and yet, as we have shown, they both contain passages that may be placed side by side with the most remarkable in Handel's unforgotten works. Among the pieces with which the present generation is better acquainted, and which, nevertheless, are still unhackneyed, was the declamatory air from *Alexander's Feast*—"Revenge, Timotheus cried"—set down for Sig. Belletti. The second movement of this, to the words,—

> "Behold a ghastly band,
> Each a torch in his hand!
> These are Grecian ghosts that in battle were slain,
> And unburied remain," &c.

conveys another even more striking example of Handel's descriptive and dramatic power. A third instance—the bass air (Mr Weiss), with chorus, from "L'Allegro,"—

> "Haste thee, nymph, and bring with thee,
> Jest and youthful jollity—"

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within to an unexpected side of it—viz. the comic. Nor Mozart, nor Boieldieu, nor Rossini, nor Auber, nor any composer of "opera buffa" has left a more animated and mirth-compelling strain. The inexhaustible fertility, indeed, of Handel's inventive faculty, its singular variety and almost unlimited appliances, are set forth in Wednesday's programme with a success to warrant a belief that its compilers, in making it out, had some such purpose in view. From Dryden and Milton we pass to Gay, whose *Acis and Galatea* furnished the grand musician with a subject for the most genial and exquisite of his secular pieces. The delicate air of Galatea, "Hush, ye pretty warbling choir" (Mad. Lemmens Sherrington), the pearl of all present (and future?) country ditties, that rapturous apostrophe of Acis to the nymph of his adoration, "Love in her eyes sits playing" (Mr Sims Reeves), and, last not least, the eloquent, pathetic, and (again) most dramatic chorus, in which the peasants simultaneously lament the imminent destiny of the "star-crossed" pair, and quail before the approach of the monster Polyphemus—the inimitable "wretched lovers"—are the excerpts, from this pastoral of pastorals, which enrich the selection, and equal in genuine attraction any other features. All these (all the pieces, in short, we have named and shall name) were tried on Saturday, and left no doubt as to the result. We should have wished the boisterous love-song of Polyphemus ("Oh, ruddier than the cherry") added—if only in contrast to that gentle one of Acis; but "enough is as good as a feast," and to crowd a whole opera of music into a single programme is simply out of the question. If Madame de Staël said of Napoleon I. that "he was not a man but a system," what might she have said (had she been capable of understanding him) of Handel? The extracts from *Solomon* alone—the most gorgeous and oriental of his oratorios, the most wonderful combination of sacred and secular ever invented by poet, painter, or musician—would have immortalised an ordinary man. These comprise the double choruses, "From the censer" and "Praise the Lord,"—the first a triumph of the secular, the last of the sacred style; the choruses descriptive of the "Passions"—"Music spread thy voice," "Shake the dome," "Draw the tear from hopeless love," and "Thus rolling surges rise," with which Solomon entertains the Queen of Sheba (solos by Mad. Sainton Dolby, the recognised "Solomon" at Exeter Hall); and the delicious nightingale chorus, "May no rash intruder" (in the accompaniment to which Handel, takes with a pre-Haydnite delight of minute detail, aims at counterfeiting the "Nightingale"). With the single exception of "Praise the Lord," all these were rehearsed ("May no rash intruder," with the first performance of which Mr Costa was by no means satisfied, twice), to the manifest delight of the assembled "40,000," whose appetite for musical sounds appeared insatiable, and who, with obstinate persistance, succeeded in persuading the not easily yielding conductor to repeat two pieces. "Let the bright Seraphim" (*Samson*—sung by Mlle. Titiens, with trumpet *obbligato* by Mr T. Harper), and "See the conquering hero comes" (*Joshua*—solo trio by Mesdames Titiens, Sherrington, and Sainton), were thus distinguished; and had the music-devouring multitude been encouraged, some others would have had equally to be given twice, and especially "Love in her eyes," by Mr Sims Reeves, whose appearance in the orchestra was hailed with acclamations. Besides what we have mentioned, the air "Return, O God of Hosts" (Mad. Sainton), with its choral pendant "To dust his glory they would tread," and the soaring and magnificent "Let their celestial concerts all unite" (which, with "Let the bright Seraphim," completed the extracts from the oratorio of *Samson*); "Immortal Lord" (*Deborah*), a chorus in grandeur rarely surpassed even by Handel; the soprano air, "So shall the lute," from *Judas Maccabeus* (Mad. Lemmens-Sherrington); and "O, had I Jubal's lyre," from *Joshua* (Mlle. Titiens); together with the choruses, "He spake the word," and "He gave them hailstones," the choral recitative, "He sent a thick darkness," and the obstreperous (and popular) duet for basses, "The Lord is a man of war" (Sig. Belletti and Mr Weiss), were tried—the last-mentioned late as it came in the day exciting in the minds of a vast number of the audience a desire for the repetition that seldom fails to accompany it at the concerts in Exeter Hall. Mr Costa, however—who, with the singers and players under his control, must by this time have been nigh exhausted—very properly turned a deaf ear to the suggestion; and the rehearsal terminated, as it had begun, with the National Anthem, after—allowing for the interval between the first and second parts, during which the interior of the Crystal Palace wore the aspect of a gigantic "restaurant"—something like five hours of unremitting "work." If the audience was not as tired out as the singers, Mr Costa, and the players, it is matter for surprise, inasmuch as the labour of hearing, under such circumstances, must, long before the conclusion, have been just as trying and difficult as that of performing.

To conclude, the rehearsal has inspired unanimous confidence in the musical earnest of the Festival, which, there can be little doubt, will far and in every respect excel its predecessors of 1857 and 1859. It is scarcely requisite to add that it begins to-day at 1 o'clock precisely, with *The Messiah*; that on Wednesday the miscellaneous performance will take place; and that on Friday the Festival winds up with the incomparable *Israel in Egypt*—the oratorio of the plagues and miracles, the delivery, the Exodus, and the thanksgiving.

Tuesday, June 24.

The Messiah inaugurated the Handel Festival yesterday morning in the most brilliant manner. Between 15,000 and 16,000 persons were comfortably seated shortly after the performance had begun, and never, perhaps, has the great centre transept of the Crystal Palace presented a more gay and animated appearance. The weather was most propitious—a matter of real importance on such festive occasions, when thousands meet together for the purpose of enjoyment, inasmuch as if they arrive at their destination in comfort they are all the more disposed to appreciate with hearty unanimity the treat in store for them. To hear *The Messiah* under such conditions as those of yesterday is a very different thing from hearing it in the atmosphere of a close and heated room. We think we may safely say that though the oratorio did not terminate till at least one hour later than had been anticipated (5 o'clock instead of 4), no one felt in the least fatigued, no one at all regretted the four hours (allowing for the interval between the parts) spent in listening to so unprecedentedly fine a performance of the grandest of sacred oratorios. And, certainly, the immortal masterpiece of Handel, take it for all in all, was, without exaggeration, never at any time within our experience so nobly executed as yesterday. The orchestra, now—after so many experiments, such earnest and diligent inquiry—thoroughly completed, has more than answered expectation. It is not so much that the volume of sound has increased—there was, indeed, no want of that—as that, by a most ingenious expedient, the concentration of sound has been insured. Thus, while the extensive reverberation formerly complained of is almost wholly done away with, we have, in place of it, a sharpness of definition and clearness of detail, permitting each separate part of the vocal and instrumental score to be easily and distinctly recognised. In an oratorio like *The Messiah*, which abounds in elaborate fugal writing, this is of the utmost consequence; and yesterday the marked improvement was the subject of general comment.

To invent words for a new description of *The Messiah*, under whatever conditions it may be given, is somewhat difficult, every part of the oratorio being more or less familiar to musical—and, indeed, to a large majority of non-musical readers. Such an execution as that of yesterday in the Crystal Palace, however, could scarcely fail to offer new points for comment; and, indeed, were the space available we might fill columns with a description of it. Not that it was faultless—that would be overstating the truth—but that there was a freshness about it to distinguish it altogether from ordinary performances, even from the best at the great country music-meetings, and at the concerts of the Sacred Harmonic Society—the best of the best. The tone of the fiddles, in giving out and answering the fugal subject of the overture (second movement), was unprecedented in vigorous sonority. Then the brightness of the soprano voices, leading off the chorus, "And the glory of the Lord;" the multitudinous elements of "He shall purify the sons of Levi"—where every part is important, and which the occasional "dragging" of the basses alone prevented from being irreproachable; and the precision, closeness, and energy which marked from end to end the delivery of that most picturesque chorus, "For unto us a child is born," alternately aroused attention and, as one succeeded another, more and more deeply impressed all hearers. The superb execution of this last, indeed, was the theme of universal praise, not only with which all the preceding and intervening sentences were taken up—and not the least admirable, the emphatic enunciation, by the tenors, for the climax in "Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace," but for the crispness and delicacy of the passage "And the government shall be upon His shoulder." The boisterous demand for a repetition of this chorus not being acceded to by Mr Costa, a large portion of the "Pastoral Symphony"—descriptive of "the shepherds keeping watch over their flocks by night" (through which George III. declared he "could see the stars shining")—was entirely lost. The choruses of the second part, *The Passion*—though simpler, yet grander than Bach's profound and elaborate treatment of the subject—were no less finely given. "Behold the Lamb of God," "Surely He hath borne our griefs," "And with His stripes we are healed"—surpassing instances of pathos and sublimity. "All we like sheep have gone astray"—that wonderfully spirited and continuous movement arraigned by shallow critics as an undignified piece of word-painting, while it is, in fact, as strictly appropriate to the text as any of the series of which it forms a component part and from which it is virtually inseparable; and "The Lord hath laid on Him the iniquity of us all," with its stately, long and measured phrase of subject—an example of full harmony as "And with His stripes" of fugue—one and all created an impression not to be effaced. Equally good, but for the fact of the bass voices being rather overweighted and disturbed than aided and supported by the big and loud brass instruments, placed in their midst—no doubt with a view of keeping them in countenance—would have been "He trusted in God," which, as far as music can convey what is presumed to be the exclusive privilege of words, is an expression of the deepest irony and scorn. "Lift up your heads," with its constantly reiterated burden, "Who is the King of Glory?" was one of the brightest, clearest, and most splendid choral exhibitions of the day; while, singular enough, the clamorous outburst of the assembled nations, "Let us break their bonds asunder"—which, on account of its peculiar rhythm and almost (not to speak it profanely) vacuous intervals, is invariably more or less of a failure—was given, as the phrase is, "without a hitch." One of the most characteristic choruses of the second part—"The Lord gave the word, great was the company of the preachers"—was unaccountably, and, as we cannot but think, in questionable taste, omitted. The culminating point, however, the chorus of choruses, the unequalled and magnificent "Hallelujah"—at the first familiar phrase of which, according to immemorial habit, the whole of the vast assembly rose—eclipsed everything that had gone before, and made us forget all about "the company of the preachers," all shortcomings, all objections, all criticism. This colossal hymn and its almost equal in sublimity, while superior in complex ingenuity and elaborate contrivance—"Worthy is the Lamb," with the stupendous "Amen," in which harmony towers above harmony until the ear is perplexed and the mind absorbed in admiration at the genius that could conceive such a work and with unflagging vigour and unexhausted [illegible] with such a chorus—were incontestably the "triumphs" of the day. To compare any performance of "Hallelujah" and "Worthy is the Lamb" with that of yesterday at the Crystal Palace was out of the question. It is a peculiarity of Handel that his compositions for the greater part, and especially his choruses, instead of losing gain by accumulation of executive means; and never was this truth more thoroughly established than on the present occasion, when nearly 4,000 performers, vocal and instrumental, were engaged.

The solo singing was unexceptionable. The soprano music was shared between Mdme. Parepa, who took the first part, including the florid air "Rejoice greatly," and Mlle. Tietjens, who, in "How beautiful are the feet" and "I know that my Redeemer liveth," roused the audience to enthusiasm. The bass music was divided between Signor Belletti and Mr. Weiss, practised adepts in the Handelian school. Signor Belletti most particularly shone in the recitative and air, "The people that walked in darkness," to which Mozart's additional accompaniments impart such wonderful interest, and the "Trumpet shall sound," in which the *obbligato* accompaniment of Mr. T. Harper was, as usual, a conspicuous feature. Mr. Weiss produced an immense effect in "Why do the nations so furiously rage together?"—to which his noble voice is peculiarly suited. The contralto was Mad. Sainton-Dolby, whose "He was despised," was, as it rarely fails to be, a masterpiece of pathos, and who in the tranquil and lovely pastoral, "He shall feed his flock," was admirably supported by Mdme. Parepa. The whole of the tenor part was allotted to Mr. Sims Reeves, to share it with whom would not be an enviable task. Mr. Reeves has seldom thrown more devotional fervour into "Comfort ye my people," more fire into "Thou shalt break them with a rod of iron," or given the fine, lovely melody, "But Thou didst not leave His soul in hell," with chaster sentiment. His greatest effort, nevertheless, was the Passion-music, the delivery of which reached the ideal of expression.

To-morrow will be devoted to the miscellaneous selection, which has created so extraordinary a degree of interest in consequence of its exhibiting Handel as a composer of secular no less than of sacred music—an innovation that promises the happiest results.

Thursday, June 26.

The second day began, as it ended—in triumph. Nothing more imposing could have been selected to head the miscellaneous programme than "We praise Thee, O God," from the "Te Deum," composed in 1743 for the victory of Dettingen. It was, moreover, in all respects well rendered—the full rich tone of the immense body of altos, in the opening of the movement, "All the earth doth worship Thee," the sonorous rejoinder of the basses ("Father Everlasting"), and the *fortissimo* with which the united vocal and instrumental host delivered the entire sentence, being especially worth notice. The extracts from *Samson* (written two years in anticipation of the "Te Deum") commenced with "Return, O God of Hosts," the tranquil character of which contrasted effectively with what had gone before. To this and to the solos interspersed throughout the plaintive chorus (in the minor key), "To dust his glory they would tread"—which is its pendant Mad. Sainton-Dolby, with her pure "devotional" voice, did all possible justice. The whole, indeed, was admirable. "Let the bright Seraphim"—that brilliant apostrophe to the "Cherubic host," in which the obbligato trumpet plays so conspicuous and appropriate a part, came after the foregoing with exceeding brightness. This was sung with astonishing energy by Mlle. Tietjens, whose high tones, penetrating everywhere, rivalled the clearness and sonority of Mr. T. Harper's trumpet. So enraptured were the audience that at the end of the first part, without waiting for the second, they unanimously demanded a repetition, which was instantly accorded by Mr. Costa. At the "repeat," Mlle. Tietjens restored the omitted portion. The magnificent chorus, "Let their celestial concerts all unite"—a continuation of the air, carrying out its poetical intention with the thousand-voiced energy of the choir—was also nobly executed. The difficulty is to imagine any other climax to *Samson* than this superb and graphic peroration. The capital war-song in which *Harapha* the Philistine expresses his contempt for the Israelitish champion, although extremely well given by Sig. Belletti, a thorough master of the florid style, by the side of this was comparatively tame. It could hardly have been otherwise, even with a better singer than the Italian *basso*—supposing a better could be found.

Judas Maccabæus, written to celebrate the victory of Culloden and the discomfiture of the Stuarts (frequently styled the "Jewish Oratorio"), contributed the next items to this remarkable programme. The selection opened with "O, Father, whose almighty power"—the petition of the Jews for a chieftain to conduct their wars. Not a fault could be found with this, the most characteristic feature of which—as far as the delivery went—was the passage,

> "And grant a leader bold and brave,
> If not to conquer, born to save,"

with its emphatic reiteration of the first line—a striking example of Handel's genius in the picturesque employment of counterpoint. To Judas Maccabæus, who responds to the vows of his compatriots, the composer of the *Messiah* has allotted "Sound an Alarm"—perhaps the boldest war-song ever imagined. The glorious voice and dramatic energy of Mr. Sims Reeves have, for years, been inseparably connected with this, in its style, unequalled air, with which no one but himself in the memory of the present generation has been able successfully to cope. Mr. Reeves at the Handel Festival means always Mr. Reeves, proud of his laurels, anxious to retain, and, if possible, to add to them. This was proved, for the third time, yesterday, when "Sound an Alarm" proceeded from his lips with as much enthusiasm as if he had been the veritable "Judas" urging on his followers to victory or death. Nothing could have led up more vigorously to the climax, "We hear, we hear," where the people respond with acclamation to the martial ardour of their champion. The solo and chorus, so inspiriting, as ever produced their wonted effect, and brought down a storm of applause. To encore so long and elaborate a piece was of course out of the question.

To *Judas* succeeded *Saul*—an oratorio composed eight years earlier. *Saul* was finished in September 1738, three days before the commencement of the immortal *Israel in Egypt*—or rather of the "Song of Moses" (*Exodus*), which now forms its second and concluding part. From *Saul* was taken one of the most wonderfully graphic of all the Handelian choruses, "Envy, eldest born of hell," which contains a passage

> "Hide thee in the blackest night,
> Virtue sickens at thy sight,"

expressive and significant enough to expel the demon of "envy" from the soul of whomsoever [illegible], a mighty poison, and radically cure him of the fatal passion. The execution of this tremendous apostrophe may be cited among the most immaculate efforts of the "4,000." The renowned "Dead March" which followed, completing the excerpts from *Saul*, was indescribably touching and solemn—the more so on account of its immediate juxtaposition with a piece so opposed to it in character. The band played the march to perfection, the wind instruments and the big drum of Mr. Chipp being delicately and gracefully subdued in the softer passages, while those marked *forte* were in another sense equally impressive, because never obstreperous. This unexceptionally interesting first part concluded with the solo and chorus (or rather chorus with solo) "As from the power of sacred lays"—from the setting of Dryden's *Ode on St. Cecilia's Day*—to which we particularly called attention in our report of the rehearsal. Mlle. Tietjens gave the solos, if possible, with still greater purity and splendour of vocal tone than on the former occasion, producing a marked impression in the passage,

> "The trumpet shall be heard on high,"

at the end of which she sustained, during several bars, a high "A,"

Google

while the trumpet (Mr. T. Harper, of course) echoed the phrase she had just delivered. Nothing could be more entirely satisfactory, nothing more genuine than this, or than the choral peroration,

"The dead shall live, the living die,
And music shall untune the sky,"

perhaps the most tuneful fugue in existence, the melody—polyphonous melody, or melody in all the vocal parts—flowing on with such unrestricted grace and spontaneity that it is almost impossible to believe we are listening to a movement distinguished in every bar by intricate and scholarly treatment. Who will say that "fugue" and "counterpoint" are essentially dry and uninteresting after one hearing of this heavenly chorus—a fitting apostrophe to the "divine art," inasmuch as it is the essence of music from first to last? Handel did well to discard the setting of Dryden's contemporary, Giovanni Battista Draghi, and recompose *St. Cecilia* for his own satisfaction. Although the work was only a "ten days' labour," it was not the less a labour of love, and the music of Handel is as imperishable as the Ode itself.

Another "revival" (to which allusion was also made in noticing the rehearsal) immediately followed, and with the same success;—

"Tyrants now no more shall dread
On necks of vanquished slaves to tread"

—a sort of lament for the death of Hercules, a summing-up of the evils that must return and vex the earth, now that the strong-handed advocate of right is laid low. From beginning to end the chorus is in Handel's most energetic style, and like its companion out of *St. Cecilia's Day*, altogether free from the conventional wear and faded "graces" of his period. The final passage—

"The world's avenger is no more"—

reaches the loftiest ideal of expression, and is one of those beautiful and tender thoughts which prove that Handel was not only a great musician, but a great musical poet in the bargain. This chorus—though just as well executed—was not so warmly appreciated as that from Dryden's Ode, to which, nevertheless, while in other respects wholly unlike, it is in every sense equal. *Hercules* (composed in 1744, for the King's Theatre in the Haymarket) was one of the secular oratorios of Handel, founded on the story of *Dejanira and the Poisoned Garment*, dramatically treated by Sophocles and poetically by Ovid. To the chorus from *Hercules* succeeded the bass air, "Revenge! Timotheus cries," from *Alexander's Feast, or the Power of Music*, in which, though Dryden, perhaps, excelled his other Ode, Handel (while extinguishing Jeremiah Clarke), can scarcely be said to have beaten his own *St. Cecilia*. The air introduced yesterday, however, is one of the most characteristic in the work, and comprises another of those remarkable passages (where allusion is made to the ghosts of the Grecians, slain in battle) of which Handel has left so many examples, and in which he stands alone among composers. The accompaniments to this air, unusually rough and unsteady throughout, considerably damaged the effect of Signor Belletti's singing, which was artistic and correct, as it seldom fails to be. It thus fell comparatively flat,—notwithstanding the merits both of the composition and the performance.

The "Nightingale" chorus, as it is called—"May no rash intruder"—was the single example from the oratorio of *Solomon*—that prodigy of invention composed at the age of sixty-three. To sustain the *pianos* in the instrumental symphonies and accompaniments to this chorus was no light task for so enormous a body of players. It was, nevertheless, for the most part admirably done. The chorus—which, in its continuous and unceasing melodious flow, may be compared with the Address to Music in the *Ode on St. Cecilia*—a slight defect here and there allowed for (unavoidable, no doubt)—was remarkably well given, the delicious *pianissimo* phrase—

"While nightingales lull them to sleep with their song"—

being sung to perfection—almost breathed, indeed—an extraordinary feat under the circumstances of place and numbers. A loud "encore" ensued, with which, after a moment's pause, Mr. Costa graciously complied. About *Solomon* our musical readers have heard enough; nor do they require to be told anything particular about *Acis and Galatea*—that most eloquent and chaste of pastorals. From this last, three pieces were introduced—two solo airs and a grand chorus. The first air, "Hush, ye pretty warbling choir"—was allotted to Mad. Lemmens-Sherrington, who sang it in a charmingly unaffected manner, the delicate accompaniments for fiddles (on the highest tones), and the *obbligato* for piccolo (admirably played by M. de Folly), being mellowed and softened by the enormous space and distance so materially as to realise almost literally Handel's idea of imitating the "warbling choir" to which the poet makes reference. This was warmly and deservedly applauded. The second solo was the most heartfelt and beautiful of songs, in which the perfections of "the beloved" are glowingly apostrophised—"Love in her eyes sits playing"—delivered by Mr. Sims Reeves with great intensity of feeling, tempered by a judgment uncompromisingly classical and pure. Every phrase was endowed with its appropriate amount of expression—in no single instance exhibiting that art-born excess which is not feeling, but mere "show" of feeling, and degenerates inevitably into what is fittingly described as "mock sentiment." This was the perfection of singing, and met with the enthusiastic recognition it so justly merited. The chorus from *Acis and Galatea* was that most impressive and marvellously descriptive piece called "Wretched lovers." The measured, "long-drawn" cadence of the lament—the broken, ejaculatory phrases, when the giant is first seen, and his "ample strides" strike terror into the beholders—such so graphically depicted in Handel's music were on the whole well delineated by the chorus; this, too, in spite of an occasional "dragging" on the part of the basses in the florid passage, "Behold the monster Polypheme," and the interference, rather than support, of the dry *staccato* notes delivered by the heavy brass instruments—occasionally as serious an impediment to the singers as the "heavy-armed men" in the rear of the army of Cyrus, described by Xenophon in "The Retreat of the Ten Thousand." A disposition to overlay with "brass" and organ stops is, indeed, the chief defect in the arrangements at these gigantic music meetings. The grand chorus from *Acis*, however, notwithstanding all shortcomings, was unanimously admired and unanimously applauded. The jolly laughing air with chorus, "Haste thee, nymph," from *L'Allegro*, the solos rendered (a tone lower) with spirit and vigour by Mr. Weiss—although there was frequently a want of precision in the general balance of effect, brought the second part of the "selection" to an end amid general and hearty plaudits.

The third part comprised the overture to the oratorio of *Samson*, an air from *Judas Maccabæus*, and several double choruses. The overture was finely played, more especially the quaint and pretty minuet (a foretaste of the dance-music of Gluck), which brought out the fiddles and horns with characteristic effect. The middle movement (fugue) was, on the whole, less satisfactory. The first double chorus was from *Deborah* (Handel's second oratorio to English words, and composed in 1733). "Immortal Lord of earth and skies" belongs to the sublime and lofty style in which as a writer for the choir the composer of *The Messiah* and *Israel* has rarely been approached. One of the themes in this chorus ("Oh, grant a leader to our host") is borrowed from an earlier work—the *Ode on Queen Anne's Birthday* (1713). In magnificence and solemnity the execution of this double chorus was decidedly one of the triumphs of the day. The unison responses from the various parts of the choir, on the passage, "To swift perdition doom our foes," were declaimed with the emphatic precision of one colossal voice; and, indeed, the entire performance was remarkable. The air from *Judas*, "So shall the lute and harp awake"—an eternal favourite with sopranos—was allotted to Mad. Lemmens-Sherrington, who decidedly excels in the florid style, and in this instance more than sustained her well earned reputation. The double choruses from *Solomon*—taken from that scene of truly Oriental magnificence in which the King entertains the Queen of Shebah—succeeded. "From the censer," which contains a fugue built upon one of the most characteristic subjects ever invented by Handel, and the antiphonal effects in which were rendered with singular precision, point, and accuracy; "Music spread thy voice around"—another exquisite apostrophe to the attractions of the "divine art;" "Now a different measure try"—one of Handel's happiest and most emphatic expressions of martial enthusiasm; "Draw the tear from hopeless love"—a chorus which in depth of pathos has never been surpassed; "Thus rolling surges rise"—which so graphically depicts the rise and gradual abatement of the storm; and "Praise the Lord with harp and tongue,"—a hymn to the Deity in which again we find Handel soaring to the clouds. No praise can be too high for the marvellously correct and effective execution of these choruses—and before all "Draw the tear," the most difficult (on account of the modulations) and the most beautiful of any; nor can Mad. Sainton Dolby's declamation (as Solomon) of the intermediary recitatives to each be eulogised too warmly.

The third part, and the "selection," came to a worthy conclusion with the air "Oh, had I Jubal's lyre!" sung with wonderful brilliancy by Mlle. Titiens, and the immortal trio, alternating with semi-chorus and full chorus (solo-trio, Mesdames Titiens, Lemmens-Sherrington and Sainton Dolby—given in absolute perfection), "See the conquering hero comes"—both from the oratorio of *Joshua*.

Our report of this unprecedentedly rich and varied programme has occupied so much space that we have none left for general remarks; these must therefore be postponed. Enough that the audience keenly enjoyed the entertainment from first to last, and, after nearly five hours of music, did not appear satiated or fatigued. The Festival terminates to-morrow with the incomparable *Israel in Egypt*. It is as well, perhaps, to state, in order to correct an erroneous impression very generally prevailing, that it will be quite impossible to give a fourth performance. A body of vocal and instrumental performers 4,000 in number, it should be borne in mind, is by no means so easy to deal with as an ordinary assembly of musicians. How they are got together at all is sufficiently a puzzle; to keep them altogether for more than a week is beyond the power even of the Sacred Harmonic Society, which has accomplished so many seemingly impracticable feats of recent years.

The Operas.

HER MAJESTY'S THEATRE.

On Saturday *Robert le Diable* was repeated, and attracted one of the most crowded audiences of the season.

On Tuesday the *Trovatore* was performed with Mlle. Titiens, Mlle. Trebelli, Signor Giuglini, M. Gassier, and Mr. Santley—without exception one of the best casts ever given in England.

On Thursday *Robert le Diable* again.

Miss Louisa Pyne is engaged, and will make her first appearance as Zerlina in *Don Giovanni*.

ROYAL ITALIAN OPERA.

Mr. Gye's season is now in its zenith, and night after night—whether the attraction be Mlle. Patti, whose name alone, no matter what part she plays, suffices to fill the theatre to the roof, or one of the grand spectacular operas of Meyerbeer—brings crowded audiences. Epsom week made little difference; Ascot week none; the International Exhibition has lately been rather beneficial than otherwise; and now the Handel Festival in the Crystal Palace, with all the absorbing interest attached to it, if in any way influencing the fortunes of the Opera, apparently does so in a sense the reverse of unfavourable. *Robert le Diable*—the production of which last week was briefly recorded—is just at this time exciting general attention. There was a great house on Saturday night, at the second performance, and another on Tuesday night, at the third; neither of which can be reported as an improvement of the first, inasmuch as the first was in many respects one of the most complete and effective ever seen.

The Royal Italian Opera, which from the beginning has earned renown by the lavish splendour of its *mise en scène*, in the "revival" under notice more than sustains its reputation. Without entering into details, we may say, in a word, that a more superb representation of Meyerbeer's grand romantic opera (the musical magnificence of which need hardly be dwelt on) was never witnessed. The zealous and active superintendence of Mr. Augustus Harris is plainly exhibited in the more than usually admirable arrangement of the stage "business;" the ballet, an indispensable accessory in one of the most important situations of the opera, is perfect in every respect, the various dances—executed with the utmost grace and spirit by Mlle. Salvioni and a Terpsichorean "corps" that would have done honour to the memorable epoch of the *Pas de Quatre*—being highly creditable to the invention of M. Desplaces; while in the scenery the genius of Mr. W. Beverley shines with even unwonted lustre. The scene of the ruined cloisters by moonlight, where the departed nuns are summoned from their tombs by the magic invocation of Bertram, is as beautiful as it is ingeniously laid out, the stage lines being so complete as to render the picture at once natural and striking. Those who have visited the ruins of Tintern Abbey at night, when the moon is full, and at intervals half obscured by thin, transparent clouds, may be reminded of some of the impressions they experienced, by this masterpiece of Mr. Beverley's pencil. The other *tableaux*—especially the "Harbour of Palermo," and the "Rocks and Caverns of St. Irene"—are in their way quite as picturesque; and, indeed, the scenery alone would suffice to stamp the revival of Meyerbeer's great work as one of the most remarkable since its first production in England more than thirty years ago. Then the costumes are all new, appropriate to the period (so far as that can be historically traced), liberal and sumptuous in every particular. If the scene of the resuscitation in the cloisters were so contrived that the nuns remained motionless until the moment of the transformation, and if in that where Robert, by virtue of the magic branch, sends all the court of Isabelle, including the Princess herself, to sleep, it was so managed that the soporific influence was immediate, instead of gradual (which would do away with the absurdity of many of the characters walking to the staircase, or some other convenient place, and selecting a snug berth, as though of their own accord), the same unqualified praise might be awarded to the mechanical arrangements as to all the rest. But to dwell further on such trifling points, where so much has been effected, would be hypercritical.

Of the band and chorus we can hardly speak in terms of too high eulogy. Their task in *Robert le Diable*, as any one may be aware, is one of no small responsibility, and on no occasion have they done greater honour to themselves and to Mr. Costa, their conductor. Last, not least, the principal characters in the *dramatis personæ* are as efficiently distributed as the resources at the command of the direction will allow. Mad. Penco's Alice is one of that very clever lady's most well studied and thoroughly finished assumptions. That Mad. Penco is an actress of remarkable intelligence we have suggested more than once; she proved it incontestably in the *Gazza Ladra*, and in this respect her Alice is a worthy pendant to her Ninetta. Her execution of the music is everywhere agreeable and effective, sometimes really dramatic and always artistically correct. Such stage-singers as Mad. Penco are much too rare not to be estimated at their proper worth. Mad. Miolan Carvalho's Isabelle is a meritorious, but unequal performance. Where most was expected of her she did least, and where least most. Thus, the *cavatina* of the second act (when the Princess is first seen), which was thought precisely calculated to display the peculiar powers of the brilliant French songstress, passed almost unnoticed; while the famous address to Robert, in the fourth act ("Robert, toi que j'aime"), which no one believed suited to her style, was received with flattering applause and a recall at the descent of the curtain. On Tuesday night, in particular, it created little short of enthusiasm. Of the Bertram of Herr Formes, those who have been in the habit of attending the performances at Covent Garden since the Royal Italian Opera was first set on foot need hardly be reminded. Regarded merely as a dramatic exhibition, it is one of the most forcible and picturesque the lyric stage has furnished. Sig. Tamberlik's Robert is, without exception—French, German, English, or Italian—the most vigorous and the best histrionically and vocally we have seen. A more "ungrateful" part does not exist; Robert has to listen alternately to Alice, Isabelle, and Bertram, while they expound their ideas and sentiments in eloquent musical phrases, and to walk through an elaborately contrived *ballet*, surrounded by bevies of dancing nymphs, entertained with the dazzling evolutions of a principal *ballerina* and all this while he himself has nothing vocally to deal with except an occasional interrogatory ejaculation and nothing dramatically to express but an occasional gesture of surprise. Sig. Tamberlik, however, is a thoroughly accomplished comedian. He can listen and look on just as naturally and gracefully as he can sing and act; and how well he does these last his Robert alone would demonstrate, notwithstanding the long probationary penances to which MM. Scribe and Meyerbeer have condemned their chivalric hero. The scene at the gaming table with the famous "L'or est une chimère;" the first interview with Alice; the grand duet with the Princess, and—best of all—the concluding trio, in which Robert, having to choose between Alice and Bertram, between good and evil, is saved in spite of his own irresolution, are so many triumphs for Sig. Tamberlik—triumphs achieved in difficulties, it may be, but triumphs none the less.

The performance on Tuesday night was in all respects excellent, and by judicious curtailments the opera now, instead of lasting till nearly one o'clock, terminates before midnight.

On Monday *Don Giovanni* was repeated. On Thursday the *Sonnambula*. Last night the *Huguenots*. To-night again *Don Giovanni*. Decidedly this is a *Don Giovanni* season. The next novelty is to be *Don Pasquale* with Mlle. Patti as Norina, and Sig. Mario as Ernesto.

Olympic Theatre.—In consequence of the indisposition of Mr. F. Robson, the character of Queen Elinor in the burlesque *Fair Rosamond*, has been intrusted to Mr. Walleys, a comedian who made his first appearance at the Soho Theatre, when it was opened last winter with the new name of the Royalty. His *début* was promising, but not sufficiently remarkable to justify the expectation that he would be equal to sustain with credit, before a fashionable audience, so important a part as the one which accident has now thrust upon him. However, not only does he follow Mr. Robson's precedent with much intelligence and care, making himself up into a most striking likeness of his model, but his imitation is sufficiently free from servility to show something like original humour to display itself upon occasion. The art of modulating his voice he has yet to learn, but he articulates with laudable distinctness, and has in a high degree that faculty for pointing verbal jokes which would seem indispensably necessary for the speakers of a dialogue bristling with puns, but which is by no means universally possessed even by actors of repute. Not one of his pleasantries is lost here, and when we record that he generally gets a laugh at the places where a demonstration of mirth has evidently been counted on by the author, we say a great deal for an unknown artist, who suddenly fills a vacancy caused by the absence of a popular favourite.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS.

THE LAST MONDAY POPULAR CONCERT OF THE SEASON.

ON MONDAY EVENING, July 7, 1862, the DIRECTOR'S BENEFIT, being the ONE HUNDREDTH CONCERT since the commencement of the Series in February 1859. The Programme will be selected from the Works of all the great Masters.

PROGRAMME.

Part I.—Quartet, in E flat, Op. 12, for two Violins, Viola, and Violoncello, MM. Joachim, L. Ries, Webb, and Piatti (Mendelssohn). Song, "I wish I were an alder bough," Miss Banks [illegible]. Song, "The Wanderer," Mr Sims Reeves (Schubert). Sonata in D, for Violoncello solo, with Pianoforte Accompaniment, Sig. Piatti (Boccherini). [illegible] Mr Sims Reeves (Mozart). Harpsichord Lessons, Mr Charles Hallé (Scarlatti).

Part II.—Elegie, for Violin solo, Herr Joachim (Ernst). Song, "Dalla sua pace," Mr Sims Reeves (Mozart). Canzonet, "The Mermaid's song," Miss Banks (Haydn). Sonata, in A major, dedicated to Kreutzer, for Pianoforte and Violin, Mr Charles Hallé and Herr Joachim (Beethoven).

Conductor, Mr Benedict.

To commence at Eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Pianoforte and Violin an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond street, and of the Principal Musicsellers.

ST JAMES'S HALL.—Mr CHARLES HALLÉ'S LAST BEETHOVEN RECITAL but TWO, on Saturday Afternoon next, June 28.

The Programme will include the celebrated Sonata Appassionata, Op. 57, and Sonatas Op. 54, 78 and 79.

Vocalist: Mad. Lemmens Sherrington. Accompanyist, Mr Harold Thomas.

At the SEVENTH RECITAL, on Friday, July 4th, Mr Hallé will play "Les Adieux, l'Absence, et Le Retour," Op. 81, the Sonata in E minor, Op. 90, Op. 101, in A, and Op. 106 in B flat.

For particulars, see Programmes, at Chappell's, 50 New Bond Street.

TO SUBSCRIBERS.

The great press of matter prevents us this week from publishing notices of Concerts, &c., which will appear in our next number.

NOTICES.

To Advertisers.—*Advertisers are informed that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit Concert, or Musical Performance except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World

LONDON: SATURDAY, JUNE 28, 1862.

THE Triennial Handel Festival, which commenced on Monday, and was brought to a conclusion yesterday, has proved a complete and signal success. The unbounded expectations indulged in by the Directors was perhaps not exactly realised in one respect. There was not that increase of power and accumulation of sound so confidently reckoned upon from the augmentation of the choral and instrumental force and the new alterations and modifications in the orchestra. That a vast deal, nevertheless, has been gained there is no disputing. The acoustical improvements are very great. The sound from the orchestra is now transmitted direct—excepting where necessarily it becomes somewhat broken and disturbed at the sides by the intervening trellis-like projections of the gallery supports—into the body of the transept, and reaches the hearer without vibration or weakening in any place within the focus of the huge concave platform. The effect of the thorough enclosure of the orchestra is indeed surprising. The chorus has not only obtained greater distinction and precision, but superior quality of tone, since the voices amalgamate more intimately and with greater smoothness than before, the choristers not being compelled to sing too loud. The improvement gained for the solo vocalists by the newly constructed orchestra is even more remarkable. The finest pianos of Mr Sims Reeves are not lost as formerly, while his forte singing now in reality penetrates the building like a silver trumpet. This is an immense gain, seeing that one of the serious drawbacks to the Festivals of 1857 and 1859 was the impossibility of hearing the soloists distinctly unless placed close to the orchestra. From the second gallery in the south transept, which in its distance from the orchestra embraces more than half the length of the entire transept, one is now enabled to hear the most delicate tones of the single voices, and the singers, knowing that, are at liberty to husband their resources to any extent they please. In short, thanks to Mr Bowley, who has worked with a will and a determination to secure this great and necessary accomplishment, the Handel Orchestra is, in its present state, rendered as fit and capable for the execution of musical performances on a large scale as it could be made without injury to the building. Of course everybody desires that a clear open space should be secured all along the front of the orchestra, but this would involve a reconstruction and rebuilding of the whole of the central transept from the foundation, the expense of which would be enormous. However, there is nothing to complain of, and everything to be lauded, and so we cry "content" to the reconstruction of the orchestra now proved of such vast utility.

The chorus and band indicate not merely superior numerical strength, but superior quality. This was no more than might have been anticipated from gained experience and greater pains taken in the selection of singers and players. Moreover, since 1859 the provincial choirs had been in constant training for the present Commemoration, and what the metropolitan contingent had been doing in the meanwhile our readers do not require to be told. That the Handel Triennial Festival of 1862, under the circumstances, should have proved a triumphant, and, indeed, unprecedented success was inevitable. Such choral singing as that heard throughout the three days at the Crystal Palace we may, without stretch of the imagination, assert, was never heard in England before, and, consequently, never heard anywhere else. Making allowance for a few trifling errors, and an occasional over-carefulness on the part of one section of the choir, the whole performance was marvellously grand and sublime, and left an impression on the minds of those who were present which none can be effaced.

It is gratifying to look forward to another such performance three years hence. The establishment of a Great Metropolitan Festival had been talked about and mooted for a considerable period and would have come to nothing but for the Sacred Harmonic Society, stimulated and urged on by their indefatigable Secretary. No doubt every triennial meeting will provide its improvement. It is hinted that a mistake has been committed in bringing so vast a force together from all quarters for a week and only making use of them four days in the seven. Why not, it has been said, following the example of all the provincial Festivals, have four days performance instead of three? It must be remembered that the Italian Operas would interfere seriously with this arrangement, since it is not to be supposed, even if they could get to the theatre in time, that the members of the band belonging to both Operas could undergo the fatigue of an oratorio in the morning and an opera at night. No! as Othello says—"'Tis better as it is;" and all we can do now is to remain satisfied with, and be thankful for, what has been consummated, and trust to Mr. Bowley's foresight and energy for future amelioration.

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OUR prediction of last week is more than verified, and the Handel Festival of 1862 must be recorded as something even beyond a great success—it has been a veritable triumph. Bearing in mind the first experiment in 1857, and contrasting the effect then produced with the result now obtained, we are fully justified in saying that the superiority of the performance of this week is simply immeasurable. Never, perhaps, since they were first penned, have the immortal strains of Handel been rendered by so large and so thoroughly trained a body of singers and players as those brought together under the vast span of the Sydenham Palace—a building that may fairly challenge rivalry with any other structure on the face of the globe, and which more than ever realizes the line of the poet—

"*A thing of beauty is a joy for ever.*"

Here music is invested with a poetry that it were vain to seek elsewhere, finding utterance in the midst of cognate arts, and surrounded by everything that is beautiful in nature. Let the eye wander but for a moment from the imposing view of the gigantic orchestra, with its serried ranks gathered from all quarters of the kingdom, to the long aerial perspective of the marvellous nave, with its bright fresh trees, its plashing fountains, its statues, its courts—wherein the student may read the history of the world's progress—and while feasting the sense of vision at the same time let the ear drink in those glorious sounds in which the genius of the grand old Saxon has given undying fame, and we pity the being who can remain unmoved under such circumstances.

It seems the fate of the English people to be misunderstood. Napoleon stigmatised us as a nation of shopkeepers, and our lively and imaginative neighbours are of all people the most fond of perpetuating erroneous notions, certain recent "special" correspondents having also done their best to convey the most absurd reports of our manners and customs. We hope that the "intelligent foreigners" (of whom we hear so much) mustered in strong force at the Handel Festival, and that some intelligent native communicated the fact that three great works, of which the "intelligent foreigner" might possibly never before have heard, were written expressly for this benighted and unmusical land, and that the vast band of instrumentalists and vocalists, who entered with such thorough enjoyment into their task, were almost exclusively English, many of whom had left their business avocations and travelled some hundreds of miles for the mere pleasure of assisting at a performance which all desired to make worthy of the year in which we invite all nations to our show of industrial and other arts. In no other country is the oratorio, undoubtedly the highest, the most sublime form of musical composition, so well known as in England, and in no other country would it have been possible to produce so complete an effect with but one full rehearsal. The *Messiah*, *Israel in Egypt*, *Judas Maccabæus*, are as familiar to every man, woman, and child in our northern districts as their own broad hearty dialect, while in the south the triennial meetings of the choirs have kept alive the taste for this class of music, and after an existence of considerably more than a century the festivals of Gloucester, Worcester, and Hereford, not only still maintain their ground, but each year seem to gain in vigour and prosperity. So much for un-musical England!

It is not our province here to enter into details of the Handel Festival, but the excellent management of the whole affair demands more than a word of passing praise. To the general public it may seem simple matter enough to multiply the numbers of an orchestra, and announce a performance by four thousand; but a glance at the lists of vocalists and instrumentalists will show, that not only England, Scotland, Ireland and Wales send their quota, but engagements extend even as far as Geneva. The amount of correspondence with those whose services are enlisted must have been in itself something enormous, while the myriads of letters from the public at large (all wanting seats in the best "blocks" as a matter of course), would be sufficient to overwhelm anything short of a most perfect and businesslike system, carried out by a numerous and competent staff. The musical arrangements have been in every way worthy the occasion. No festival, metropolitan or provincial, would be considered complete without the *Messiah*, while there is no work of Handel so eminently calculated to display the choral resources as *Israel in Egypt*; hence it was inevitable that these two should be given. The intermediate, or "selection day," was, perhaps, after all, the most interesting musically, as it afforded an opportunity of hearing excerpts from certain works hitherto comparatively speaking unknown; and as everything that Handel has written should be dear to Englishmen, let us hope that some of these compositions may soon be heard in their entirety, and that thus the first Triennial Festival of 1862 will not only have given the most striking performances of the well known and time honoured masterpieces, but also have been the means of opening up "fresh fields and pastures new," in the realms of that art at once the most touching and universal, and of which Handel was at once the high-priest and prophet.

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THE public meeting for the performance of the two quartets which have won the prizes offered by the Society of British Musicians, took place at Messrs. Collards', 16 Grosvenor Street (by their kind permission), on Friday the 20th inst., before a numerous audience. The following is the award of the umpires, Messrs. Molique, Potter, Joachim, Macfarren, and Mellon, all of whom attended on the occasion:—

"In discharge of the responsibility as umpires, you have confided to us, we award your first prize to the Quartet No. 10; because, of all you have submitted to us, this best fulfils the specialities of quartet-writing, and best carries out the principles of musical design, though it is not the richest nor the most original in ideas.

"We award your second prize to No. [illegible], which has, in a less degree, the same qualities as No. 10. We particularly commend No. 19, with the motto 'Excelsior,' for its luxuriant vigour and dramatic feeling; but its irregularity of form, its orchestral character, and its being injudiciously written for the instruments, exclude it from the prizes placed at our disposal. We commend, also, No. 23, with the motto

"Sure and strong; and there are some others which shew much talent, to whose composers we offer our cordial encouragement."

The two prize quartets were admirably performed by Messrs. Joachim, Mellon, Webb, and Piatti; after which the chairman of the meeting, Mr. Charles E. Stephens, opened the sealed letters which accompanied these works, and the winner of the first prize proved to be Mr. Ebenezer Prout, and of the second, Mr. Edward Perry, both of whom were present and were greeted with loud applause. Votes of thanks to the umpires and the executants concluded the proceedings.

THE theatrical public of Vienna have lately sustained a great loss through the death of their especial favourite, Johann Nestroy, the low comedian, which happened on the 25th May at Gratz. Nestroy was born at Vienna on the 7th December, 1802, and intended for the law, which, by the way, he studied for some time very successfully. His love for the stage, however, obtained the mastery over him, and scarcely had he passed his examination in Roman law before he applied for, and obtained, an engagement at the Kärnthnerthor Theatre. In 1823 he accepted an offer from Amsterdam. During 1824-1826, he was at Brünn and Gratz. In 1826 he made his first appearance as a "star" at the Josefstheater, Vienna, and in 1831 was engaged by Herr Carl, manager of the Theater an der Wien. On the 1st November, 1854, he undertook the management of the Carltheater, and resigned it on the 30th October, 1860, after a lapse of six years. His last appearance in Vienna took place on the 5th March last, in the Kaitheater, when he played the part of Knieriem in his own piece, *Lumpaci vagabundus*.—He long since expressed a desire to be buried in the Währinger churchyard, and the manager, Herr Treumann, undertook to carry out that desire. The gentleman in question succeeded in purchasing a grave for his deceased friend in the same part of the cemetery where repose the remains of Beethoven, Schubert, Seyfried, Sartori, and Lampl. The body was followed to its last resting place by an immense concourse of persons, anxious to pay this sad mark of solemn respect to one who had for so long been so popular with them.

MONDAY POPULAR CONCERTS.

THE concert given on Monday night for the benefit of Herr Ernst was successful beyond anticipation. St. James's Hall was crowded in every part, and the amount realised, after all expenses paid, is stated to be upwards of 800*l*. The entertainment itself was one of the most attractive imaginable—a genuine "Monday Popular Concert," and of the very best. Of course the great feature was the quartet in B flat, for two violins, viola and violoncello, composed by Herr Ernst, and performed by MM. Joachim, Laub, Molique, and Piatti. As this will, no doubt, be heard again in St. James's Hall, we must be content at present to say that it is a work of exquisite beauty, in every movement showing the hand of a master. The execution was perfect. How indeed, could it be otherwise on such an occasion, and with such players? Movement after movement was applauded with enthusiasm, and at the end the four distinguished musicians—who, in thus paying honour to a brother-artist, did equal honour to themselves—were unanimously recalled. The same flattering reception awaited the *Elegie* (in C minor), one of the most pathetic pieces ever written—not merely by Herr Ernst, but by any composer who could be named. In saying that his performance vividly reminded us of that of Herr Ernst himself, by its impassioned tenderness, its richness of tone, its depth and variety of expression, we have paid Herr Joachim the highest possible compliment. A rapturous encore was elicited—an encore not under any pretext to be declined, and the earnest sincerity of which was further declared by the vehement plaudits that followed the repetition of the piece. Three of those graceful and charming bagatelles, entitled *Pensées Fugitives*—the joint composition of Herr Ernst and M. Stephen Heller—entrusted to Mr. Charles Hallé and Herr Laub (a violinist, by the way, whose visit to this country deserves more than a passing notice), made up that part of the selection to which Herr Ernst contributed as a composer. These brought the concert to an end with *éclat*. The other instrumental pieces were Schubert's trio in B flat (MM. Hallé, Laub, and Davidoff), and Beethoven's solo sonata in D major (Op. 10), by Mr. Hallé—both first-rate performances, the last eliciting a recall for Mr. Hallé. The vocal music was in excellent hands. To Mad. Sainton Dolby was allotted Mr. J. W. Davison's setting of Shelley's *Lament*, "Swifter far than summer's flight," and a new song entitled "When I was young" (words and music from the pen of Mr. H. F. Chorley). She sang both charmingly, and was loudly encored in the first. Mr. Santley introduced Mr. Benedict's graceful song, "[illegible]" and a ballad, in the German style, called "The wind" (Hecht), both in his best manner, and both to the evident satisfaction of his audience. Mr. Benedict accompanied the vocal music with even more than his usual care.

This was the 99th Monday Popular Concert since the undertaking was first set on foot (in February 1859). The 100th and last of the present season (for the benefit of Mr. S. Arthur Chappell, the director), is announced to take place on Monday, July 7.

M. Vivier has arrived in London, and will play a solo on the horn at Mr. Benedict's concert on Monday afternoon.

ALL SAINTS CHURCH, DALSTON.—Mr. W. H. Eayres has been elected to the post of organist in this church.

THE LONDON GLEE AND MADRIGAL UNION.—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. W. Cummings, Mr. Land and Mr. Winn gave a selection of favourite part music at the Soirée Musicale of the Ladies Cornwallis on Thursday last, under the direction of Mr. Land. Mr. Charles Hallé was the solo pianist.

HERR ERNST.—In announcing the concert for the benefit of Herr Ernst, the *Times* of last Monday wrote as follows:—

"Our musical readers need not be reminded of the great popularity enjoyed by Herr Ernst, the violinist, during his several and lengthened sojourns in England (from 1843, the year of his first visit, to 1854, when he last appeared among us)—a popularity no less due to engaging social qualities and generous acts than to distinguished genius as an artist. It is an unwelcome task to have to record that an illness, the commencement of which dates nearly three years back, has finally culminated in paralysis, so that, even if he ultimately recovered—of which but very slight hopes are entertained—Herr Ernst could never resume his professional pursuits, or again take up the instrument upon which he was wont to play so incomparably and with which he has enchanted thousands. Under these circumstances we are induced to depart from our usual custom, in announcing that the Monday Popular Concert, at St. James's Hall this evening, is exclusively for the benefit of Herr Ernst; that the performers—MM. Joachim and Laub (violins), Molique (viola), Piatti and Davidoff (violoncellos), Charles Hallé (pianoforte), Mr. Santley and Madame Sainton Dolby (vocalists), and Mr. Benedict (conductor)—have one and all tendered their services; and that a MS. quartet from Herr Ernst's own pen, to be played by MM. Joachim, Laub, Molique and Piatti, will be the most conspicuous feature of the programme. The idol of the general public, Herr Ernst, from another point of view, was equally regarded by amateurs and professors; and the sympathy which his present condition has elicited in this country is, we have reason to believe, universal. A more graceful manner of expressing it than that which has so readily been afforded by the director of the Monday Popular Concerts could not, we think, have been devised."

The quartet has, we understand, been disposed of for the sum of 100*l.* The score and parts will shortly be engraved and published.

Charity Oratorios at Exeter Hall.—The three oratorio performances lately given by Mr and Mad. Goldschmidt, at Exeter Hall, after deducting the expenses (in each case amounting to about 500*l.*), produced the following results:—*Messiah*, May 15, 900*l.* 12*s.*; the *Creation*, May 29, 889*l.* 14*s.* 7*d.*; *Elijah*, June 4, 883*l.* 15*s.* 2*d.*; total, 2,680*l.* 2*s.* 9*d.* The net proceeds of the *Creation* have been paid to the Hospital for Consumption at Brompton; those of the *Elijah* have been divided equally between the Royal Society of Musicians of Great Britain and the Royal Society of Female Musicians. The profits arising from the performance of the *Messiah* were distributed in the following manner:—To the rooms of the Lambeth Society for the Employment of Needlewomen, 150*l.*; to Miss Stanley's Establishment, York Street, Westminster, 150*l.*; and 600*l.* 2*s.* to the Institution for Needlewomen, Hinde Street, Manchester Square.

Remarkable Cremona Violins.—A collection of fine Cremona instruments was yesterday brought to the hammer by Messrs. Puttick and Simpson, of Leicester Square. Prominent amongst them were the well-known instruments of the late Count Cozio di Salabue, of Milan, to whom M. Fétis has dedicated his "Mémoire sur Stradivarius." The following were the more remarkable lots, with the prices at which they sold:—Lot 1, a violin by Stradivarius, date 1712, [illegible]*l.*; lot 3, a violin by Stradivarius, date 1701, 36*l.*; lot 5, a tenor by Stradivarius, date 1715, 100*l.*; lot 6, a violin by Stradivarius, date 1731, 135*l.*; lot 8, a violin by Stradivarius, date 1685, 135*l.*; lot 9, a violin by Stradivarius, date 1713, 90*l.*; lot 12, a violin by Nicolas Amati, 33 guineas; lot 13, a violin by Andreas Amati, 35 guineas; lot 26, a violoncello by Stradivarius, date 1697, 210*l.*; Lot 28, a violoncello by Stradivarius, dated 1687, 115*l.*; lot 30, a violoncello by Nicolas Amati, date 1687, 130*l.*; lot 31, an autograph letter of the celebrated Stradivarius (fac-simile in Fétis's Memoir of him), 8*l.* The seventeen articles of this collection produced the large sum of 1,239*l.* 15*s.* There were some other fine instruments in the sale, particularly a grand Amati, jewelled at the corners, which sold for 60*l.*, and a violin by Guarnerius, which produced 30 guineas. There was a large attendance of amateurs and professors. The total amount realised for the day's sale was 1,717*l.* 11*s.*

Concerts

Herr Molique's Annual Concert, which was given at the Hanover Square Rooms, on Friday morning, the 19th instant, was one of the most interesting we have attended during the season. Three compositions of his own allowed the great violinist to exhibit his double talent as player and producer, in both of which, need we say, he holds a high position among the highest. Herr Molique is emphatically an artist, one who loves music for music's sake, and who has pursued it throughout his whole life with zeal and earnestness. Ardour, reverence, and a thorough classic feeling, are no less conspicuous in his playing than in his compositions. He has little or no sympathy with the so-called "romantic" school, and looks upon eccentricity as an antagonism to true art. He is, in short, a real master of his instrument as well as of music, and cannot be made to pander to false tastes and present exaggerations. For this reason his popularity may not be so wide spread as if he were more conciliating and less difficult to please. His admirers are "legion," nevertheless, and among those who look up to him with admiration and respect are some of the first artists in the land. The three compositions of Herr Molique alluded to were quartet in B flat, Op. 42, for stringed instruments, in the execution of which the composer was joined by M. Carrodus, Herr Goffrie, and M. Paque; Grand Duo Concertante, for pianoforte and violin, in E minor, Op. 20, played by Mlle. Anna Molique and Herr Joachim; and three melodies for the violin—"Bolero," "Consolation," and "Rural Scene,"—performed by himself. The quartet is ingenious and masterly from beginning to end, and moreover original and absolutely attractive. The duo for pianoforte and violin created intense excitement, not mainly on account of the charm of the composition, but from the playing of two such accomplished artists as Mlle. Anna Molique and Herr Joachim. The young and admirable pianist was by no means overwhelmed in the splendour and perfection of the great German fiddling, but held her own in every movement and fairly won half the applause at the termination. The "three melodies" are beautiful things of their kind, and were played to perfection by the composer. Mlle. Anna Molique played Beethoven's pianoforte sonata in D minor, Op. 31, with great spirit, solid execution, and the most real expression; and M. Paque executed a violoncello solo by Schubert with undeniable effect. The singers were Mlle. Parepa, Miss Palmer, Mr. Wilbye Cooper and Mr. Lewis Thomas. Signor Randegger was the conductor.

Mr. Aptommas's Harp Recitals are among the most agreeable and interesting entertainments of the season. Five have already been given, and their success seems to increase with each performance. But not alone to the admirers of this special instrument does Mr Aptommas hold out allurement in his programmes. We attended the fourth "Recital," which took place on the 10th inst., and were infinitely pleased with the variety as well as the excellence of the programme. Mr. Aptommas's performances comprised Bochsa's Grand Trio for harp, piano, and violoncello, which he played with Messrs. Emile Berger and George Collins; Parish Alvars' Grand Fantasia on *Lucrezia Borgia* for harp, solo; Zamara's Capriccio Brillante, founded on *Il Bravo*, ditto; Labarre's Fantasia on Zingarelli's "Ombra adorata," ditto; and Czerny and Alvars' Grand Duo Concertante, for harp and piano, from *Anna Bolena* and *Sonnambula*, performed with Mr G. A. Osborne. Mr Aptommas's brilliant execution, splendid tone, admirable feeling and expression, and varied style, were abundantly manifested in these pieces, Bochsa's trio coming in for the largest share of applause. The other instrumental feature was Mr G. Collins's solo on the violoncello, which showed very expert mechanism in general, and great command of *pizzicato* playing in particular. The vocal music was shared between Miss Messent, Mr Hubert Bond, and Mr Leonard Walker. Mr Bond is a tenor, and sang with laudable endeavour, if with no very great effect, the air "M' appari tutt' amor," from *Martha*, and the ballad "Lily Mavourneen," from the *Lily of Killarney*. Miss Messent gave Mozart's "Deh per questo," and Bishop's "Tell me, my heart," in her neatest and most expressive manner; and Mr Leonard Walker, who has got a nice capable baritone voice, sang capitally and was loudly applauded in Figaro's air from the *Barbiere*, "Largo al factotum." We have heard no English singer of late years give so much point to and show so much genuine comic spirit in this most glorious of buffo songs.

Mr. Aptommas's Fifth Harp Recital, at Collards' Rooms, on Tuesday last, was as fully and fashionably attended as any of the former and the talent of the concert giver was as prominently displayed. Mr Aptommas's performances consisted of Weber's "Concert-stück" (from the original text), the orchestral accompaniments compressed into a part for the pianoforte (admirably played by Herr Wilhelm Ganz). A note in the programme says:—"This great composition, the *chef-d'œuvre* with which pianists make their *début*, is admirably well adapted for the harp, on account of its containing a number of *arpeggios*, which passage is characteristic of, and essentially belongs to, the sphere of harp music." An introduction and rondo brillante, by N. De Witt; a study for the harp ("Studio per il arpa") the composition of Mr Charles Salaman; and Oberthur's popular duet for two harps, on Meyerbeer's *Huguenots*, in which he had the valuable assistance of Herr Oberthur; a solo on the violin played by Mr N. Mori, deserves praise for its interest as a composition, as well as for the excellent manner in which it was executed. The vocalists were Mlle. Parepa, Mr Wilbye Cooper and Mr Leonard Walker. The two former well-known artists acquitted themselves, as always, admirably; and Mr Leonard Walker, a new aspirant to vocal honours, made a great impression in Rossini's "Largo al factotum" (*Il Barbiere*). He has a fine bass voice, which he manages with considerable skill; and he sings with all the ease of an "old stager," and will, without doubt, become a valuable addition to the concert-room. Mr Aptommas's sixth and last recital is fixed for Tuesday, July 7.

Madame Sainton-Dolby's Concert, on the 20th instant, attracted a numerous and fashionable audience, filling to repletion the large room of St. James's Hall. There are few artists before the public who have achieved a greater reputation than this gifted English contralto, and certainly none who has more thoroughly done her best to deserve it. Endowed naturally with a voice combining all the necessary qualifications, every care has been taken to turn the gift to the most advantage, and the result has been the highest position to which any singer could hope to aspire. From no festival of importance (with one exception, to which it would be needless to allude) has the name of Dolby been omitted for many years past, and of our own experience we know that with the mass of the visitors at the Birmingham or more northern triennial gatherings the lady is invariably one of the foremost favourites, and never fails to meet with the hearty response which the English public only accords to a very few of the many candidates for their approbation. As an oratorio singer, Mad. Sainton-Dolby stands almost

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alone as the exponent of certain pieces which seem to be inseparably associated with her name, and justly so, as she possesses a breadth and dignity of style, together with an amount of genuine feeling and pathos never exaggerated that eminently render her the fit representative of the highest class of music. Equally at home in the works of all the great composers, Mad. Sainton-Dolby is no less so with the more unpretending ballad and much of the popularity of many a song of modern days must be attributed to the fact of its having had the good fortune to be introduced by the talented lady whose friends gathered round her in such strong force upon this occasion. The *bénéficiaire* did not rely altogether upon her own and other well known names to form a programme, but added a novelty in the shape of a French "chorus"—"La Société Chorale Clémence Isaure" the Toulouse contingent of the orphéonistes, whose performance at the Crystal Palace the year before last was one of the great features of the season. The chorus comprises some forty male voices exceedingly well trained and singing with a degree of precision and wonderful attention to light and shade that could only be the result of very frequent and careful practice. "Le combat naval"—a piece, as its name imports, descriptive of a sea-fight, and combining every variety of emotion—the recollection of those dear to them, who are left behind, the prayer for success of their "drapeau" (the presence of which, as actually represented by a very elaborate banner, seemed absolutely necessary for the well going of every number), and of course a victory for France, all these "sensations" being reproduced with great fidelity, and the whole encored vociferously. Two choruses by Laurent de Rillé—"La Retraite," in which the effect of receding voices was most cleverly managed, and "La Noce de Village" thoroughly French and very pretty, were decidedly the best performances of the "Société Clémence Isaure." Mad. Sainton's contributions were Rossi's "Ah! rendimi quel cor," Henry Smart's song, "The Lady of the Lea," unanimously encored, Haydn's "O tuneful voice," and two ballads, by Virginia Gabriel and Claribel, all, we need hardly say, sung to perfection. In addition to these, the Sisters Marchisio, Miss Marian Moss, Mr Santley and Mr George Perren highly distinguished themselves, the young and promising English lady giving Benedict's "Skylark" with charming effect, the best of baritones (fortunately also English) displaying his grand voice and fine singing in Henry Smart's "Magic of a flower" and Mr Charles Hallé, the solitary instrumentalist, delighting his hearers with solos by Chopin, Heller, and Weber, the concert being altogether one of the most successful of the season.

MYDDELTON HALL, ISLINGTON.—The Ladies' Vocal Trio Union gave a concert on the 19th inst. to an audience which showed that the denizens of the far north (who are supposed to be the exclusive patrons of Shakspeare as represented at Sadlers Wells) are not altogether insensible to the charms of music. The trio, consisting of Miss A. Stanton, Mad. Ellwood Andrea, and Miss Ashton, displayed their united qualities in Abt's "How sweet and soothing the vesper chime," Rossini's "Al tuo materno seno," "La carità," "When life's brief dream is over," and Glover's "Down among the lilies," all sung with careful and harmonious effect. Miss Jane Ashton, who joined Herr Reichardt in Braham's duet, "When thy bosom heaves a sigh," and Mad. Andrea, in "Come, be gay," has a nice voice, which, making allowances for excusable nervousness, will be of service to the concert-room, as was more particularly shown in her subsequent solo. The Vocal Trio Union did not, however, rely upon their unaided efforts, but enlisted the services of Mlle. Parepa, who delighted the Islingtonians so much with the old ballad, "Oh my not woman's heart is bought," and Arditi's waltz, "Il Bacio," that an encore was in each instance called for and complied with. Herr Reichardt being similarly complimented in "Thou art so near and yet so far." Mad. Andrea and Miss Ashton also honoured in like manner in Badia's "Vien dalla patria," and Williams's "I've always a welcome for thee." One instrumental solo relieved the vocal performances—a pianoforte rondo of Salaman's, played by Miss Annetta Rich with much clearness and brilliancy, and warmly applauded.

MRS. HOLMAN ANDREWS' MATINÉE was held in her elegant rooms, Bedford Square, on Friday, and was attended by a full and aristocratic audience. Mrs. Andrews, who is well-known as one of the most fashionable of our English professors of the vocal art, confined her performances to the concerted music in the programme, foremost among which, for correctness of intonation and purity of style, must be named her singing in the unaccompanied trio from Mendelssohn's *Elijah* "Lift thine eyes," in which Mrs. Andrews had the valuable assistance of the Misses Pyne. The trio made a great impression upon the audience who would willingly have heard it again, but the fair singers were obdurate, and only bowed their thanks for the applause bestowed upon them. A duet from the *Diamans de la Couronne*, sung by the Misses Pyne and accompanied to perfection on the pianoforte by Mrs. Andrews, was, however, repeated; and the audience were liberal in their approbation of a trio by Bonoldi "Falsa Donzella," sung by Mrs. Andrews and the Misses Pyne. The instrumentalists were Herr Klindworth (piano), Messrs. H. Blagrove, Clement, and Daubert (violin, tenor, and violoncello). M. Aguilar accompanied several of the vocal pieces. Mrs. Holman Andrews has announced a *soirée musicale* for Wednesday next.

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DRURY LANE THEATRE.—On Monday night the house was opened for the summer season by Mr Dion Boucicault, the first step of whose management is the production of the *Colleen Bawn*. Judging from the numerous audience that attended on the occasion, and the deafening applause with which they received the author of the great "sensation drama," who has for the first time appeared on the boards of this huge theatre as Miles na Coppaleen, now furnished with a brace of songs, we may infer that the *Colleen Bawn* will derive a new vitality from the many visitors who come to London for the sake of the International Exhibition. Though the piece has been played in every county, folks fresh from the provinces will be curious to see how it looks in a big London house, where the gentleman who has written it subjects himself to the "header" which has contributed not a little to its fame; and Parisians may enlarge their erudition by ascertaining that the version produced at the Ambigu-Comique, with the title *Le Lac de Glenaston*, was no improvement on the original play. The reappearance of Mad. Celeste as Mrs. Cregan after something like a twelvemonth's absence from London gives a new interest to the performance, and as the representative of Eily—that immortal damsel whom no quantity of immersion will destroy—we have Miss Sara Stevens, a young lady unknown to the metropolis, who speaks with a pretty brogue and is a comely peasant girl, lacking the refinement of Mrs. Boucicault. Miss Jessie M'Lean, the Anne Chute of Mr Benedict's *Lily of Killarney*, plays the same part in the drama with her wonted spirit.

ADELPHI THEATRE.—The *Colleen Bawn* was revived on Monday night at the Adelphi, the place of Mr Boucicault being supplied by Mr C. Verner, who has long played Miles na Coppaleen in the provinces, and went through his task in most creditable style.

* * *

Letters to the Editor.

THE LOOK-GLASS AND THE GORILLA.

SIR,—"Dotted Crotchet" asks whether you "have seen the Gorilla." When next you meet take him to the first look glass you see. If he looks at himself in it he will see the "Gorilla," and perhaps something else at the same time.

[Will "Dotted Crotchet" accept the hint? We have not seen the "Gorilla," and wish to see the "Gorilla." ED.]

Advertisements.

HARP MUSIC, BY BOLEYNE REEVES.

	s.	d.
SONATA DRAMATICA	[illegible]	[illegible]
CONCERT SOLO, "Der Freischütz"	[illegible]	[illegible]
RONDINO [illegible] VALSE	[illegible]	[illegible]
ÉTUDES. No. 1 to 6, No. [illegible] each	[illegible]	[illegible]
PASTORALS. No. 1 E flat	[illegible]	[illegible]
2. [illegible] flat	[illegible]	[illegible]
3. [illegible] flat minor	[illegible]	[illegible]
4. [illegible] minor	[illegible]	[illegible]

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London, [illegible] & Evans, and Addison, Hollier & Lucas, and may be had at the principal libraries, and at the Hanover Square Rooms.

BLUMENTHAL'S "DAYS THAT ARE NO MORE," arranged for the Piano and played with such distinguished success by the composer at the Concert at the Marchioness of Downshire's residence, Belgrave Square, is published, price [illegible], by DUNCAN DAVISON & Co., 244 Regent Street, W., where the song (sung by Mad. Sainton-Dolby) may also be obtained, price [illegible]

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FRAULEIN LIEBHART begs to announce that she will remain in London during the Season.

All communications for engagements to be addressed to Mr. Jarrett, musical and concert agent, 244 Regent Street.

MR. TENNANT has the honour to announce that his FIRST TOURNEE for the Winter Season, for which MAD. LEMMENS SHERRINGTON is already engaged, will commence on Monday November 1.

Full particulars will be shortly announced.

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THE MUSICSELLERS' AND ASSISTANTS' PROVIDENT INSTITUTION.—A General Meeting of the above will take place at the Pianoforte Makers' Hall, Castle Street, Oxford Street, W., on Wednesday Evening, July 6, at Half-past Eight o'clock, to enroll Members, appoint Officers and other Business.

The attendance of the Trade is most respectfully solicited.

PRIZE QUARTET.—SOCIETY OF BRITISH MUSICIANS.—The Committee beg to announce that the successful Compositions are by [illegible] Ebenezer Prout and Mr. [illegible].

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"The Fisher-maiden" ...	[illegible]	[illegible]
The Lord's Prayer for Four Voices, with Organ ad lib. ...	[illegible]	[illegible]
Separate Vocal parts, each ...	[illegible]	[illegible]
"This house to love is holy," Serenade for Eight Voices ...	[illegible]	[illegible]
Separate Vocal parts, each ...	[illegible]	[illegible]
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CRADLE SONG, by REICHARDT.—"Good Night" (Cradle Song), sung by Herr REICHARDT, at Mad. Puzzi's Concert, and rapturously encored, is published, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street, W.

M. VIVIER.—This celebrated Artist will APPEAR for the first time, after a long absence, at Mr. BENEDICT'S GRAND MORNING CONCERT on Monday next, June 27, when he will perform Schubert's "Klage des [illegible]," on the French Horn, accompanied on the Pianoforte by Mr. Benedict.

NEW SONG by EDWARD LAND, "MINE, LOVE? YES OR NO." Sung by Mr. WALTER BOLTON with great success at Mr. ARTHUR NAPOLEON'S MATINEE, is published, price 2s., by DUNCAN DAVISON & Co., 244 Regent Street, W.

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ERI TU CHE MACCHIAVI QUELL' ALMA ([illegible] heart so sad). Aria	[illegible]	[illegible]
[illegible] MA PRIMA (When other lips and [illegible]). Preghiera	[illegible]	[illegible]
[illegible] (The joys of childhood's day). Canzone	2	[illegible]
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8.	Y GADLYS	(The Camp)
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The Directors have the gratification to announce that Mad. [illegible] and Mdlle. Titiens have kindly consented to sing [illegible], Mrs. Arabella Goddard (Pianoforte), her last public performance—and Herr Joachim (Violin).
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Mr. Chatterton will play Handel's Fugue, in E minor, from the "Suite de Pièces," [illegible]'s Grand Fantasia [illegible], &c. &c.

HERR DEICHMANN'S MORNING CONCERT, Thursday, July 10, at 3 o'clock, Hanover Square Rooms.
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Instrumentalists: Messrs. [illegible], Deichmann, [illegible], [illegible], and [illegible].
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MUSIC IN BERLIN

(*From our own Correspondent.*)

THE doors of the Royal Opera House are closed for the season; the annual holidays have commenced, and manager, conductors, leaders, musicians, singers, dancers, painters, carpenters, property-men, box-keepers, check-takers, cleaners, doorkeepers, messengers, &c., following the bent of their business or desire, for as Hamlet informs us—

> "Every man hath business and desire,—
> Such as it is—"

have, by this time, for aught I know to the contrary, dispersed to the four quarters of the globe, in the search for amusement, or the acquisition of gain. I wish them success in either occupation, or—to imitate the general example of mankind, so extremely liberal and philanthropical when liberality and philanthropy cost them nothing—in both. I will even go farther. Again imitating the example of my fellow men, who—provided they are not doctors or lawyers—always display such a charming alacrity in giving advice, I would advise my friends, the above-named members of the Royal Opera House, to make the best use of their time. My advice may be superfluous to some of you devils who have been managing, conducting, leading, playing, singing, dancing, painting, scene-shifting, property-manning, boxkeepering, check-takering, cleanering, doorkeepering, messengering, et cetering for the last I cannot say exactly how long, but what if it is? This would not be the first time that advice, spontaneously given, has been superfluous. "*O fortunatos agricolas!*" Oh! lucky Members of the Royal Opera House! Your labours are over—for a time at least. Would that mine were! You, as far as the Royal Opera House is concerned, are as free as air, while I am still obliged to remain in the hot, dusty, sandy, oppressive, capital of Prussia, and write to inexorable London editors about fair sopranos now inhaling, perhaps, the breezes of our old friend, Ocean, that "mighty monster," at Ostend; first tenors, now languid by enjoying—of course, again "perhaps"—a cigarette and a glass of cool claret, instead of having to bear the oppressive glare and heat of the footlights; and of vigorous basses, realising *their* notion of pleasure by vigorously ascending, arm in hand—for the third time I qualify the assertion by a "perhaps"—the rugged and steep paths which lead to the summit of the Brocken. But it is no use lamenting. The thing must be done, and as "the least said the soonest mended" seems to be a proverb exceedingly applicable under the circumstances, I will take the liberty of coining it for the occasion, and, in conformity with the lesson it conveys, dash headlong into the small stream of correspondence which is all that will this week flow from my inkbottle.

Among the last works represented before the vacation set in with such severity was *La Juive*, which, despite the West Indian heat, filled the theatre in a manner that was most disagreeable to me, whatever it may have been to the treasurer. *La Juive* is exceedingly popular in most of the capitals and other towns of Germany, a fact to be attributed in a great measure, doubtless, to the great number of single pieces of importance contained in it. The overture, on account of the great length of the opera, is omitted; for the Germans like to get their theatrical performances over by about the time that London managers think of beginning their tragedy or "sensation" drama, after having disposed of the *lever de rideau*, which enjoys the honour—if honour it can be called—of the first place in the bill, simply that the audience may get comfortably seated in their seats before the real business, or pleasure, of the evening commences. But, though the overture is thus summarily disposed of, there is still enough, and to spare, left to satisfy the most voracious opera-goer in Berlin. The favourite pieces are, in the first act, the drinking chorus, Brogni's cavatina, and the finale; in the second act, the scene in which Eleazar, Rachel, Leopold, and several Israelitish relatives and friends of the family are celebrating the Passover, Rachel's romance (E flat major), and the magnificently handled final trio; in the fourth, the duet of the two men and Eleazar's grand air; and, in the last, the fearful, but deeply fascinating finale. It is true that the entire opera—especially everything connected with the *libretto* and instrumentation—reminds one rather frequently, as a critical friend observed to me, on our leaving the theatre together after the performance, that it is a child of the Imperial Opera House, Paris. But we should not reproach it with the soil whence it sprang, or the qualities thence derived; we ought, on the contrary, to esteem ourselves fortunate, considering the present dearth of operas, or works of any value, in possessing a production which not only attracts and pleases the public, but, on account of the number of good parts it contains, satisfies likewise—*mirabile dictu!*—all the singers—or, at least, some of them—say two or three, for I would not appear guilty of exaggeration, and, in a tolerably long experience of matters connected with "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable or poem unlimited," to which must, in the present instance, be added—opera, I cannot recollect a single occasion in which everyone was contented with what was set down for him or her, or, not to put too fine an edge upon the thing, the majority were not greatly dissatisfied.

Mlle. Lucca appeared to great advantage as Recha, or Rachel, for *les deux se disent*, though she is clearly understood, not *à volonté*, but in this wise. When Halévy's music and Scribe's *libretto*, illustrating the history of a Cardinal's daughter brought up as a Jewess, and, as such, suffering a fearful death, are performed in Paris, the work is called *La Juive* and the heroine denominated *Rachel*. When, however, the work is transferred to Berlin, its title is *Die Jüdin*, and that of the principal female character *Recha*. I mention this because the system of changing names and titles is not confined to *La Juive*, but extends to all other foreign operas, and is, at times, a source of considerable embarrassment to "Your own Correspondent," supposing him to be at all anxious—as he is—to preserve some sort of consistency in his letters. How often has he not been reduced (almost) to the verge of despair before he could decide whether to speak of Mozart's *chef-d'œuvre* as *Don Giovanni* or *Don Juan*; to refer to Donizetti as the composer of *Le Philtre*, or *Der Liebestrank*; of *Die Tochter des Regiments*, *La Fille du Régiment*, *La Figlia del Reggimento*, or even *The Daughter of the Regiment*; to allude to Mendelssohn's *Heimkehr aus der Fremde* or *Son and Stranger*; to patronise *Robin des Bois*, instead of *Der Freischütz*! You may possibly reply—or at least, for the sake of argument, I will suppose you to do so—"Donde fueres, haz como vieres;" "Il faut hurler avec les loups;" otherwise, "When you are in Turkey you must do as the Turkeys do." But I beg to offer one objection to this: though I may be in Turkey, i.e. Berlin, my letters are intended for London, and I should like to know who, among the general public, would recognise in *Der Nordstern* their old friend *L'Etoile du Nord*; in *Der Wasserträger* Cherubini's *Deux Journées*; or, though lastly not leastly, ever suppose that *Die Zigeunerin* was Balfe's *Bohemian Girl*—who, by the way, although still hale, hearty, and vigorous—in fact, she may be said, so well has she preserved her charms intact—to be the Ninon de l'Enclos of opera—is rather an old girl now? The only source of consolation I can perceive, bubbling up from the midst of my doubt, is, that I am not writing for the general public, for the *profanum vulgus*—for the masses, but for a highly intellectual, polished, educated, and, though extensive, very select circle of readers, and that therefore it does not matter much, after all, whether I say *Die Zauberflöte* or the *Magic Flute*; whether I give the preference to *Le Nozze di Figaro*, or *Figaro's Hochzeit*; or whether, instead of alluding to *Guillaume Tell*, I designate that merry Swiss boy *Wilhelm Tell*. Just as

> "The King of France, with thirty thousand men,
> Marched up the hill, and then—marched down again,"

I have, it strikes me, been taking unnecessary trouble in discussing the question, or troubling my head about it, since whatever plan I adopt for the nomenclature of operas, and the appellations of the various characters in them, the subscribers to the MUSICAL WORLD will at once understand to what works or to which personages I allude. Such being the state of things, I fancy I cannot do better than return to Mlle. Lucca, who, I repeat, appeared to great advantage as Recha, or Rachel. Not only is the part suited to her musically, but it is particularly adapted to her idiosyncratically. She was very much applauded and called on, and half smothered with flowers and bouquets at the end of each act. By his rendering of Eleazar Herr Ferenczy made a forward step in the good opinion of the public, and afforded unmistakeable evidence that he has lately been studying with laudable energy. Having said thus much in his favour, I am bound, in justice, to add that he will have to study much longer before, in my opinion, he has any right to the position he now occupies at the Royal Opera-House. He strikes me as being uncertain, musically speaking, and the conductor, Herr Dorn, had to indulge in a series of becks and nods and wreathed smiles, the whole evening, in order that Herr Ferenczy might know the right moment to begin. Despite the good-natured *Capellmeister*, however, Herr Ferenczy spoilt the second finale by a piece of nearly inexplicable forgetfulness. I need hardly observe, I should think, that anything like character, either in his manner or his acting, is out of the question when a vocalist has to count every bar. But there is a fair prospect of success for Herr Ferenczy if he chooses to study. He has a fine voice, which, with careful training, may one day enable him to achieve a good place in his profession. Herr Fricke was a highly satisfactory Cardinal Jean François de Brogni, and Herr Krüger a respectable representative of that gay deceiver Leopold, who, I am afraid, does not enlist the sympathy of the audience to any very great extent, however much the artist charged with the part may exert himself. Mlle. Pollak did not produce an overpoweringly favourable impression as the Princess. The chorus and

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orchestra went admirably, while the dresses, scenery, and mise-en-scène were all that could be desired.

The Opera House closed with a performance of Spontini's *Nurmahal*. I have nothing to add to the observations I made on the revival of this opera some time since.

I informed you, in my last letter, if I am not mistaken, that the French operatic company at the Victoria Theatre had made a decided hit, especially in Halévy's *Mousquetaires*. I regret to chronicle the fact of their not having been quite so successful in *Fra Diavolo*. It is a peculiarity of the Berlin public—a peculiarity in which they are encouraged by the critics—to measure professional artists, both vocal and instrumental, by a standard which the artists themselves have never dreamed of adopting, any more than the celebrated Tom Thumb would have thought of measuring his own tiny stature against that of a stalwart life guardsman. Thus Bazzini was compelled to play Mendelssohn's concerto, which did not at all suit him, and Henry Wieniawski obliged to select Beethoven's Violin Concerto, though aware it was out of his line. Similarly, lady visitors must absolutely sing Donna Anna and Fidelio, nilly willy, whether they will or no, and on the same principle the French company suddenly found themselves under the necessity of getting up *Fra Diavolo*, at a moment's notice, with the result I have already mentioned. The performance was, as everyone acquainted with such matters must have foreseen, a comparative failure. I must except, however, the Fra Diavolo of M. Cocuille, which, whether considered musically or dramatically, was finely sustained. M. Picard, too, distinguished himself highly by the calm certainty with which he fulfilled the arduous duties of conductor. The Berlin conductors would do well to take example by him, and not hurry the tempo as they have hitherto been in the habit of doing, under the false notion of imparting sprightliness and vivacity to the music.

There is a very respectable operatic company at Kroll's Theatre. They have already given *Der Freischütz*, *La Dame Blanche*, *Die Beiden Schützen*, *Zampa* and *Martha*. A young lady of the name of Savanny has created a favourable impression in the last. Herr Dumont is an intelligent conductor and Herr Ochmer a thoroughly experienced stage manager.

On the 2nd instant, Herr Hertel, who was engaged in the year 1804, at the National Theater, under the management of the celebrated Iffland, and eight years subsequently admitted into the Royal orchestra of the Opera House, celebrated the 50th anniversary of his entry into that famous body of musicians. A deputation of his colleagues waited on him to present their congratulations, together with a golden snuff-box. He declined the compliment of a grand dinner which was to have been given him. A short time since he was decorated by the King.

Herr von Hertzberg has been appointed director of the Royal Domchor, in place of Herr A. Neidhardt, deceased. Meyerbeer has gone to Ems. Mlle. Lucca, Herren Ferenczy and Fricke are at Dessau, whither they have shaped their course to take part in a Court concert. Herr Woworski was to have accompanied them but was prevented by a fall, luckily not dangerous, from his horse, and with the mention of this fact I conclude for to-day. VALE.

THE HANDEL FESTIVAL.

Saturday, June 28.

As it was in 1857 and as it was in 1859 so it has turned out in 1862. The third of the Handel Commemorations, and the first "Handel Triennial Festival"—the name under which these unprecedented gatherings are, we believe, henceforth to be celebrated—has further strengthened a conviction, becoming more and more general, that the oratorio of *Israel in Egypt* (or *Exodus*) is the grandest choral work of the grandest of composers for the chorus, and that nothing but adequate execution is needed to persuade the less initiated multitude of a fact which musicians have long held to be indisputable. *Israel* is not only the greatest pecuniary but the greatest musical success of the week. More than this, it may be affirmed, without hesitation, that such a performance as that of yesterday was never before listened to in England or elsewhere. In no other country, perhaps, under any circumstances, could the indispensable materials be brought together; and even were it possible, by any contrivance, to combine them, in no other country is there a building sufficiently vast to contain, or sufficiently convenient to accommodate for the purpose, so large a concourse of singers and players. That the festival of 1857 was not a mere whim on the part of the Sacred Harmonic Society, and some influential members of the Crystal Palace Company, plainly appeared in 1859, when the centenary of Handel's Death was commemorated by another, in every sense superior; and that, having gone so far and done so much, the original projectors (all, fortunately for the lovers of Handel's music, alive and active at their posts) were determined to proceed with and, if possible, perpetuate their scheme by renewals of the festival at stated intervals, so as to give it a place among—or, in strict truth, to put it at the head of—the periodical music-meetings of Great Britain, the series of admirable performances of which the third and last took place yesterday before an assembly of nearly 17,000 persons, leaves no room to doubt. The "Handel Triennial Festival" may be now looked upon as an institution, the permanency of which no longer depends upon the caprice of individuals, the chances of meeting with a suitable *locale*, the ways and means of "organization" or indeed upon any ordinary accidents and contingencies. The first celebration may be said to have taken place this week and with a result that has every right to be hailed as a succession of artistic triumphs.

The performance commenced yesterday nearly half an hour later than usual—by which nothing was lost; on the contrary a good deal was gained, inasmuch as the great majority of the audience were comfortably seated before the conductor gave the signal to begin; and thus all that solemn opening which sets forth the afflictions of the Israelites under their perverse and cruel taskmasters was heard without interruption. The tenor recitative "Now there arose a new King over Egypt" (Mr. Sims Reeves)—so apparently simple, but, in truth, so artfully contrived a preface to the colossal work that follows—at once arrested attention; and this was never once disturbed until the end of the first part—the description of the plagues and miracles by which the God of the Israelites, through "Moses, his servant, and Aaron, whom he had chosen" delivered his people from the land of Ham. Considering, indeed, that nearly the whole of the first part consists of choruses, so close an attention, so marked and lively an interest, says no little for the musical taste and feeling of the vast assemblage. True, these choruses are one and all graphic and superb; and true their execution by the singers and players who, filling the enormous orchestra to the roof, might well be allowed to represent the multitude whose sufferings and miraculous release from captivity the oratorio celebrates, was unexceptionably good. But it is only very recently that *Israel in Egypt*—never appreciated while Handel lived—has been properly understood; and not more than thirteen years have elapsed since the Sacred Harmonic Society first had the courage to represent it precisely as the composer wrote it, without interpolating songs and duets, omitting choruses, or otherwise sacrificing this sublime masterpiece on the altar of Mammon. The impression produced by the oratorio "in its integrity" was, therefore, a gratifying proof of the advance we have made in the right direction. "And the children of Israel sighed"—the chorus to which the tenor solo is a prelude—was well delivered. Here, in his reiteration of the word "sighed" and his treatment of the sentence "and their cry came up to God" (to say nothing of many more remarkable points), Handel has reached the height of pathos; just as, in "They loathed to drink of the river" he has expressed the horror with which the Egyptians turned away from the water with a power that almost makes the hearer sympathise with their aversion. Never was the severe style, which attains its furthest limits in "fugue," applied to more legitimate purpose than in this most impressive chorus. Effectively as the one that precedes it was delivered the execution of this was even better. The singers had warmed to their task and it was evident they had resolved to make the last day of the festival the first in point of excellence. Mad. Sainton Dolby gave the quaint air "Their land brought forth frogs"—the only one of the plagues which, for reasons that need not be discussed, Handel has not described in chorus—with admirable self-possession, the characteristic orchestral accompaniment being subdued to a nicety. From this to the end of the first part the chorus have all the work to do. An unbroken series of eight pieces—during the progress of which the interest gradually accumulates, until it attains its highest point in the "Rebuke of the Red Sea," and the total destruction of Pharaoh's host—leaves them without an instant's rest. The plague of flies and lice and locusts, so graphically delineated in the superb antiphonal chorus, "He spake the word;" that of the hailstones and the fire, set forth with astonishing vigour in "He gave them hailstones for rain;" the darkness covering the land—presented in choral recitative, through a succession of modulations so strange and yet so masterly as to have excited the wonder of musicians; the slaying of the first-born, that last and not least terrible of the plagues, conveyed in one of the most energetic of the fugued choruses; the delivery of the chosen people, who are led forth "like sheep," laden "with silver and gold," and "not one feeble person among their tribes;" the joy of the Egyptians at their departure ("And Egypt was glad"—another happy application of the severer fugal style of writing); the drying up of the Red Sea, the passage through the deep, and the overwhelming of the Egyptian host, of whom not one is left—included in a single chorus of three distinct parts, surpassing all the rest in grandeur; and lastly, the fear of the people, who, impressed by "that great work which the Lord did upon the Egyptians," believe in Him and "in His servant Moses"—are alternately delineated with a sublimity of which only Handel possessed the secret, and succeed each other without intermission, so as to form an uninterrupted chain of descriptive pieces altogether unparalleled. The brief pause allowed by Mr Costa between each two of the choruses, though unauthorised by the score, was by no means unadvisable. It allowed the singers to attack one after another with all the more spirit; and certainly we have never heard anything to approach the precision, force, and grandeur of their delivery. We cannot enter into a detailed account of the execution of each successive piece; nor is it necessary where such general excellence was shown. Chorus after chorus was heard with delight and applauded with fervour; and so unanimous was the demand for a repetition of "He gave them hailstones," that Mr Costa had no alternative but to comply. As an example of unfailing intonation, "He sent a thick darkness" has never been excelled in our remembrance. The choruses in the second part—the *Song of Moses* recapitulating the miracles described in the first—although more intricate and difficult in many instances, were equally well given. "The horse and his rider" with which the song of thanksgiving begins and ends, and "Thy right hand, O Lord" its rival in vigour and brilliancy, produced an effect that may be described as "electric;" while such most elaborate and recondite pieces, "With the blast of Thy nostrils," and "The people shall hear and be afraid," which seldom escape censure, inasmuch as they are seldom irreproachably rendered, were as nearly as possible faultless. In short, the choral performance of yesterday was the triumph of the festival.

It is no easy task for solo singers to produce a marked sensation in the oratorio of *Israel in Egypt*. Though he has not dispensed with them altogether, Handel has awarded them but few opportunities for distinction. The lengthy duet for bass voices—"The Lord is a man of war"—is, however, so dramatic that it almost universally wins applause; and this was the case now, thanks to the forcible declamation of Sig. Belletti and Mr Weiss. Mad. Sainton, besides the air we have mentioned, gave "Thou shalt bring them in" in the purest and most classical style, and (with Mr Sims Reeves) "Thou in Thy mercy"—a somewhat ineffective duet, as well as it could possibly be sung. Mlle. Titiens had only one favourable chance for display—namely, the solos of Miriam the Prophetess, which precede the final chorus, "Sing to the Lord." This she gave with splendid energy. Her only air "Thou didst blow with Thy wind" (with its quaint "ground bass" in the accompaniment), was sung with unexceptionable taste and warmly applauded; and indeed, had Mr Costa been disposed, he might have accepted the demonstration of the audience as an "encore." In the duet, "The Lord is my strength," Mlle. Titiens was supported with ability by Mad. Rudersdorff, a practised musician, as all our musical readers are aware. The solo, however, which bore away the palm from the rest, and in the impression it created rivalled the most successful of the choruses, was "The enemy said, I will pursue." At the festivals of 1857 and 1859 this wonderfully spirited and characteristic air—allotted on both occasions to Mr Sims Reeves—produced a sensation that is even now remembered. In *Israel in Egypt* Handel—in most of his great works so prodigal—has only granted one opportunity to the solo-tenor; and, for this reason the great singers from the elder Braham downwards, have by no means affected the oratorio. Mr Reeves, however, more reverentially appreciating Handel, has, by his energetic and dramatic reading of "The enemy said," raised the tenor part in *Israel* to an importance scarcely inferior to that attributed to *The Messiah*, *Samson*, and *Judas Maccabæus*. Finely as he has delivered this air on previous occasions, he perhaps never sang it so magnificently as yesterday. The "encore" that followed was so spontaneous and unanimous that to repeat the air was no more than an act of deference to the audience, who, after the second performance burst out into loud, enthusiastic, and long-continued cheers, in which the whole array of singers and players in the orchestra heartily joined.

After the oratorio, the National Anthem was given in such a manner as to constitute a worthy climax to a musical festival altogether without parallel. Mr Costa then retired from the orchestra amid hearty and general plaudits.

June 30.

The Handel Triennial Festival may now be regarded as an established fact. The experience of three gigantic meetings has done its work. The first (1857) was an interesting experiment; the second (1859) a remarkable advance; the third (1862) a brilliant success. The first might almost as well have been in the open air; the second was aided by some ingenious expedients, with a view to the concentration of sound; the third will be remembered not merely as the first celebration of the Handel Triennial Festival, but as the first trial of the new thoroughly completed "Handel Orchestra." That still something remains to be done—something that shall make the effect less dependent upon the position of the auditor, less variable in short, as heard from different parts of the transept and galleries—must be admitted, even by those who with praiseworthy ambition and indefatigable zeal have progressed so far towards the imaginary goal of perfection. That science, properly directed, can remedy all that is deficient we conscientiously believe; and that the spirit to compass and effect the desired improvements will not be wanting may be looked upon as certain. "If no more, why so much?" says Lord Grizzle to the ghost of King Arthur. A similar interrogatory put by the musical public to the Crystal Palace Company—or rather to the Sacred Harmonic Society and the enterprising Mr Bowley who, in fairness, must be said not merely to have suggested, but to have carried out the Handel Festival—would probably elicit a more vigorous reply than that vouchsafed by the kingly spectre to his garrulous and inquisitive courtier. "Wait and see," would be Mr Bowley's answer. The solution, however, will be satisfactorily given in 1865, at the second anniversary of the Handel Triennial Festival.

Meanwhile we cannot in justice withhold our tribute of hearty praise from the really extraordinary achievements of the past week. Never was vast undertaking so admirably organised. The 4,000 singers and players seemed to get in and out of their places, day after day, at the rehearsal and at the three successive performances, as if by magic. We wondered any among the thousands attracted on each occasion asked themselves how and by what means such a formidable host of executants ever came together?—how, with such military discipline they were at a given moment marshalled in regular order within an enclosed space?—how in obedience to the signal from a solitary conductor's stick (even though that conductor was Mr Costa) they instantaneously and simultaneously shouted "God save the Queen" as though they had been used to sing it in concert from time immemorial? Upwards of 120 towns, and among them thirty-two cathedral or collegiate cities, sent delegates to the Handel Festival Orchestra, which, both in its vocal and instrumental departments, was the largest and most splendid ever assembled. Had these united performances been simply tolerable, there would have been sufficient cause for surprise; that it was, for the most part, admirable, trenches on the marvellous. So unprecedented an undertaking—at least, during the term of its early probation—merits exemption from petty fault finding. Once established as a periodical affair, it must, of course, run the gauntlet of animadversion, and accept praise or blame as it may be honestly administered, like any other speculation appealing to public support. This conviction has hitherto influenced us in speaking of the Handel Festival. That we could have pointed out many positive defects, and many comparative shortcomings, may be readily imagined; but whether under the circumstances, such minute criticism of detail would have been of the slightest use to anybody we may be permitted to doubt. Enough that the general effect was wholly unexampled; that the performances of the *Messiah* and *Israel in Egypt*, allowing for drawbacks more or less inevitable, were the grandest and noblest on record; and that the second day's selection was one of the most richly varied and interesting ever made—calculated, moreover, in an eminent degree and with convincing eloquence to set forth that versatility, that adaptability of his genius to the intimate illustration of all sorts of subjects, which entitles Handel to be regarded as "the Shakspeare of Music." The marked improvement in the choral singing of masses, to which not only the exertions of the Sacred Harmonic Society, forming the nucleus of the so-called "Metropolitan Contingent" at home, but the periodical practices, commencing so far back as 1859 of so many choral bodies throughout the country have been instrumental—may, in a very great measure, be attributed to the Handel Festival, a laudable desire to play a creditable part in which has prevailed on every side. If the same spirit of emulation is kept up, the same unremitting diligence exerted, the results between this and the next celebration of the Triennial Festival—not only with reference to the colossal exhibitions in the now successfully completed Handel Orchestra, nor to the public performances of the Sacred Harmonic Society, but to choral singing in every part of the kingdom—are incalculable. Music, and more especially choral music, now claims so influential a share in the moral and intellectual training of the middle and lower classes of this country that the question of its being good or bad is one of considerable import, and can no longer be viewed with indifference. Whatever tends to its healthy progress has an indisputable right to encouragement; and that the triennial gatherings in the Crystal Palace under the sanction of a name not only world famous, but revered by every community in every part of England—if only on account of the improving social intercourse to which the requisite preparations for each successive meeting must necessarily lead—are likely to be of inestimable advantage can hardly be doubted. For this reason we wish well to the Handel Festival, and offer our hearty congratulations to those who have conducted it so ably and so much to the general satisfaction whether as regards the arrangements

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of the orchestra or the comfort and convenience of the public. Did space permit, we would willingly join in bearing testimony to the spirit and indefatigability of Mr Bowley (General Manager), the admirable discipline enforced by Mr Costa, the extreme courtesy of Mr Grove (Secretary) and other functionaries of the Crystal Palace, mention one by one, the names of gentlemen (including many members of the Sacred Harmonic Society) who, in various official departments, have shown no less ability, and who, towards the public and the representatives of the press, have exercised no less undeviating civility than the chief directors of the Festival. As it is they must accept this general acknowledgement. Into the pecuniary results of the week we refrain from entering. An official statement is in preparation, and no doubt will be published and circulated as soon as completed.

JOHN THOMAS'S WELSH MELODIES.*

A good collection of the vocal melodies of Wales has hitherto been a *desideratum*—a surprising circumstance, considering the antiquity and beauty of the music of the Principality and the love and pride with which it is regarded by all classes of the Welsh people. The music of England, Scotland, and Ireland has occupied the attention of learned antiquaries as well as skilful musicians, who have assiduously collected the popular strains of those countries, investigated their history, scrutinised their genuineness, and placed them before the public in their best and purest forms. Little or nothing of this kind has been done for the music of Wales. Some collections of it have been made, but, till now, not one by a person competent to the task. In the best of these the melodies are inaccurately given; many are admitted that are entirely spurious; they have been dressed up and furnished with harmonies and accompaniments by musicians ignorant of their character, and united to modern poetry at variance with their true expression. Hence it is that we in England know almost as little of the music as of the language of the "ancient Britons." A Welsh melody is seldom heard among us, and the few that we know we have learned from hearing them sung on the stage. "For example," says the preface of the work before us, "the graceful *Llwyn Onn* (the Ash Grove) appears in a mutilated form as 'Cease your funning' in Gay's *Beggar's Opera*; while the bold and warlike strain, *Y Gadlys* (the Camp), has suffered the degradation of being wedded to Tom Durfey's doggrel song, 'Of noble race was Shenkin,' introduced into the *Richmond Heiress*." Such being the case, a work like the present will be heartily welcomed by all who love the national music, not of Wales only, but of the British Isles. As the antique melodies of the Principality become better known, it will be found that they rival in beauty and expression those of England, Scotland, and Ireland, while they are strongly marked with a character of their own. One of their peculiar features is the regularity of their structure and their conformity to the established laws of the art. The Welsh are the most ancient race in Britain, and their music is doubtless of corresponding antiquity; but the generality of Welsh airs seem the work of yesterday compared with the wild and rude tunes of Scotland and Ireland, which are, in reality, much more modern. This must arise from the immemorial possession by the Welsh of an instrument with a complete scale and capable of the combinations of harmony. The Welsh sang to the harp as early as the twelfth century, and this species of accompaniment must have aided the construction of the melodies.

The collection before us is a most elegantly got-up publication in two folio volumes. It is edited by Mr John Thomas, whose name, as a general musician, an adept in the music of the Principality of which he is a native, and a performer on the Welsh national instrument, the harp, is a complete guarantee for his fulfilment of the duty. In the poetical department, the editor has for his coadjutors Mr John Jones (Talhaiarn), a poet who has a renown throughout Wales similar to that of Burns in Scotland and Moore in Ireland, and Mr Thomas Oliphant, the accomplished honorary secretary of the Madrigal Society of London, of whose talents and attainments we have had many occasions to speak. Each melody is united to Welsh and English verses; the former by Mr Jones, the latter by Mr Oliphant. Of the Welsh poetry we cannot judge, but we understand that it is worthy of the author's high reputation among his fellow-countrymen. Mr. Oliphant is generally known as one of the most elegant lyrical poets of the day. In Mr Thomas's preface it is said:—"In regard to the adaptation of the words, it will be observed that, in all cases, the name by which each melody has been long known is taken as the ground-work on which the Welsh and English poets have formed their fanciful ditties, in keeping with the spirit of the music. These names are generally so suggestive as to make it a matter of wonder that the idea had not already been acted upon." Mr Oliphant's English version, we are given to understand, is by no means a literal translation of the Welsh poetry, but rather a paraphrase, whenever the idiom of the two languages would permit, of Talhaiarn's original conceptions, many of which are very beautiful. In other instances he has followed his own ideas, founded, as before mentioned, on the nature of the songs. His verses are full of imagination and feeling, and most delicately fitted to the rhythm and character of the music; and so scrupulously careful has he been to preserve the melodies unaltered, that he has not even taken the very slight liberty of occasionally splitting a note into two for the admission of a word. The collection consists of twenty-four melodies—twelve in each volume. Each melody is printed with the Welsh and English words, first for a single voice, and then harmonised in four parts. For this process the melodies of Wales are much better fitted than those of Scotland and Ireland, owing (as we have already said) to their regular construction and conformity to the established rules of composition. Mr Thomas has furnished them with accompaniments for the harp or pianoforte, and harmonised them as four-part songs, with masterly skill and a thorough perception of their national character. The collection includes almost all the airs (and their number is very small) that are familiar to the English public—"The ash grove," "The song of the lark," "All through the night" (generally known as "Poor Mary Anne"), "The march of the men of Harlech," "The rising of the sun," "Lady Owen's delight," &c., together with several stated to be taken from the collection of a lady in Wales, which have been selected on account of their antiquity and beauty. The work is truly an anthology—a bouquet of the fairest flowers of Cambrian melody and song.—*Daily News.*

MR BENEDICT'S CONCERT

The morning concert *par excellence* of the season is usually that of Mr Benedict; and no wonder, taking into consideration the many attractions it invariably presents. This year the programme was even richer than ordinary, and St. James's Hall (on Monday) was crowded to the doors by the *élite* of the fashionable world. Anything like a detailed account of so enormous an entertainment is out of the question. The selection—while good in every respect, and so skilfully arranged with a view to contrast that each successive piece seemed rather to whet the appetite than pall upon it—must, to sober amateurs, have appeared almost "interminable." When we left—at 6 o'clock p.m.—there were still three pieces to come—viz., a duet by Donizetti, for Mlle. Georgi and Mr Santley; Mendelssohn's "O hills and vales" (part-song); and Mozart's overture to *Figaro*; and as the concert began precisely at 2, more than four hours of vocal and instrumental music must have been administered to the great majority of the audience—in other words, to between 1,500 and 1,600 amateurs. A "bird's-eye view" of the whole concert is therefore all that can be attempted.

The first piece was the grand overture composed by Meyerbeer for the opening of the International Exhibition; to which succeeded the "Inauguration Ode" of our Poet Laureate and Cambridge Musical Professor—"Uplift a thousand voices, full and sweet." Both these fine compositions were admirably given under the direction of Mr Alfred Mellon—for whom Mr Benedict had provided a first-class band, together with the excellent chorus of the Vocal Association—some 200 strong. M. Meyerbeer's overture laboured under the disadvantage of being played while a vast number of the audience were in quest of their seats; but Professor Sterndale Bennett's Ode was listened to with comparatively undisturbed attention. Each, however, was admired and applauded according to its deserts. About two hours later there was an equally effective performance of Sig. Verdi's *Cantata*, written for the same memorable occasion but, as all the world knows (without precisely being able to explain the reason), *not produced*; and, shortly after, the Exhibition overture of M. Auber, the most brilliant and French of brilliant French musicians, was given in a no less satisfactory manner. In the *Cantata* Mlle. Titiens declaimed the solos—which, though originally intended for Sig. Tamberlik, are so well suited to her voice—with the soul and energy that "electrified" the public at Her Majesty's Theatre, when Sig. Verdi himself was present. This and M. Auber's overture (which concert-givers persist in denominating "Grand March") were also conducted by Mr Alfred Mellon. Thus we had the whole of the International Exhibition music—a concert in itself as one might have thought, and enough to satisfy even so ardent a "*fanatico*." But Mr Benedict's patrons are worse than fanatics—they are downright cormorants.

Not inferior in interest to the pieces we have named were several specimens of Mr Benedict's own talent as a composer, the introduction of which afforded unanimous satisfaction. Some of these were extracts from his operas. *The Gipsy's Warning*, by which he was first made known to the British public, furnished two examples—"Scenes of my youth" (ballad), and "Rage, thou angry storm" (*scena*), which last has kept possession of the concert-room for upwards of twenty years, and has every chance of keeping it for twenty more. This was entrusted to Mr Weiss; and the ballad (as graceful as the *scena* is spirited) to Miss Parepa, the harp *obbligato* being in charge of Mr John Thomas—the Welsh Orpheus. From *The Crusaders* (produced at Drury Lane Theatre, under Mr. Bunn's management, in 1846) were taken the sparkling final *rondo* (with chorus) allotted to a pair of syrens no less seductive than Mlle. Titiens and Miss Louisa Pyne; the ballad "Thine, only thine!"—once as popular and still attractive, which was lucky in being confided to the care of Mad. Guerrabella; and the musicianly quintet, intrusted to Mlle. Titiens, MM. Bettini, Reichardt, Santley and Weiss. *The Brides of Venice* (an opera preceding *The Crusaders* by two or three years in the order of production) supplied the *duettino*, "Like the storm now passed away" (Miss Parepa and Mad. Lemmens) and "By the sad sea waves" (Mlle. Georgi—harp *obbligato*, Mr Aptommas, the Welsh Apollo); a genuine and expressive ballad bringing with it memories of one of the most gorgeous of contralto voices—that of Mrs. Alfred Shaw. Last, not least (and earlier in the programme), *The Lily of Killarney* was taxed for a still more ample contribution. From this charming opera four "numbers" were gathered—the serenade duet ("The moon has raised her lamp above"), the ballads "I'm alone" (Eily) and "Eily Mavourneen" (Hardress) and the recitative and slow movement, "The Colleen Bawn," from Danny's scena, in the scene of the water-cave. How well these beautiful extracts fared may be understood when it is stated that Miss Louisa Pyne represented Eily, Mr Santley Danny Mann, and Mr Sims Reeves Hardress. To the operatic selections (all performed under the direction of the composer) were added specimens from Mr Benedict's part-songs, "Invocation to sleep," the tuneful character of which has anything but a soporific tendency; and "Old May-Day." The last, to words from Beaumont and Fletcher was heard for the first time, but—if what is genial and pure deserves to live—assuredly not for the last. The singers were the choir of the Vocal Association, under the direction of the composer himself. Further, Mr. Benedict came forward not merely as composer but as an executant of instrumental music,—first in the *Andante* and *Scherzo* from a sonata in E minor for pianoforte and violin—interesting enough to cause general regret that the first and doubtless most important movement should have been omitted; and secondly in two attractive little bits—*Berceuse* and *Monferina*—for piano and violoncello, so well balanced that they might have formed component portions of a single work. Mr Benedict of course played the pianoforte part in each, his associate in the violin sonata being Herr Joachim, and in the violoncello duets Sig. Piatti—undisputed kings of their respective instruments. To conclude the versatile concert-giver was associated with M. Ascher in a showy fantasia for two pianos on themes from Rossini's *Guillaume Tell* prepared by M. Ascher expressly for the occasion and brilliantly executed.

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* *Addison, Hollier & Lucas.*

Our readers, even the most musical, will involuntarily exclaim at this point, "Surely this is all!" Not so; we have yet to take account (as briefly as possible) of many performances too sterling to be passed in silence. For instance there were a couple of trios for men's voices both capital in their way—"Pensa a guarda," from Meyerbeer's *Margherita d'Anjou*, and the (at a long concert) inevitable "Pappataci" from Rossini's *Italiana in Algeri*—the first (for basses) undertaken by MM. Santley, Belletti, and Ciampi, the last by MM. Bettini, Belletti, and Zucchini. Then there were three duets, all of the richest bravura—two by Misses Carlotta and Barbara Marchisio viz., "Giorno d'orrore" (*Semiramide*), and "La Gitana" (the Gipsies), written expressly for the clever sisters by Rossini; and one from the same composer's delicious *Soirées Musicales*, "Mira la bianca luna," set down for Mlle. Trebelli and Sig. Bettini. Then a string of solos, to which Sig. Giuglini contributed "M'appari tutt' amor" (*Martha*); Mlle. Titiens, "The last rose of summer;" Miss Parepa, "My long hair is braided," from Mr Wallace's *Amber Witch*; Mlle. Trebelli, "Il segreto per esser felice," from *Lucrezia Borgia* (a much more vigorous antidote to the "spleen" than "Away with melancholy"); Fräulein Liebhart (from Vienna—of whose distinguished talent as a singer of "national airs" we spoke some time ago), the quaint serenade of Proch, called "Morgen Fensterln" which she gave in the genuine Austrian dialect; Mad. Lemmens, a romance from one of Sig. Verdi's operas; Herr Reichardt, the graceful ballad, "Young and artless maiden," from Mr Howard Glover's *Once too Often*; Mlle. Gibbes—a young English (or Scottish) singer from the Paris Conservatoire and Théâtre Lyrique with a very agreeable voice and considerable promise—an air from *Les Dragons de Villars*; and lastly (at last!) the tenor song from *La Favorite* ("Ange si pur"), so expressively sung as anything that came before or after it, although the instrument this time was the horn instead of the voice—which will astonish most of our musical readers when it is added that the player was M. Vivier. Besides the orchestral conductors Messrs. Benedict and Mellon, a regiment of pianoforte accompanyists, including Messrs. Lindsay Sloper W. Ganz, F. Berger, Randegger Harold Thomas, K. and Lake had tasks assigned to them in this lavish feast of harmony—the most lavish perhaps ever provided even by Mr Benedict, a prodigal among musical Amphitryons.

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BEETHOVEN RECITALS

WHILE the dazzling feats of M. Thalberg are week after week crowding the concert rooms in Hanover Square, M. Charles Hallé's "recitals" of Beethoven's pianoforte sonatas are attracting another kind of audience to St. James's Hall. M. Hallé already approaches the termination of the arduous and honourable task he has this year for the second time imposed upon himself—only two more "recitals" (comprising the last six sonatas) remaining to be given. At the fifth, he wisely discarded the sonatinas, Op. 49, which are merely bagatelles, substituting the beautiful *Andante* in F, originally intended for the Grand Sonata dedicated to Count Waldstein, but rejected by the not easily satisfied composer for the short introductory *adagio* which now takes its place, and the *Thirty-two Variations on an Original Theme in C minor*—one of the most strikingly "original" inspirations of Beethoven. At the sixth recital, on Saturday, which was more numerously attended than any of the others, the programme comprised the magnificent Sonata in F minor, Op. 57, which Cranz, the Hamburg music publisher (not Beethoven, who hated fantastic and affected titles), christened *Sonata Appassionata*. How M. Hallé performs this great work it is needless to relate, but it may be readily understood that on such an occasion he took more than ordinary pains. Still more welcome, nevertheless, because so seldom heard, were the Ops. 54, 78, and 79. The first (in F) has occasionally been promised at the Monday Popular Concerts, the director of which admirable entertainments is hardly open to the charge of being wanting in enterprise; but, for reasons unexplained, it has invariably been postponed. Why, we are at a loss to guess, inasmuch as, though one of the shortest, it is one of the most decidedly effective of all the thirty-two sonatas. The second (in F sharp), as romantic and beautiful as the other is vigorous, has, we presume, been left in abeyance chiefly on account of the difficult key (six sharps) in which it is set. It used to be a great favourite some years ago with the patrons of Mad. Arabella Goddard's *soirées* where the latest and most recondite of Beethoven's sonatas first came into vogue; and no wonder, for while demanding rare perfection both of mechanism and style in its performance, when these are at hand it can not fail to delight a really musical assembly notwithstanding its transcendental and abstruse character. The third (in G)—of a less elaborate cast than either of its companions—but for its boldly independent form might have been one of the earliest efforts of the composer who was fluent and masterly even before he had attained absolute individuality and who may be said to have first imitated Mozart and then thrown off his allegiance. Op. 79 has been styled "The Queen of Sonatinas"—*sonatina* being the name for a short and easy sonata, but not a few sonatas on the largest scale exist which are unable to boast of half its invention or a tenth part of its beauties. These three comparatively unfamiliar pieces enriched the sixth "recital" with an attraction apart, and played in M. Hallé's most careful manner (his execution of Op. 54 was a model of finished excellence), were listened to with intense gratification. The last two "recitals" (July 4th and 11th) comprise the whole of the latest sonatas, and will naturally, on that account alone, be the most interesting of the series.

The introduction of a vocal piece between each two sonatas is an agreeable relief. The singer on Saturday was Miss Banks, who in Dussek's extremely popular canzonet, "Name the glad day" (one of the valuable "revivals" for which the musical world has to thank the Monday Popular Concerts), and Mr Henry Smart's graceful song, "Dawn, gentle flower" maintained her rising and well-earned reputation. Mr Harold Thomas was the accompanyist.

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THE HANDEL FESTIVAL.—Each of the following one hundred and twenty two places contributes its contingent to the Handel Festival Orchestra:—Aberdare, Aberdeen, Armagh, Aylesbury, Balmoral, Barnet, Barnsley, Bath, Beeston, Belfast, Bingley, Birkenshaw, Birmingham, Bolton, Bradford, Bristol, Bromley, Bromsgrove, Brussels, Burgh, Cambridge, Canterbury, Carshalton, Cashel, Chatham, Chester, Chelsea, Chorlton-on-Medlock, Clapton, Cleckheaton, Clifton, Cork, Coventry, Croydon, Derby, Dereham, Dewsbury, Dorking, Dublin, Durham, Eccleshall, Edinburgh, Ely, Eton, Exeter, Feltham, Frome, Genoa, Glasgow, Gloucester, Guiseley, Hailsham, Halifax, Haworth, Heckmondwike, Hereford, Hertford, Huddersfield, Hull, Hyde, Ingatestone, Keighley, Kilkenny, Lee, Leeds, Leicester, Limerick, Lincoln, Liverpool, Llandaff, Lockwood, Maidenhead, Manchester, Manningham, Merthyr Tydvil, Newcastle-on-Tyne, Norwich, Nottingham, Ormskirk, Otley, Ovenden, Oxford, Peterborough, Petersfield, Poole, Preston, Plymouth, Reading, Rickmansworth, Ripon, Rochester, Romsey, Roughway, Salford, Salisbury, Saltaire, Sevenoaks, Sheffield, Sherborne, Shields, Skipton, Southampton, Southwell, Stockport, Stoke-upon-Trent, Stratford-on-Avon, Sunderland, Sutton, Tottenham, Tunbridge Wells, Wakefield, Wantage, Wells, Wimborne, Winchester, Windsor, Wolverhampton, Woodford, Woolston, Woolwich, Worcester, and York. Of these 30 are cathedral or collegiate towns.

ROYAL HORTICULTURAL SOCIETY.—The council of this Society yielding to the frequently expressed wishes of many of the Fellows, resolved to repeat the experiment (tried a short time since with such great success) of the performance of choral music by the band of the Royal Artillery in the Conservatory at South Kensington. The public as well as the Fellows had thus an opportunity of judging how well some of our soldiers can and do employ their leisure hours.

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

THE LAST MONDAY POPULAR CONCERT OF THE SEASON

ON MONDAY EVENING, July 7, 1862, the DIRECTOR'S BENEFIT, being the ONE HUNDREDTH CONCERT since the commencement of the Series in February 1859. The Programme selected from the Works of all the great Masters.

PROGRAMME.

PART I.—Quartet, in E flat, Op. 12, for two Violins, Viola, and Violoncello, MM. Joachim, Wiener, Schreurs and Piatti (Mendelssohn); Song, "A bird sat on an Alder bough," Miss Banks (Spohr); Song, "The Wanderer," Mr Weiss (Schubert); Sonata, in A, for Violoncello solo, with Pianoforte Accompaniment, Sig. Piatti (Boccherini); Song, "Dalla sua pace," Mr Sims Reeves (Mozart); Harpsichord Lessons, Mr Charles Hallé (Scarlatti).

PART II.—Elegie for Viola solo, with Pianoforte Accompaniment (repeated by general desire), Herr Joachim (Ernst); Songs, "The [illegible]," "The Kiss," Mr Sims Reeves (Beethoven); Canzonet, "The Mermaid's song," Miss Banks (Haydn); Sonata, in A major, dedicated to Kreutzer, for Pianoforte and Violin, Mr Charles Hallé and Herr Joachim (Beethoven).

Conductor: Mr. Benedict.
To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street; and all the Principal Musicsellers.

MR CHARLES HALLÉ'S LAST BEETHOVEN RECITAL, on Friday Afternoon next, July 11, at St James's Hall.

The Programme will include the Sonatas Ops. 90 (in E), 110 (in A flat), and 111 (in C minor)—the [illegible] Sonatas of Beethoven.

Accompanist, Mr Harold Thomas.

Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s. Tickets at Chappell & Co.'s, 50 New Bond Street; Cramer & Co.'s, 201 Regent Street; and at Austin's, 28 Piccadilly.

NOTICES.

TO ADVERTISERS.—*Advertisers are informed that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, JULY 5, 1862.

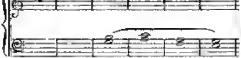
THE year 1862 is remarkable, among other things, for the introduction on the Italian stage of two English singers in first-rate characters. The history of the Italian Opera in England, we believe, presents nothing parallel to this. English artists have sometimes trod the Italian boards on emergencies or frequently in second rate parts, as many may recall to mind; and English tenors have more than once played "first business," as it is called, at Her Majesty's Theatre and the Royal Italian Opera—Braham and Sims Reeves to wit; but the fact of an English *prima donna* and an English barytone occupying the highest position in an Italian operatic *troupe* is altogether unprecedented. In speaking of Italian Opera we, of course, allude solely to Her Majesty's Theatre and the Royal Italian Opera, and take into no account the occasional performances of Italian Opera at Drury Lane and elsewhere, otherwise our position would be untenable. Every visitor to the Italian Opera is aware that Miss Louisa Pyne did not appear for the first time on the Italian stage in London when she played Zerlina in *Don Giovanni* last week at Her Majesty's Theatre. Some years since she performed for a few nights, at the Royal Italian Opera, the character of the Queen of Night in the *Zauberflöte*, which few singers could attempt, the music being written so high, and Miss Pyne was engaged for that part only, to replace Mlle Anne Zerr. That such an artist as our English *prima donna* should for so many years have been overlooked by our Italian managers is surprising, when the difficulty of finding good singers is taken into consideration. How many parts there are in the Italian repertory which would suit Miss Pyne's talent we need not point out. Now that Mlle Kellogg, of whom the greatest anticipations were held out, is prevented coming to England this season by a severe domestic calamity, may we not expect that Miss Pyne will take her place and that the *Nozze di Figaro*, which formed so conspicuous a feature of the prospectus, will not be withdrawn for want of a representative of Susanna? Moreover, our admirable English vocalist might, for once, descend from her lofty throne—if it would be descending—and consent to play Adalgisa in *Norma*—the production of which with Mlle Titiens the subscribers and the public are anxiously awaiting—and show, in reality, how the music should be sung. It has been almost invariably the custom with directors of Italian operas to assign the part of Adalgisa to a second rate artist. This is a mistake, and not at all what the composer intended. Adalgisa is a subordinate but by no means a second rate part, and has seldom been properly represented in this country. The fact of Miss Louisa Pyne undertaking the character of the young priestess would invest the performance of Bellini's opera with a new interest.

The engagement of Mr Santley at the Italian Opera we have spoken of before. It seems indeed to have been an absolute necessity. Italian barytones and basses grow scarcer every day, and the French and German theatres now almost entirely supply the operas with singers of that class. Among these our English barytone may well take his rank as one of the most distinguished, and therefore the wonder is, not that he should be engaged as first barytone at the Italian Opera, but that he should have been ignored so long.

It is gratifying to our artistic vanity to find that two of our native singers occupy the highest position on the Italian stage. It is a proof that national talent is more prized than formerly, and may have its uses in encouraging young candidates for vocal honours to keep within the vision of their hopes the prospect of so bright a goal, and in stimulating them to labour for its attainment. The young ladies and gentlemen of the Royal Academy of Music, who devote their minds and energies to vocal accomplishment, have now a new spur to urge them onwards in the race for high honours. Let us trust the facts will not be lost upon them, but may be hoarded up for useful meditation in moments of fear or despondency. What has once happened may happen again. If there is but one English Opera, and that rendered exclusive by force of circumstances, let them not forget that there are two Italian Operas whose doors are not closed against English singers. Thus they have two futures to look forward to, which should act as a double spell on their artistic efforts.

* * *

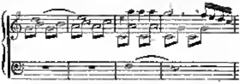
ONE of our ablest and most learned Teutonic contemporaries* has lately been discussing the subject of retrograde motion in fugue,—what we in England call giving the theme "by reversion," and the Germans "*Krebsgang*" or crab's walk, and which, as crabs walk *not* backwards, is hardly so good as ours. Retrogression is better than either, because more directly suggestive. A so-called (or as we shall call it) *retrogressive* imitation by one of the greatest masters of modern times has been discovered and frequently quoted. After the so-called developing-movement, with the repetition of the theme on the first fiddle, accompanied by the mysterious "*piano*" of the trumpets and kettle-drums, simultaneously with the introduction of all the wind instruments, the last movement of Mozart's great symphony in C major (*Jupiter*) offers an example of a retrogressive imitation in the basses:—



Dehn, in his *Theory of Counterpoint*, sees in this passage "a very beautiful and ingenious" application of this kind of imitation; while Lobe, on the other hand, declares, not altogether wrongly, that it is useless, because unappreciated, founding his opinion especially on the fact that the first two notes of the retrogression appear to be an imitation of the first two notes of the theme. Both these celebrated professors and theoreticians seem to think that there can be no doubt of Mozart's intention to produce a retrogression. But against this conclusion there are well-founded objections.

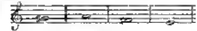
In the first place. Had Mozart really wished to produce his effect by "retrogression" or to introduce the latter, he would, for the sake of attaining the greatest amount of clearness, have isolated as much as possible the parts in which it is written, and not, by covering them with ingenious instrumentation which absorbs so much of the attention, have helped to conceal the art he was employing; nay, he would most probably have introduced the imitation again, and that, too, immediately,—as he has done shortly afterwards, with the close treatment of the theme, and in the course of the work with several other artistic figures.

In the second place: If we examine the first introduction of the theme at the beginning of the composition, we shall find that the bass, which is here confided partly to the second violin, and partly to the tenor, violoncello, and double bass, contains the retrogression as early as from the third to the sixth bar:—



and—as no one can here fancy the composer had any such intention in view, it being much more certainly the harmonic requirements of the passage which produced this accidental and subordinate figure—that the supposed *retrogression* at the beginning of the so-called *reprise*, is nothing more than the harmony adopted all along, but scored in another way, so as to take us by surprise. Such a treatment was, however, required by the impossibility of again allowing the theme, after it had been handled in the first and second parts, with a profusion of musical beauties, to reappear in its primary bareness.

In the third place. The accidental nature of this retrogression is evidenced by the incidental and unobtrusive introduction of a far stricter one in the tenor part, from the ninth to the twelfth bar of the second part (development):—



as well as by the fact that this stricter imitation is contained also in the passage under consideration, but entrusted to the *single first* bassoon, while the whole orchestra is busy,—the less strict imitation being executed by the bass, violoncello, tenor, and second bassoon. We here see displayed Mozart's well-known partiality for a powerful bass—a partiality which he would probably, for the sake of greater precision, have sacrificed to an *intentional* retrogression.

In the fourth place: Opposed to any intention on the part of the composer is the small value of the theme for retrogressive imitation, as proved by the fault already mentioned and remarked by Lobe. This is increased by the fact that both halves of the retrogression are perfectly similar to both halves of the theme, and that only the intervening step between both, ascending in the theme, is fashioned as a retrogression on descending. The retrogression might, in consequence, easily seem only a simple free imitation.

If anyone should urge in objection to these views, the indisputable existence of a retrogression, and then be added by the musician, perhaps, be inclined to cite the mysterious and solemn sound of the passage as indicative of some hidden wonder, there is still an explanation left. "'Perhaps,' suggests "L. B." of the *Niederrheinische Musikzeitung*—after coming to a particular passage in the manner above described—Mozart, like ourselves, discovered the accidental retrogression, and was not sorry, although with no great cause for exultation at finding the contrapuntal monster chained to his triumphal car.'"

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MERCADANTE.—From the Continental papers we learn that this eminent composer, now greatly advanced in years, has suffered total loss of sight from an operation performed on him recently for disease of the eyes.

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* The *Niederrheinische Musikzeitung.*

MUSIC AT THE INTERNATIONAL EXHIBITION.—The following programme of miscellaneous pieces was "recited" on Wednesday on Jones's great organ, by Mr. Albert Lowe, organist of Brunswick Chapel:—1. "Be not afraid," Mendelssohn; 2. Andante, do.; 3. "The Marvellous Work," Haydn; 4. "Gloria," Mozart; 5. Prelude and Fugue (G minor), Bach; 6. "War March," Mendelssohn; 7. "Let all the Angels," Handel; and 8. "Guillaume Tell" (selection), Rossini.

THE CRYSTAL PALACE.—The directors of the Crystal Palace Company have addressed a circular to the proprietors in explanation of the statements in Mr. England's speech, assuming to himself the credit of all the economy which has been introduced and all the improvements which have been effected in the management of the company. They show that all the savings and improvements effected were made by the board in general and not by Mr England alone; and in conclusion, they say—"There is another subject of vital interest to the shareholders, but which for divers reasons was avoided by Mr England—viz. the direction of the finance of the company, which is too important to be left unnoticed, and compared with which even the topics to which he did refer are of small importance. It is not too much to say that five years ago, and indeed until a comparatively recent date, this was one of the most anxious and important subjects which could occupy the attention of the directors. Under the advice of the finance committee (consisting of the chairman, Mr Anderson, Mr Ionides, and Mr Ogilvy), the directors have been enabled, with the cooperation of many of the proprietors, to carry the company through its financial difficulties, and to place it on a sound and substantial basis. Mr England will scarcely say that he inspired the deliberations of a committee of which he was not even a member."

The Operas

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ROYAL ITALIAN OPERA.

On Saturday *Don Giovanni* was repeated; on Monday *Roberto il Diavolo*; on Tuesday *Lucia di Lammermoor*, introducing in the part of Enrico Sig. Graziani, his first appearance this season; on Thursday, *Il Barbiere*; and last night, *Roberto il Diavolo*.

Sig. Graziani's welcome on Tuesday was warm in the extreme. He is a great favourite of the public, to whom nothing is a stronger recommendation than a beautiful voice. The part of Enrico is not entirely suited to Sig. Graziani, as it requires a more stentorian voice and greater depth of lungs. Some of the music, however, is given with such infinite charm that it pays for all the rest. As for Mlle. Patti's Lucia, it becomes dearer and more intense nightly. The singing is as brilliant and exquisite as ever.

The theatre has been crowded every night to suffocation. Never was season at the Royal Italian Opera so prosperous as the present.

HER MAJESTY'S THEATRE.

THE following were the performances of the past week:—*Robert le Diable*, on Saturday; *Don Giovanni*, on Tuesday; *Semiramide*, on Wednesday; *Don Giovanni*, on Thursday; and to-night, *Robert le Diable*, with Mad. Guerrabella as Isabella, her first appearance in that character.

The performance of *Don Pasquale*, given on Wednesday week, demanded a longer and more detailed notice than we could afford space for in our last number. The revival of comic operas, especially capital works like that of Donizetti, is entitled to special approval at a time when the productions of the French repertory, with their complications, their horrors, and their tragic consequences, are almost entirely the vogue. It is certain that artists are not always to be found gifted with comic powers, and desirous of showing them. Singers for the most part prefer [illegible] in the grand tragic line, for which, indeed, now-a-days they are particularly trained and prepared. An artist, therefore, who goes out of the usual way, and selects comedy instead of tragedy with which to create her earliest impressions on the public, manifests great self-dependence, and a desire not to follow in the common track. No doubt Mad. Guerrabella, when she made her initiative essay as Norina in *Don Pasquale*—we must, to a great extent, ignore the lady's appearance in the *Puritani*, for reasons already explained—was willing to be judged solely on her own merits and without comparison. That the lady did not reason wrongly was manifested by the undoubted success which attended her first performance of the sprightly widow, and the unsparing eulogies with which it was greeted by the *London* press. In short, Mad. Guerrabella made a decided hit in the part of Norina, and by her singing and acting raised herself considerably in the estimation of the public. On Mad. Guerrabella's vocal powers we need not dwell in this place; how excellent her voice is, and how well she uses it, we have iterated over and over again. Enough here, that she sang her best on the evening of which we write, gratified every one, and was applauded to the echo. As an actress, she took the audience by surprise. Good comic acting is not now often seen on the Italian stage, and Mad. Guerrabella's acting is first-rate. It is full of point, vivacity, and esprit. The fair artist, in truth, possesses all the elements of a comedienne, and has, besides, that ease and grace without which comedy indeed would lose its special attraction. Nothing could well be more animated and natural than her portraiture of the coquettish and arch widow; and some of her scenes with the old Don—especially that wherein, directly after the simulated marriage, she sets his authority at defiance, and claims the right of ruling his own establishment—has not been surpassed even by the great original, for force and earnestness.

The cast, even in these dearth of comic-art-ist days, was unexceptionably good. Signor Zucchini was somewhat dry as Don Pasquale, but exceedingly humourous nevertheless, and always thoroughly alive to the character and the situation; moreover demonstrating clearly what great things may be effected by a genuine vocalist with small means. M. Gassier was admirable as the intriguing and good-humoured Dr Malatesta, while Signor Giuglini, having little to do in the acting, sang the music of Ernesto with ineffable grace and sweetness. Of course the serenade with chorus, "Com' è gentil"—popularised and almost immortalised by Signor Mario—was one of the telling points of the performance, and elicited the never-failing encore. That Ernesto would be one of Signor Giuglini's most delightful performances every one expected, and no one was disappointed.

Since our last notice of the doings at this establishment the new manager has not been idle. Even while the Handel Festival was drawing the attention of the musical world to the Crystal Palace at Sydenham, he revived *Don Pasquale*—by no means the least racy of the comic operas of Donizetti—with an excellent representative of the amorous old bachelor in Sig. Zucchini (a recent acquisition from the Théâtre Ventadour), and one of the most graceful and spirited Norinas, in the person of Mad. Guerrabella, that ever gave life to the character of the piquant widow; this, too, with such an Ernesto as Sig. Giuglini, whose "Com' è gentil" created the accustomed sensation, and such a Dr. Malatesta as the intelligent and versatile M. Gassier.

On Tuesday night the revival of *Don Giovanni* made a still larger call upon the resources of Mr Mapleson's troop of lyric comedians. On the whole the "opera of operas" was effectively performed. An unusual degree of interest was attached to the first appearance of Miss Louisa Pyne at Her Majesty's Theatre. The delicious music of Zerlina, we need hardly say, was admirably suited to the voice and style of our accomplished English "prima donna," who gave both "Batti, batti" and "Vedrai carino" (the last of which was loudly encored) with no less beauty of voice than classical purity of expression. The foreign language was evidently no check upon the efforts of Miss Pyne, who sings in Italian with the same fluency as in English—a proof, if any were required, that her method of producing the voice and enunciating the vocal syllables is legitimate. In "La ci darem" (also given twice) Miss Pyne was ably supported by M. Gassier, whose Don Giovanni has been more than once described as a performance which—in an age when an ideal personification of the libertine is no longer extant—should not only be viewed with indulgence, but welcomed with gratitude, by all who are not willing to see Mozart's immortal masterpiece even temporarily removed from the stage. In the scenes with Leporello, M. Gassier exhibits the utmost spirit; and if in his love-passages a shade more of refinement might be acceptable, we must rest content with what is good, and encourage it until we can meet with the desired perfection. M. Gassier is thoroughly familiar with the music, and while correct to a nicety in the concerted pieces, imparts a vigour to the solos which gives to each of them a marked individuality. He was greatly applauded in the very difficult air, "Finch' han dal vino," and deserved a much warmer recognition than he obtained in the serenade addressed to Elvira's waiting maid, which he rendered with singular good taste. Signor Vialetti's Leporello is careful, painstaking, and full of excellent intentions. Sig. Rossi's Masetto would admit of an occasional dash of humour. Sig. (or Herr) Herrmann's Commandant has the genuine sepulchral monotony; and the Don Ottavio of Sig. Giuglini (who sang the too frequently omitted "Dalla sua pace" to perfection, and was recalled after "Il mio tesoro") as highly finished in a vocal sense as it has ever been. The part of Donna Elvira fell to the Swedish singer Mlle. Louise Michal, whose execution of the recitatives and airs was correct, but extremely laboured. Best of all was the Donna Anna of Mlle. Titiens, a performance, whether looked at from a dramatic or a musical point of view, that has not been equalled since the halcyon days of Mad. Grisi. From the splendid duet with Don Giovanni ("Fuggi, crudele, fuggi!") in her first scene, to "Non mi dir"—the air which Donna Anna ought to address to Don Ottavio, but never does, inasmuch as Don Ottavio invariably takes his departure after "Il mio tesoro"—in her loss, Mlle. Titiens was all the most exacting worshipper of Mozart's genius could have wished. The grand recitative and air in which Donna Anna recounts to Ottavio the attempt of Don Giovanni and the murder of her father, was a truly superb display, and raised the enthusiasm of the house. The "trio of Masks" too (with Mlle. Michal and Sig. Giuglini), was equally successful, and well deserved the unanimous "encore" it elicited. Mlle. Titiens adopts the legitimate expedient of singing her part of this trio (the "*rallentando*" at the last passage excepted) in strict time—an expedient now unhappily so rare that it almost amounts to an innovation. The more of such innovations the better.

The band, under Sig. Arditi, performed the overture and accompaniments, with an exception here and there, in a manner deserving unqualified approval. The chorus looked numerous but sounded rather weak, and about the "*mise en scène*" and general arrangements there is little to say except to condemn unreservedly the interpolation in the ball scene of a "quick step" from another opera. The solo minuet (for the sake of exhibiting two ballet-dancers, in costume utterly out of keeping) is already a sufficiently great liberty to take with such a composer as Mozart and such a composition as the first *finale* of *Don Giovanni*; but precedent (or "tradition") has helped to sanction this and other absurdities, whereas the interpolation in question is as inexcusable as it is unnecessary and obtrusive. The restoration of "Ho capito," "Dalla sua pace," &c.—about which there has been so much talk—coupled with such vandalisms, loses all its claim to sincerity, and therefore to respect.—*Times.*

Concerts.

HERR WILHELM GANZ gave his annual Concert on Thursday morning at the Hanover Square Rooms. The selection was, for a miscellaneous entertainment, good, and well varied, and was happily seasoned with Beethoven's Grand Sonata in A major (Op. 69), for pianoforte and violoncello, executed by the concert-giver and M. Paque most effectively. All else was of the popular kind. Herr Ganz, in addition to the Sonata, played with his brother Herr Eduard Ganz Moscheles and Mendelssohn's Grand Duo Concertante for two pianofortes, on the march from *Preciosa*—a highly fraternal and excellent performance—and sundry solos of his own composition. The other instrumental contribution was a Fantasia on the violoncello, by M. Paque, on airs from the *Traviata*, which was thoroughly well executed and liberally applauded. The vocal music prevailed largely; Herr Ganz supplying from his own works two songs—"The murmuring sea," sung by Herr Reichardt, and "Sing, birdie, sing," by Mlle. Parepa, which was encored. Both are pretty and tuneful, the Scotch-worded song particularly. The most effective songs besides these two, judging from applause, we should say were the following:—the air from Auber's *Serment*, "Du village voisin," by Mlle. Parepa; Benedict's ballad "By the sad sea waves," by Mlle. Georgi, encored; Herr Reichardt's "Cradle song" sung by himself also redemanded, but not complied with, inasmuch as the popular "Thou art so near and yet so far" was given instead; and Herr Formes' song "In sheltered vale," which the great German basso himself sung, and to which he imparted an expression as deep as his own voice. Messrs. Benedict, George Lake, and Eduard Ganz were conductors. The rooms were very full.

PIANOFORTE QUARTET ASSOCIATION.—The third of the four *Matinées* organised by Messrs. Henry Baumer, Carrodus, Baetens and Pettit, was given on Thursday the 26th June, and attracted an elegant, if not a very crowded audience in Collard's Concert Rooms. The quartets were Ferdinand Ries's in E flat, and Mozart's in G minor No. 1. Both were finely executed, that of Mozart especially, in which the lovely and charming rondo movement created a marked sensation. The quartet of Ries is a work of unequal merit, but is nevertheless entirely worthy of the musician's earnest consideration. Dussek's splendid Sonata in B flat, for pianoforte and violin, was another interesting piece, and a good performance in both, by Messrs. Baumer and Carrodus. The grand and solemn *Adagio Cantabile* was played with great expression and a thorough insight into the meaning of the old composer. In addition a fantasia on airs from the *Bohemian Girl* was performed on the viola by Mr. Baetens, accompanied on the pianoforte by his daughter, a young girl of very tender years. This piece, though well written and excellently played, was hardly in its place at these concerts. The vocal music was intrusted to Miss Susanna Cole and Fräulein Augusta Mehlhorn. The last named lady sang Schubert's "Erl-king" and Gumbert's song "Ye happy birds." Miss Cole gave the scena, "Sad is my soul," from *Lurline*, and a new song called "The Vesper Bell." Her beautiful voice and great charm of style were conspicuous in both, but the "Vesper Bell" pleased especially and was unanimously encored. The fourth and last *Matinée* will be given on Thursday next.

MRS. JOHN HOLMAN ANDREWS gave a *Soirée* at her residence, in Bedford Square on Wednesday last, which attracted a brilliant and numerous attendance. The fair and talented hostess and concert-giver was assisted by Mlle. Ida Gilliess, Mad. Laura Baxter, Mr. Wilbye Cooper, Mr. Trelawney Cobham and Signor Belletti as vocalists; and by Mr. Blumenthal (pianoforte) and Mr. Blagrove (violin), as instrumentalists. The programme had the very rare merit of being sufficiently brief. Mrs. Holman modestly restricted her share of the performance to two trios and a quartet, relinquishing to the other artists the chances of obtaining undivided applause. The trios were Curschmann's "Ti prego," and Rossini's "L'usato ardir" (*Semiramide*), and the quartet, "Mesta Notte," from *Martha*, the last achieving a decided encore. Mlle. Ida Gilliess gave a brilliant version of the aria "Tacea la notte," from the *Trovatore*; Mad. Laura Baxter exhibited her fine quality of voice and good plain singing in Mr. Howard Glover's ballad, "Love is a gentle thing," and in Mr. Davison's song "Swifter far than summer's flight." Signor Belletti contributed the grand air of the Count from the *Nozze di Figaro*, "Hai già vinta la causa," and Vianesi's aria, "Il Mazzagnolo," the first splendidly given, the last encored; and Mr. Wilbye Cooper gave the tenor song from the *Colleen Bawn*, which he likewise was compelled to repeat. The instrumental performances comprised pianoforte playing by Mr. Blumenthal and a solo on the violin by Mr. Blagrove, both of which delighted [illegible]. Mr. Aguilar presided at the pianoforte.

MAD. CELLI'S MATINÉE.—This estimable lady (the widow of the late Baron Celli) gave her annual morning concert on Saturday last at the Beethoven Rooms, Harley Street, to a crowded and fashionable audience. Mad. Celli was assisted by Miles. Parepa, Helen Walker, Stabbach, Eleonora Wilkinson, Saunders and Rae; Mr. George Perren and Signor Belletti, with Messrs. Ganz and E. Berger as accompanyists. The programme, though containing no important novelties, was judiciously selected so as to display the individual excellencies of the several executants. Mlle. Parepa especially distinguished herself by her facile delivery of Auber's laughing song,—a sparkling morceau which she has evidently made her own. Signor Belletti was also warmly encored in one of his favourite airs. A noteworthy feature of the concert, however, was the appearance in London of Miss Helen Walker, who, we understand, is a pupil of Dr. Spark, organist of Leeds Town Hall, &c. Miss Walker has a soprano voice of considerable compass, sweetness, and flexibility, which she displayed with great effect in Mr. Henry Smart's charming song "Summer night." The audience evinced a due appreciation of this performance, and we heartily endorse their verdict, and trust we shall soon have another opportunity of hearing this young lady, who, if we mistake not, is destined to take a prominent and useful position among our English soprani.

MR. WILHELM KUHE'S CONCERT.—This took place on the 30th ult. and attracted a crowded audience to St. James's Hall. The *bénéficiaire* fully sustained his well-earned reputation as a pianist, introducing two solos from his own pen,—the one a brilliant *fantasia* on "God save the Queen," the other, of similar character, entitled "Il omaggio a Meyerbeer," a nocturne and *valse* of Chopin, besides joining M. Sainton in a sonata by Dussek, whose name (thanks to the Monday Popular Concerts) is now familiar as a household word. All the foregoing, we need hardly say, met with great and well deserved favour. Fraulein Liebhart, from Vienna, and Mlle. de Vestvali, of all the foreign operas, are both valuable acquisitions to the concert room, and subsequent experience will doubtless add to the unanimously favourable verdict pronounced upon their merits. Mesdames Sainton-Dolby, Guerrabella, Lemmens-Sherrington, Miss Steele, Messrs. Tennant, Reichardt, and Formes were the other vocalists, M. Sainton and Mr. Aptommas the instrumentalists. The reputation of these artists absolves us from anything beyond the mention of their names—invariable guarantee of excellence.

M. THALBERG'S MATINÉES.—The third *matinée* (and last but one) on Saturday brought a host of amateurs to the Hanover Square Rooms, and was, perhaps, more interesting than either of its precursors. Among the novelties was a brilliant *fantasia* (MS.) on two of the most admired airs in the *Traviata*, a piece in which are displayed to singular advantage the mechanical ingenuity and knowledge of "effect" that place M. Thalberg, *longo intervallo*, in front of all aspirants to the crown of "virtuosity." His execution of this, as of his well-known *fantasia* on the duet and *preghiera* from *La Sonnambula*—a splendid piece in its way—and, still more, of his spirited and masterly *Tarantella*, was nothing short of incomparable. Besides the foregoing, a third and some of the compositions by means of which M. Thalberg gained some of his earliest and brightest laurels—the Study in A minor (with the "repeated notes"), and the never-to-be-forgotten *Andante* in D flat, which for the first time exhibited the superb virtuoso in a sentimental mood. These were welcomed as old and much-esteemed friends, whose features in spite of long protracted absence, are still visibly impressed upon the memory. Further extracts from that really valuable work, *The Art of Singing, applied to the piano*, viz., transcriptions of Beethoven's "Adelaide" and a romance in Weber's *Preciosa*, the *Marche Funèbre*, belonging to one of Chopin's sonatas, another leaf from the portfolio of the self-styled "Pianist of the Fourth Class" (*Prélude de mon Temps*) who, instead of giving new "Barbieres" and "Guillaume-Tells" to the world is solacing his declining years with the production of *feuillets d'Album* for the piano-forte; and last, not least, his own new and very original *Ballade* were M. Thalberg's remaining contributions to the programme. Of all his recent works this *Ballade* is the most thoroughly genuine and beautiful; and that it is destined to attain the same degree of popularity here which it already enjoys in Paris, where it was first publicly performed, may be taken for granted. Rossini's *Prélude de mon Temps*, a sequel to the *Prélude de l'Ancien Régime*, introduced at the second *matinée*, is in every respect as interesting as its companion. The applause that greeted M. Thalberg at the end of each of his performances was hearty, vehement, and unanimous. He was recalled repeatedly but in every instance declined to accept "encores"—most discreetly we think, although it must doubtless have cost him some effort not to accede to such unequivocal demonstrations as were elicited by the *Tarantella*, the *Ballade*, &c. Never in our remembrance was he in better play. The programme of the fourth *matinée* (on Monday), besides other attractions, includes the *Prélude de l'Avenir*—completing the illustrations of "Past," "Present" and "Future" designed by Rossini in these peculiar rhapsodies; the universally renowned *fantasia* on the *preghiera* from *Mosè*; and a grand sonata by Beethoven for pianoforte and violin, in which M. Thalberg will be associated with Herr Joachim.

Tonic Sol Fa.—The choral competition between advanced "Tonic Sol Fa" classes was held on Tuesday evening at Exeter Hall, the judges being Messrs. John Goss, organist of St. Paul's, James Turle, organist of Westminster Abbey, George Hogarth, secretary to the Philharmonic Society, and Thomas Oliphant, secretary to the Madrigal Society. The competing choirs were four, the West Riding Union (trained by Mr. T. K. Longbottom), the City Choral Union (Mr. Steppleton and Mr Proudman), St. Thomas's (Mr. E. Thompson) and Staffordshire Potteries (Messrs. J. W. Powell and G. Howson), each numbering from forty to fifty voices. Two sight-singing tests were adopted: first, from the established, second from the tonic sol-fa notation, the pieces (composed expressly for the occasion) being placed for the first time in the hands of the singers as they stood before the audience, and thus affording a fair criterion of their respective abilities. Not being present at this stage of the proceedings, we are unable to offer an opinion as to the comparative proficiency exhibited. After this test, each choir sang two pieces of their own selection, the Staffordshire Potteries choosing "The Foresters," [illegible] and "The Birth-day Wish," Spofforth; St. Thomas's, "With joy we hail," Lowell Mason, and Auber's "Behold! how brightly breaks the morning;" the City Choral Union "Softly fell the shades of evening," and Benedict's "Hunting Song;" while the West Riding Choir's choice fell upon Bishop's "Hail to the Chief" and Webbe's "When winds breathe soft." Of the four we should decidedly award the palm to the West Riding Choir, whose voices were the freshest and most vigorous, their singing being marked by a decision and correctness of tune quite refreshing to listen to. Next to these the Staffordshire, both the London choirs betraying a tendency to flatness as well as lack of promptitude in taking up the points. The united choirs concluded by singing Mr. Henry Leslie's arrangement of "God save the Queen" to the manifest relief of the audience, upon whom a considerable amount of "speechifying" (mostly inaudible), had been inflicted by a tonic sol-fa orator.

Myddelton Hall.—A concert was given here by the Ladies' Vocal Trio Union on Wednesday evening, the 18th ult., Waterloo day. The programme, with one exception, was vocal, and the artists with one exception were of the fair sex. The ladies names were Miss J. Stanton, Mad. Ellwood Andrea, Miss Ashton and Mlle Parepa. This brilliant host of female talent Herr Reichardt had to confront and alone; but the audience, taking compassion on his lone state, and sustaining him in his perilous position, applauded him manfully, and infused such courage into him that he was enabled to hold his own throughout the tempestuous conflict of voices, and carry away his share of the laurels. He sang two songs of his own, the popular "Thou art so near and yet so far" and the equally popular "Cradle-song," and was rapturously encored in both. Miss Stanton deserves especial mention for the animated and musicianlike manner in which she sang Schloesser's song "Britannia the Queen of the Sea," and for her expression and pleasing manner in Weber's duet "Come let us be gay," in which she had the valuable assistance of Mad. Ellwood Andrea, both being applauded to the echo—*usque ad cœlum*. The last-named lady further sang Badia's "Vien della Patria," and was encored. Mlle. Parepa, a great favourite in these North Western parts, sang thrice and won two encores—in "Oh say not a woman's heart is bought" and Arditi's valse "Il bacio." The exception to the vocal rule was Miss Annette Rich, who proved herself wealthy in mechanical resources by her performance on the pianoforte of Mr. Salaman's charming piece "Rondo nel tempo della giga." This is the cream of the entertainment which we trust our readers will sip sweetly.

THE SACRED HARMONIC SOCIETY AND THE HANDEL FESTIVALS.

(*Communicated.*)

In 1856 the Sacred Harmonic Society, having in view the desirability of a due celebration of the centenary of Handel's death in 1759, contemplated erecting, by means of a guarantee fund, some large building in the metropolis, either temporary or permanent, which should serve the purpose of a great Musical Festival in 1859. During the preliminary arrangements it was suggested that, as the Crystal Palace had been opened with great musical *éclat*, the Directors of that establishment might not be indisposed to enter upon such an undertaking, in which case the necessity for erecting a special building would be obviated. Negotiations were accordingly opened, and the result was the Festival of 1857. The Commemoration of 1859 followed in due course, and it was then determined to establish the "Handel Triennial Festival." The orchestra in the Crystal Palace, partially erected in 1857, was unenclosed and only accommodated 2,500 performers. In 1858 it was enlarged so as to contain nearly 4,000, and partly enclosed. It has now, in 1862, been entirely roofed over. It is calculated that the outlay on this structure, from first to last, has been upwards of 10,000*l.*

It may be somewhat premature to calculate the receipts of the Handel Festival of 1862; but it will not be far wrong to place them at about 35,000*l.* In 1857 the receipts were 23,372*l.*, in 1859 34,915*l.*, making a total for the three Festivals of nearly 93,000*l.* Of this sum, the Sacred Harmonic Society will have received a surplus beyond expenditure from 9,000*l.* to 10,000*l.*, besides a considerable stock of music. The Crystal Palace Company carried to account as profit, in 1857 8,700*l.*, and in 1859 11,500*l.* The surplus from the present Festival will, it is anticipated, be between 7,000*l.* and 8,000*l.*, subject to the cost of the roof to the orchestra, which, assumed to be 5,000*l.*, will leave a surplus of from 2,000*l.* to 3,000*l.* Thus the Crystal Palace Company has netted about 23,000*l.*, besides the acquisition of the new complete Great Orchestra, valued at 10,000.

Although the receipts of the Sacred Harmonic Society from the three Festivals amount to between 9,000*l* and 10,000*l*, this must not be regarded as exclusively profit. The Great Choral Rehearsals, since 1857, have cost a very large sum. Apart from this, the promotion of the objects of the Handel Festivals having always been kept in view, the concerts have frequently occasioned charges upon the funds to a more than ordinary extent.

The labour of those connected with the society is purely honorary. So arduous has this of late become, that it is not possible to anticipate its continuance. Not that the leading members of the Sacred Harmonic Society grudge the work of these Festivals; on the contrary, it has been undertaken cheerfully. The Committee feel, nevertheless, that the task they imposed upon themselves has been fulfilled; and it depends upon many considerations whether at all, and if so, under what conditions it can ever again be submitted to.

Notice has been already taken of many who have been prominent in connection with the festival, but it would be unjust to conclude without special mention of others who have laboured hard to carry it through. Mr. J. F. Puttick was entrusted with the country musical correspondence, the engagement and payment of provincial and professional performers, which involved great labour and anxiety. Mr. D. Hill, Mr. Husk, Mr. Carmichael, Mr. Durlacher and Mr. Sherrard, principal honorary superintendents of the orchestra, with their staff of assistants, brought their several departments into perfect working order. The superintend-

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ence of the issue of tickets at Exeter Hall was undertaken by Mr Stewart, and that at the Crystal Palace by Mr Wilkinson while the convenience of the audience at the Crystal Palace was provided for by Mr David Sims, Mr Withal, and Mr Mitchell, with an able regiment of stewards, two hundred strong. Mr Waugh and his boys again undertook the issue of the books of words; while Mr Peck and his assistant librarians supplied the monster orchestra with the requisite music-parts. In the general arrangements the Committee were assisted by the President of the Sacred Harmonic Society, Mr Harrison, and the Honorary Secretary, Mr Brewer, both of whom have been associated with the institution since its commencement, upwards of thirty years ago.

It was not without considerable hesitation that it was decided upon to hold a Festival during the present year. The period of an International Exhibition, when the public mind would be fully occupied, seemed the most unfavourable for so vast a musical enterprise, of an opposite character. The death of the Prince Consort, and the economy which the commercial difficulties arising out of the American war forced upon the manufacturing districts—a class by whom the Festivals of 1857 and 1859 were extensively supported—were also events in the highest degree inopportune. Fortunately however, these and other depressing influences have been counteracted by the successful completion of the orchestra; and the Festival of 1862 may be looked upon as no less triumphant, under the circumstances, than its predecessors of 1857 and 1859.

THE MENTAL HISTORY OF POETRY.

BY JOSEPH GODDARD.

> "To search through all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the law."
>
> *Tennyson.*

Continued from page 395.

These considerations throw some light on that apparent anomaly which is involved in the case of those Art-exponents, who displaying true genius, and extraordinary skill and facility in the improvising of beautiful and original creations with the pure material of their Art, yet never rise to the dignity of that exalted office of moral ministration, the function of which is to interpret through the medium of Art the high emotions of the breast. The reason of this is, because, whilst possessing the necessary external demonstrative Art-faculties, they are endowed with no finer moral faculties than ordinary natures, and thus are charged with no remarkable pressure of emotion in the breast, with no particularly distinctive or profoundly elaborate texture of idea in the mind. Thus in animating their Art-creations, they deal only in the common and instinctive emotions of the breast—emotions accruing to the essential and general conditions of life, which spring out of the relationship of man to his kind, in distinction to those emotions of an abstract character, which rise only between man and his own soul, or surrounding nature—or relinquishing these from the desire of novelty, or from the want of a fresh and unworn sympathy, a warm and full flow of natural feeling unwarped and undiluted by artificial appeals—they invest their Art-ideas with a false and spurious character of sentiment altogether.

In the same way these considerations also explain the converse of the above case. They explain the equally striking anomaly of natures with all the strength of feeling, depth of thought, and the general internal conditions, for grand moral conception; yet only attaining demonstrative effects of the weakest character, though endowed with every advantage that artistic treatment can impart, and which after all, mostly prove but the echoed effects of previous minds. These are the minds whose early aspirations have had to reap their only fruit—not as under any circumstances, but mostly so when garnered in by the sanguine and expectant hands of young and honourable ambition—disappointment. It is often remarked by moralists, with what an absence of the spirit of consistency and propriety Nature bestows the advantage of personal beauty upon varied characters and dispositions in human life; with no apparent respect how the elect for this temporal blessing may be inwardly morally endowed so as to render its bestowal otherwise than a mockery and a snare—a palpable and sole appropriate external form, and emblem, of Virtue within. The same discrepancy and want of moral harmony prevails relative to the inward endowment of the faculties of Art-conception, in connection with the outward endowment of the faculties of Art-demonstration. Where one exists, there is not always the other. This is the story of those minds who, thwarted in the well-spring of their youth from cleaving the high mountain level of Fame with the silvery streams of Genius, find, and become content to flow in, other and lowlier channels in the common vale of life; who remaining throughout their days unswerving votaries of Art, continue to labour for that cause with true steady faith and love, but with constant and conscious humility, discharging diligently duties accruing to a subordinate capacity, and deeming it still an honour if, by assiduity, perseverance, and sacrifice, they may be permitted to be but doorkeepers in those bright dominions.

This is the story of most of those minds whose energy finds vent in reforming, reconstructing and developing the fundamental principles of Art; or in commentating upon (and thus investing with an added soul) its grand illustrations. Sometimes a mind cast upon these circumstances partially re-adjusts this grievous accident of Nature by adopting another channel of Art-demonstration and adopting it successfully. This is exemplified in the instances of two celebrated literary exponents of the present day—a great Critic and a great Novelist, both of whom in youth aspired to the goal of Painting. But this is also the story of many minds that have ultimately accomplished none of these courses—minds that have filled from the pure fount of Nature, respired the breath of Heaven, and drawn the empyreal air of Inspiration, yet bring forth nothing but the unconformed fire—the elemental chaos of the soul, and which have expired in earnest but imbecile rhapsody. Thus into the world of Art as in social life, enter to a great extent the blind ordinances of circumstance!—

> "That unspiritual God and miscreator"

And hope is often turned to dust. Whether there has ever existed a "mute inglorious Milton" solely owing to the fickle dispensation of worldly advantages may be matter for controversy. Yet the existence of "mute inglorious Miltons" is still an ever-repeated truth—mute not from poverty in fortune but scantiness in demonstrative endowment.

Recurring to the main path of our enquiry we shall now proceed to show that the reason why that general internal pressure of Admiration, Emotion and Idea, which precedes all Art-display and from which all orders of Art-impulse arise, adopts Poetry as a medium of expression (in cases where it does so), and forsakes the intrinsically bright and glowing paths of "Colour" and "Sound"—is not necessarily through the absence of either order of those externally demonstrative faculties which have particular reference to these Arts, and which are essential for the due developing of that pure material of their constitution, the influence of which enters so largely into their effect; but through the presence in the nature of *another* faculty altogether—a faculty which is not requisite for the conception or demonstration of either "Painting" or "Music," nor even for the ordinary and "middle flight" of Poetry; but which is the only *specific* attribute of the latter Art, and that quality alone in its constitution through which it becomes distinctive and unique, and attains its perfection of elevation.

In the same way that the general Art instinct is affected through a particularly favourable endowment in the nature of "Imagination" or similar faculties, generally conducing in the breast wherein they exist, to a deep, sensitive and an enlarged moral appreciation; so, in the same way that it is affected through particular perfections in certain demonstrative faculties (as those relating to colour or sound for example), rendering their possessor specially apt for the production of favourable Art-effects of the character to which such faculties have reference;—so when in conjunction with those other internal requisites and conditions essential for the initiatory development of Poetry such as vivid imagination and the primary and general faculties of Art, there is present also a particularly prominent endowment of "mental perception"—deep, clear and sheer intellectual penetration—then there exists in the nature thus invested the utmost requisite, the specific attribute and the most elevated condition of Poetry.

For it will be observed that Poetry as well as being the eloquent expression of intense emotions of love and admiration in the breast of the Poet—as well as forming the tangible picture of the sublime scenery visible only through the vista of imagination—as well as being the spiritualised reproduction of all that is beautiful in external nature, and the corporealised embodiment of all that is admirable in the moral world (these capacities being equally fulfilled by all branches of Art)—as well as occupying these functions, it will be observed that "Poetry" occupies one more, namely that of being, but only at times, and in the hands of its greatest conceivers, the majestic exponent of new and momentous *philosophical truth*. With reference to Poetry all other Art-circumstances and effects not immediately conducing to, or resulting in, this, are but the preparations and subordinate apparatus for the production of this grand result, as the tree's blossoms are but the preparations for the fruit. For to this effect, Poetry whilst preserving that soft grace and tender charm of spirituality irradiating all Art-creation, at the same time assumes moral importance, and appears robed in that dignity which accrues to the fulfilling of a practical office. And thus in this achievement of Poetry, Art is simultaneously both utilised and exalted.

Now, the essence in which this faculty of "internal perception" acts, when seated Godlike amidst the imaginative mountain heights of

Poetry is, in the discovering of a general and grand *harmony* being continually and ever variably defined between moral and physical nature; even as from lofty mountain peaks the ocean may be seen to blend with the sky. The difference between the mental vision of Poetry and that of ordinary enquiry is, that the former partaking of the character of an abstract survey and the latter being a solely object glance, the one falls in *rays*, the other in a single line. And thus, truths apparently fragmentary and isolated to the comparatively low set eye of objective reason, in the Poetical gaze, become rounded into grace, beam into beauty, and prolong into harmony. The difference between Philosophical, or Pictorial, and Poetical description for instance is, that, whereas in the case of either of the former the mind is confined to the main subject of contemplation; in that of Poetical description it is reflected to another subject, betwixt which and the original one there exists some moral equivalence.

It is this mental property of perceiving the hidden harmony of things whether in the moral or natural world which determines the Poetical mind; and it is the expressing of this harmony in those cases where, though signifying concord in the nature of the objects embraced, it involves contrast in their outward effect, as in cases of a relationship between truths in the natural and the moral world, or between human nature and unconscious nature, which for the most part constitutes Poetry. Thus the faculty of "similitude" is almost synonymous with that of Poetry. Poetic emotion after lapsing [illegible] finds its modality in "simile"—the pondering over natural objects suggesting their correlative moral likeness or the reflecting on moral truths or considerations, suggesting their appropriate natural images. In the case of "The melancholy Jacques," for instance, where he is made thus to moralise on the spectacle of the "stricken deer" weeping over the brook.

> "Poor deer," quoth he, "thou makest a testament
> As worldlings do, giving thy sum of more
> To that which had too much."

Here the perception of the simile—the discovery of the peculiar relationship of the two truths, is the poetical idea; and the effect of it is that each of the truths involved is shown in striking contrast, and comes out therefrom in *deeper meaning*. It is in this tendency to discover some broad harmony in Nature and to lapse into "simile" where Poetry differs from moral philosophy. For if the "melancholy Jacques" had only pointed out that peculiar and prevailing trait of human character which is displayed in the general practice of "adding unto," he would have been a moral philosopher; on the other hand, if he had but described in a graphic and picturesque manner the spectacle of the deer he would have been virtually but in a literary sense a Painter; but his perceiving the relationship between the weeping deer in nature and the characteristics of "worldlings" in life and expressing this similitude in poetical relief made him a Poet, for in "Poetry" as in "Music" there must be *harmony suggested*.

It is this spirit of *duality* in the Poetic ray of contemplation begetting "simile"—it is that scope in the nature of Poetic vision, enabling it to

> "Untwist the chains that tie
> The hidden soul of harmony"

in the world,—to which the discovery of many a grand truth is mysteriously owing. Logicians inform us that a metaphor proves nothing, but that it only illustrates with more or less striking effect truths previously known, or presumed to exist. But if to ratify a known or presumed truth is not the office of the metaphor, to *suggest* a *fresh* one and present the world with the knowledge of a totally new existence most certainly is. Nature is the gamut wherein all the high moral strains and profound mental harmonies of Poetry either arise or fall; they rise there when the Poetic flash of vision fraught with imaginative radiation, is scintillated from Nature to Life through the spontaneous conductor of a vivid mental perception; they fall there when the pressing experience of certain truths in Life impels the mind to connect—to merge them into some correlative natural configuration,—thus effecting simile; and the serene spirit of abstraction of the truth in Nature pouring itself upon the incandescent and passionate truth of Life, the latter is diluted in bitterness, and the heart is solaced and relieved.

(To be continued.)

Letters to the Editor

THE AWARD OF PRIZES.

Sir,—The clumsy device for the publication of the prize awards which the Commissioners of the International Exhibition have announced in this morning's papers, namely, placing a part of the ceremonial in the open air and the rest in the greenhouse of the Horticultural Society, shows what a difficulty they are in to find a proper place for what ought to be one of the greatest events of the season. Why should not the Crystal Palace directors offer them the use of the palace for that day? The great Handel orchestra and the clear area in front, and the spacious galleries all round would give ample accommodation for any number of people, and the rehearsal there on Saturday last showed that the smallest sound can be clearly heard even in the furthest gallery. If this is not managed a great opportunity will be lost.—I am, &c.

June 24. A Juror.

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The Directors have the gratification to announce that Mad. Lemmens-Sherrington and Mlle. Titiens have kindly consented to sing, assisted by Mr. Santley. Mme. Goldschmidt ([illegible]) her last public performance. Herr Joachim (Violin), and Signor Piatti (Violoncello). Conductor, Professor W. S. Bennett, Mus. D., who has composed an overture expressly for the occasion. Full orchestra and chorus.

Stalls, Balcony or Area, 1l.

Addison, Hollier & Lucas, 210 Regent Street, W.

MR. TENNANT will sing "A YOUNG AND ARTLESS MAIDEN" from Howard Glover's popular Operetta of "ONCE TOO OFTEN," at the Concert of the Metropolitan Free Drinking Fountain Association, Exeter Hall, July 16.

MR. TENNANT has the honour to announce that his FIRST TOURNEE for the Winter Season, for which MAD. LEMMENS-SHERRINGTON is already engaged, will commence on Monday, November 3.

Full particulars will be shortly announced.

MLLE. GEORGI will sing "O MIO FERNANDO" (La Favorita) at the Concert de Bienfaisance Française, at St. James's Hall, THIS EVENING.

AS TUNER.—WANTED a Situation as Pianoforte Tuner and Repairer in Town or Country. Out-door employment preferred. Age 26. Salary Moderate. Direct M. T. S., 3 Castle Square, Brighton.

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MARTIN CAWOOD, Secretary.

MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

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Price (any note) 2s. 6d. Post free.
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beg to inform the Profession that they forward their [illegible] upon receipt of [illegible]. Returns to be made at Midsummer and Christmas.

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Brinley Richards (Composer of "Warblings at Eve"). Price 3s.

"Under the opening eyelids of the morn,
What time the grey fly winds her sultry horn."

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THEE ONLY I LOVE. Song. By Franz Abt.

Sung with enthusiastic applause by Mlle. Titiens, at the Hanover Square Rooms. Poetry by [illegible]. Price 2s. 6d.

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transcribed for Piano and played with such distinguished success by the composer at the Concert of the Marchioness of Downshire's residence, Belgrave Square, is published, price 3s., by Duncan Davison & Co., 244 Regent Street, W., where the song (sung by Mad. Sainton Dolby) may also be obtained, price 3s.

M. W. BALFE'S NEW CANTATA "MAZEPPA"

will be published the morning after the first performance, which will take place on the occasion of Mr. SIMS REEVES' BENEFIT at Exeter Hall, on July 23.

Cramer, Beale & Wood, 201 Regent Street, W.

SIGNOR SCHIRA'S NEW OPERA "NICOLO DE' LAPI"

will be published the day after its first performance at Her Majesty's Theatre.

Cramer, Beale & Wood, 201 Regent Street, W.

SIGNOR VERDI'S NEW OPERA, "LA FORZA DEL DESTINO"

will be published the [illegible] next November.

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VERDI'S CANTATA (Composed for the International Exhibition)

for Voice and Pianoforte. Price 3s.

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Price 6s.

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THE AIRS, BALLADS, FANTASIAS, QUADRILLES, WALTZES, &c. IN THE OPERETTA OF

"ONCE TOO OFTEN."

COMPOSED BY HOWARD GLOVER.

Performed with the greatest success at the Theatre Royal, Drury Lane.

"Oh! Glorious Age of Chivalry." Duet. Sung by Mlle. Jenny Baur and Miss Emma Heywood	4s. 6d.
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"A Young and Artless Maiden." Romance. Sung by Herr Reichardt	2s. 6d.
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"The Monks were Jolly Boys." Ballad. Sung by Herr Formes	[illegible]
"In my Chateau of Pompernik." Aria Buffa. Sung by Herr Formes	3s. 6d.

FANTASIAS, QUADRILLES AND WALTZES.

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Mr. Howard Glover's operetta is a decided and what is better a legitimate hit. The songs before us have already attained a well-merited popularity. "The monks were jolly boys" is a song in the best of the old English [illegible], characterised with equal quaintness and spirit, and thoroughly well suited to the voice of Herr Formes. The "Love you've slighted still" (sung by Mlle. Jenny Baur) has a melody of charming freshness. Not less a model ballad in its way is "A young and artless maiden" (for Herr Reichardt), [illegible] with an elegantly melodious phrase. Perhaps more pleasing, however, than any of these, excellent and genuine as they are, is "Love is a gentle thing" (for Miss Emma Heywood), which [illegible] of the ballad-school and attains an expression at once chaste and graceful. The opening holds out a promise which the sequel fully [illegible].—*Musical World.*

London: Duncan Davison & Co., 244 Regent Street, W.

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THE FOLLOWING COMPOSITIONS, by this eminent Composer, are published by DUNCAN DAVISON & CO.:—

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"Near to thee," with Violoncello obbligato	4	0
"The Fishermaiden"	[illegible]	[illegible]
The Lord's Prayer, for Four Voices, with Organ ad lib.	[illegible]	[illegible]
Separate Vocal parts, each	[illegible]	[illegible]
"This house to love is holy," Serenade for Eight Voices	4	[illegible]
Separate Vocal parts, each	[illegible]	[illegible]
"Aspiration," for Bass, Solo, and Chorus of 3 Sopranos, 1 Tenore, and 1 Bass	4	0

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Royal Wedding March (Quatrième Marche aux flambeaux). Composed for the marriage of the Princess Royal of England with Prince Frederick William of Prussia	[illegible]	[illegible]
Ditto, as a duet	[illegible]	[illegible]

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TARANTELLA, by Walter Macfarren, played by the

Composer with distinguished success, is published, price [illegible], by Duncan Davison & Co., 244 Regent Street, W.

CRADLE SONG, by Reichardt.—"Good Night"

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NEW SONG by Edward Land, "MINE, LOVE? YES OR NO."

Sung by Mr. Walter Bolton with great success at Mr. [illegible] MATINEE, is published, price 3s., by Duncan Davison & Co., 244 Regent Street, W.

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Composer with such distinguished success, is published, price [illegible], by Duncan Davison & Co., 244 Regent Street, W.

"SI TU SAVAIS." Romance by Balfe. This new

Romance, sung at all the fashionable réunions of the season by Sig. [illegible], is published, price 2s., by

Duncan Davison & Co., 244 Regent Street.

THE THIRTY-NINTH MUSICAL FESTIVAL OF THE LOWER RHINE [*]

(From the *Niederrheinische Musik Zeitung.*)

On the 8th, 9th, and 10th June, the Musical Association of the Lower Rhine celebrated their Thirty-ninth Festival, the conductor being Herr Ferdinand Hiller, and the performers Mad. Louise Dustmann, Imperial and Royal chamber-singer, Vienna; Mlle. Gertrude von Conradi, Cologne; Mlle. Francesca Schreck, solo singer, Bonn; Herr Carl Schneider, of the Ducal Theatre, Wiesbaden; Herr Carl Becker, Grand Ducal Hessian chamber-singer, Darmstadt; Herr Carl Hill, solo singer, Frankfort-on-the-Maine; Herr Franz Weber, Cathedral organist and Royal music director, Cologne; as well as several other artists and amateurs from Aix-la-Chapelle, Bonn, Barmen, Brunswick, Brussels, Coblentz, Düsseldorf, Elberfeld, Essen, Frankfort-on-the-Maine, Cologne, Meiningen, Oldenburg, Paris, Treves, Wesel, &c. The programmes were as follows:—

Sunday, June 8.—*Solomon*, oratorio, by G. F. Handel, according to the original score in double chorus, with orchestra, and organ (the organ part by Mendelssohn).

Monday, June 9.—First Part: 1. "Sanctus" and "Hosannah" from the High Mass, in B minor, for six part and double chorus, orchestra, and organ, by J. Seb. Bach. 2. Overture and Scenes from the opera of *Iphigenia in Aulis*, by Gluck.—Second Part: 3. Symphony, No. 9, with final chorus, on Schiller's Ode "An die Freude," by L. van Beethoven.

Tuesday, June 10.—First Part: 1. Symphony in D major, by Haydn; 2. Concert Aria, by Mozart, sung by Herr C. Schneider; 3. "Die Nacht," hymn by Al. Hartmann for chorus, vocal solos, and orchestra, composed by Ferdinand Hiller (new time); 4. Overture to *Genoveva*, by Robert Schumann.—Second Part: 5. Chorus from *Solomon*, by Handel; 6. Pianoforte-Concerto, in D major, by W. A. Mozart, performed by Ferdinand Hiller; 7. Air from *Jessonda*, by L. Spohr, sung by Mad. Dustmann; 8. Overture to *Ruy Blas*, by F. Mendelssohn-Bartholdy; and 9. Chorus from *Solomon*, by Handel.

The programmes of the ten preceding festivals in Cologne prove that those gentlemen who have been entrusted with their arrangement, while adhering to the original plan of devoting their attention chiefly to the productions of the old masters, have done full justice to the efforts of those among their respective contemporaries whose creations, in form and spirit, follow most closely the models of their great predecessors in art. While Handel has been the prominent feature at these Festivals—by the 100th Psalm (twice), *Samson*, *Solomon*, the Psalm "O, preis den Herrn," *Joshua*, *Jephtha*, and the *Messiah*, J. S. Bach has been represented by his "Himmelfahrts-Cantate," and the "Credo," from the Mass in B minor; Naumann by his "Vater unser;" Gluck by scenes from *Armida*; Haydn by *The Seasons*; Mozart by two Symphonies; Beethoven, by his two Masses in C and D, the "Preis der Tonkunst" ("Der glorreiche Augenblick"), and the Symphonies Nos. 5, 6, 7 (twice), 8, and 9; the following works of contemporary composers have been performed, mostly under their personal direction:—*Das Weltgericht*, *Die Sündfluth*, the 24th Psalm, by Frederick Schneider; the 100th Psalm, by Fesca; *Jephtha* and *David*, by Bernhard Klein, of Cologne; the Mass in C and Hymns by Cherubini; the second act of *Olympia*, by Spontini; the 42nd Psalm and "Die Walpurgisnacht," by Mendelssohn; and *Saul* by Ferdinand Hiller.

Although the works of modern composers have occupied an honourable place in the festival at Cologne, as well as in these festivals generally, it is an indisputable fact that what attracts the great majority of the audience is the performance of those masterworks, the monumental grandeur of which towers proudly from the Past on to the Present and the Future; while the interest evinced by the public, and which has gone on increasing since the revival of the festival in 1851, after its discontinuance for three years, affords a gratifying proof of the flourishing condition on the banks of the Rhine of artistic life in its noblest tendencies towards the highest branches of music, the Oratorio and the Symphony. For this reason, at this year's festival, as at those preceding it, the names of Handel, J. S. Bach, Gluck, and Beethoven shone in the programmes of the first and second days. Even the third day was adorned by Haydn and Mozart, the former contributing a symphony, and the latter a pianoforte-concerto and aria; after these came Mendelssohn and Schumann with overtures, and Ferdinand Hiller with a new vocal production composed for the occasion. That the works of German masters alone should have been selected for the festival, despite the important interest such a gathering must possess for musical art generally, is a fact which requires probably no justification. But, apart from the circumstance that in the branches of composition under consideration no other country can show productions of equal compass and importance, the objections which might be raised in that cosmopolitan view of things, to be adopted, as some persons urge, by music, would fall to the ground, for in order to work on the interests of the ideal ends of humanity neither science nor art has any need to deny its nationality. Just as German philosophy and metaphysics have borne everywhere ideas which move the world, Haydn, Mozart and Beethoven have conquered all countries for German music, and, while, working retrospectively, on the one hand they facilitated the revival of the works written by their great predecessors, Bach and Handel; on the other they prepared and levelled the way for their successors, Weber and Mendelssohn. Thus German music has become the music of the world, and every German musical festival is a tribute paid to the musical art of all nations.

Handel's oratorio of *Solomon* was the attraction on the first day of the festival. The vocal and instrumental artists were, both in number and professional merit, so excellent; the preparatory practice and general rehearsals had been so zealously and perseveringly attended; and while the mode in which the performance was conducted by Ferdinand Hiller displayed such certainty and energy, and was so admirable a result of his remarkable talent for seizing on and imparting to others the true spirit of great classical works, that, among the whole of the numerous audience assembled on the occasion, there was but one opinion, expressed in the most unmistakeable and enthusiastic manner: "This is one of the greatest and most welcome performances ever heard." From the practically and, at the same time, architecturally beautiful manner in which the members of the chorus and those of the orchestra were arranged, they formed a magnificent spectacle.

The chorus comprised 163 sopranos, 135 contraltos, 103 tenors, and 165 basses, making a total of 511 voices. To these the other towns of the Lower Rhine contributed 31 sopranos, 41 contraltos, 36 tenors and 60 basses, making a total of 192 voices. The resulting 377 constituted the nucleus furnished by Cologne. The orchestra was composed of 63 violins, 10 tenors, 20 violoncellos, and 14 double basses. The excellence of these 107 instrumentalists, and the almost unexceptionably admirable quality of their instruments, formed a stringed quartet never equalled probably for the combination of fulness of tone and manual excellence. Besides the distinguished members of the Cologne orchestra, under the guidance of Herren Grunwald and Von Königslow, we remarked among the visitors, as violinists, Herren Leopold Auer, of Pesth; Bargheer, of Detmold; Bender, of Dusseldorf; Engel, of Oldenburg; Fleischhauer, of Aix-la-Chapelle; Müller, of Meiningen (the whole quartet of the Brothers Müller took part in the performance, by the way); Selm, of Barmen; Schillmayer, of Düren; Spanke, of Paderborn, &c.—Tenors: De Bas, of Brussels; Kuehner, of Dusseldorf; Kugler, of Coblentz; Paulus, of Rotterdam; Posse, of Elberfeld; Reiners, of Bonn; Speer, of Aix-la-Chapelle; Wolf, of Crefeld, &c.—As violoncellists: Forberg, of Dusseldorf; Gent, of Dortrecht; Goltermann, of Stuttgart; E. Hallet, of Essen; Muller, of Meiningen; Muller, of Paris; Schuch, of Prague; Jager, of Elberfeld; F. Müller, of Aix-la-Chapelle, &c.—As double bassists: Professor Bossler, of Brussels; Simon, of Sondershausen, &c. The wood wind instruments were doubled, 4 flutes, &c., but there were only 4 horns, 3 trumpets, 3 trombones, and 1 tuba, so that the balance of tone was admirably preserved between the stringed quartet and the brass, the latter not predominating in the least; the wood wind instruments, too, in those passages where the harmony assigned them played a prominent part, were highly effective, but scarcely penetrated sufficiently through the mass of stringed instruments in the *fortissimo* of the *tutti*.

To all these we must add the principal instrument, the organ, especially built for the festival by Ibach and Sons, of Barmen, and placed in the broad gallery above the back rows of musicians and members of the chorus. It was played with a masterly command over the various stops, by Herr Franz Weber. The builder had been allowed only a short time to build and erect the instrument, and yet he has produced an organ which, by the volume of sound in the full organ work, as well as by the soft stops for accompanying the vocal solos, made the most edifying and profound impression, imparting to the whole performance such a character of sacredness, and, in many passages, so peculiar a character to the orchestra, that the hearer felt transported into an art atmosphere—so to speak—quite different from that to which he is accustomed at ordinary concerts. The assimilation of the tones of the organ with the mighty chorus, and the powerful stringed quartet was so perfect, that one mass of blended sound was produced. It made a wonderfully profound impression, which could only with great difficulty be traced back to the several instruments which were thus working together.

And yet this organ has not more than one and twenty stops, twelve in the manual, and nine in the pedal. The following is its arrangement:—

MANUAL.

1. Principal, 8 feet.	7. Octave, 4 feet.
2. Bourdon, 16 feet.	8. Quint, 2⅔ feet.
3. Flauto magg., 8 feet.	9. Octave, 2 feet.
4. *Viola di Gamba*, 8 feet.	10. [illegible], 1 foot.
5. Stopped, 8 feet.	11. Cornet, [illegible], 4 feet.
6. *Flauto trav.*, 8 feet.	12. Trumpet, 8 feet.

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[*] Translated expressly for the MUSICAL WORLD.

Pedal.

13. Violin bass, 8 feet.
14. Subbass, 16 feet.
15. Octave, 8 feet.
16. Violoncello, 8 feet.
17. Stopped, 8 feet.
18. Quint, 5⅓ feet.
19. Octave, 4 feet.
20. Trombone 16 feet.
21. Trumpet 8 feet.

With these simple means has Herr Ibach built an organ which produced the effect already described. An instrument which, for the time, surpassed all expectations, and rendered everybody twice as anxious as he previously was to see it, at some future period, rendered complete by the addition of the stops of a second and third manual, and of a sixteen-foot principal in the pedal.

Composers and professional musicians were more numerous among the audience than had ever previously been the case. Among others present on all three days were, Moscheles, Hensehn and Bernuth, from Leipsic; Blumner from Berlin; Pasdeloup and Gouvy from Paris; Kufferath from Brussels; Soubre, from Liège; Kufferath, senr., from Utrecht; Verhulst, from Rotterdam; Richard Hol and Van Bree, from Amsterdam; Dietrich, from Oldenburg; Scholz, from Hanover; Von Perfall from Munich; Koch from Heidelberg; Gernsheim, from Saarbrücken; Schindelmeisser from Darmstadt; Müller from Frankfort; Brahms, from Hamburg; Anger from Lüneburg; Wolf, from Crefeld; Schornstein from Elberfeld; Engels, from Mülheim-on-the-Ruhr; Zur Nieden, from Duisburg; Tausch from Dusseldorf; Wullner, from Aix-la-Chapelle; Otto Jahn and Heimsoeth, from Bonn; O. Grimm and Michalek, from Munster; Fetsch, from Siegen; Lenz and Kugler from Coblentz; Holder from Essen; Breidenstein, from Dortmund; Weinbrenner from Lüdenscheid; Brambach, from Bonn; Engel, from Bremen; Fiedler from Cleve; Kalliwoda, from Carlsruhe; Lenz, from Mitau, in Russia; Wetzens, from Leyden, &c., &c. In truth, a stately congress of musicians!

(To be continued.)

MUSIC IN VIENNA*

"We must consider the management of our 'Grand Opera' in a double light; we must, namely, still maintain unconditionally our oft-reiterated belief in the *possibility* of an *artistic* direction of the Opera House such as does not at present exist, without denying the value of what has really been done. We cannot help still believing in such a *possibility*, under a total change of system and individuals, in the executive and artistic branches of the management. What is required for the artistic regeneration of the Opera House is a management invested with full and well-defined powers, which however shall not degenerate into mere arbitrary caprice; an aesthetically educated and practically gifted stage-manager or stage-managers; a corps of vocalists methodically trained up to their duties; a satisfactory *ensemble* the result of thorough drilling; and, finally, a repertory based not upon a few operas, but on all meritorious works from the pens of German, French and Italian masters, and carefully renewed every year by the addition of novelties by native and respectable foreign composers. Furthermore, the discontinuance, as far as possible, of 'shouting operas,' the careful fostering of smaller operas, in one or two acts, combined with ballets; and, lastly, the rooting out of various administrative abuses. From this point of view we must condemn the present management as unconditionally as we condemned that of yesterday and that of the day before. The requisite reform, of itself the most natural thing in the world, although, perhaps, difficult to be carried out, is evidently not the business of those who thought fit to appoint, and frequently disappoint, a Cornet, an Eckert, an Esser or a Salvi, as Artistic Director. Herr Salvi, for his part, finds in himself, in his education musical or otherwise, in the career he previously followed as a teacher of singing, and, lastly, in the individuals and circumstances which surround him at the Opera House, and which remain pretty much the same under every 'Artistic' successor to the managerial sceptre, no serious motive for thinking of performances at all out of the usual track. Everything remains stuck fast in the revolving circle marked out years and years ago, without a soul's feeling the necessity for a vigorous effort or experiencing the impulse to leave the old well-worn path.

"The more, however, we direct our just censure against the long-existing state of things, the more favourably can we mention any individual efforts which are relatively better. What is done is done; at present what we have to do is to pronounce judgment on the annual results of a single year—to pronounce judgment on them with a perfect knowledge of the state of things already described, on the one hand, and, on the other, with full allowance for the difficulty attending the position of a so-called 'Artistic Director' under the circumstances, and with due consideration for the previous wretched way in which the management was conducted.

"We cannot refrain from going back still further. In the times when the theatre was leased out, the fortunate speculator Barbaja (who held the reins of management when Rossini's operas were at the height of their popularity) was followed by the business-like ex-dancer Duport, and the phlegmatically obstinate and prudent ex-theatrical tailor Balochino; after the theatre was again carried on directly by Government, we had the bureaucratically orderly Holbein, the coarsely energetic Cornet, the morbidly weak Eckert, the vacillating interregnum, with the strange triumvirate composed of Esser, Schober and Steinhauser, and lastly, a year and a half ago Herr Salvi. It is impossible to avoid instituting comparisons; and we think that, after all, we may console ourselves with the conclusion that the great vocal machine does not grind its accustomed melodies worse under the direction of Herr Salvi than under that of his predecessors; nay, that even many a screw which began to be very shaky has been firmly wedged in; and this is something. If, on the one hand, Holbein, with a trifling subsidy, by his activity and order, great industry and economical measures, and Cornet, by his rough but healthily energetic action, and by a kind of instinctive intelligence, infused life and briskness into several branches of the establishment, the whole administrative and artistic machine was reduced, on the other hand, so low under the last two managers, and had sunk so much in public esteem, that Herr Salvi has no reason to dread a comparison with his immediate predecessors.

"In saying this, we do not intend to pay Herr Salvi any compliment, nor do we feel the slightest inclination to go into ecstasies for what he has done. But, when the non-fulfilment of higher artistic requirements has been once stated and only the daily necessities of the technical direction taken into consideration, within the limits of power which the Government accords the Artistic Director, justly thinking persons will not hesitate excusing much that is bad, and acknowledging much that has been successful. It is an especial merit of Herr Salvi that, as an experienced singing-master, he is capable of properly understanding the vocal compass, and, consequently, the capabilities of his artists, whom he is thus enabled to employ generally in tasks suited to them. The composition of his company may be regarded in a particularly favourable light. Though the *quasi* engagement of Herr Sagelli implied a somewhat too great reliance on the good-nature of the public, since it can scarcely be supposed that no better tenor was to be found* even at a pinch, it was, on the other hand, reserved for Herr Salvi's management to bring forward a lady endowed with a rare voice, and still rarer talent, in the person of Mlle. Bettelheim, as well as two by no means ineffective, fresh, young singers, in the persons of Mlle. Dustmann and Mlle. Fischer and that, too, mostly in parts adapted to their powers.

"By a tolerably equal employment of all the members of the company one of the greatest abuses which disfigured the management of Eckert and that of Esser has been abolished. The total number of operas and ballets represented under Herr Salvi is on a level with that under his predecessors. The performance of new and revived operas was also up to the old standard though one year may have a novelty less, and another year a novelty more. Of course, as we have often remarked, any especial improvement is, under existing circumstances, out of the question. In fact, it is highly praiseworthy that the management has produced valuable novelties at all, such as Gounod's *Faust*, and the operettas of Mendelssohn and Schubert. Instead of these, we might have had nothing but Verdi, and Heaven knows what besides, while, save from the fruitless complaints of independent critics, the manager would certainly not have been a whit the worse. The most scanty patronage of *good* music should, therefore, be accepted as the *fruit* of the magnanimity of the manager and of the most gracious compliance of the *Oberstkämmerer* the Government official and the head of operatic matters.

"The great objection made by many critics to Herr Salvi, namely, that he is an Italian, amounts, in our opinion, to nothing. In the first place it is, to all probability, no *fault* of Herr Salvi that his cradle did not stood on the banks of the Rhine or the Danube, of the Elbe or Isar; that he has not the good fortune to be a native of Hesse Cassel or Pomerania. In the second place, it cannot be said that he has to answer for more sins in his mode of doing business than the most German of his predecessors. We certainly admit, that, rightfully, the management of the Vienna Opera House ought to be entrusted to a German, of course with the understanding that the German should be *capable of performing the duties of his position*. In the particular case under consideration, a comparison of Eckert and Esser on the one side, with

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* *From the Recensionen.*

* As a substitute for Herr Ander who was ill.—*Your own Correspondent.*

Salvi on the other, redounds almost to the advantage of the Italians, who, although in the old repertory evincing rather too great a partiality for Donizetti, has, in the way of novelties and revivals given us a preponderating number of works by German masters (Schubert, Mendelssohn, Marschner), and French ones (Gounod and Maillart) while the introduction of the Germanised *Trovatore* and the Germanised *Rigoletto* will ever remain, in the history of the above *German musicians* as an unforgotten monument of shame.

"Finally we may mention a comic episode, which enlivened in a very amusing manner the commencement of the season just past. The *Oberstkämmerer* conceived the notion of presenting the new Artistic Director with a "Board of Advisers." This Board, consisting of Herren Hanslick and Sonnleithner and the Capellmeisters, Herren Dessoff and Esser were to favour the Director *gratuitously* with their advice, which, as a matter of course, the Director was not at all bound to accept. It may be imagined how comic the *mise-en-scène* was. The two first-named gentlemen indulged themselves for a time in entering upon the original idea, and offering their advice, until, one fine day, they got rather tired of so doing and withdrew from the duty confided to them.

"Perhaps we shall, at some future period have a theatrical Board of Advisers, with *practical* powers. If we do, will the system of responsibility be proclaimed, at the Board, as well as elsewhere and who will be most responsible for whatever offences may be committed? For the present, the question is rather puzzled—though it does not require a sage to answer it."

"Such" adds our Viennese correspondent, "are the *Recensionen* remarks on the operatic season just concluded. They will enable you to convince yourself supposing you not previously aware of the fact, that grumbling is no more confined to John Bull than fogs are a phenomenon found exclusively in our sea-girt isle as foreign *feuilletonisten* of the Assolant, or insolent, class would make their readers believe. Next week I will forward the "statistics.""

AMSTERDAM

(*From our own Correspondent.*)

THE third and last grand "Festival Concert," as it was named of the Society for the Promotion of Musical Art took place on the 7th of May. Foremost among the artists I may mention Mad. Offermanns von Hove, and Herr Carl Schneider from Wiesbaden. The programme was varied enough to suit the most fastidious taste. Besides two pieces by Netherlandish composers, namely, a cantata by Franz Coenen, and an overture by Richard Hol, it included the 147th Psalm by Vierling the sacred "Evening Song" by Carl Reinecke, and the "Lorelei" by my especial favourite, Ferdinand Hiller. The composition of this last-named worthy gentleman and accomplished musician certainly obtained the honours of the evening. Next came the "Evening Song," by Reinecke. Vierling's "Psalm," which has something of Schumann's style about it, without at all coming up to that composer's standard was not so well understood; the public must hear it several times before they will be able to enter fully into its merits. By reserving their judgement, too, they may have a chance of being present when the work is played in something like a satisfactory manner, which was far from being the case on the occasion in question. With regard to the two compositions by Dutch masters, they suffered considerably from their juxta-position to the other works I have mentioned. Coenen's cantata is conscientiously and correctly written, but that is not sufficient, now-a-days, to constitute a work of art. Mad. Offermanns was charming in "Lorelei," and greatly applauded. She is, indeed, a special pet of the public here. Nor had Herr Schneider any cause to complain of the reception accorded him. Having written thus much I must put a drop of vinegar into my ink, or in other words, dash my laudations with a little censure. The management of the Society is unsatisfactory; the band is not good and the chorus capable of vast improvement. I hear however that the Society is about to be reorganised. I trust that those whom it concerns will seize the opportunity to introduce the reforms so much needed.

The last concert of Mynheer van Bree was, like all his concerts, dedicated exclusively to the works of national composers. This exaggerated patronage of, and reverence for national composers has become somewhat of a nuisance lately. Surely you must recollect that Dutch musicians are not so good as Dutch painters, and even if they were such a continual forcing of their works down people's throats is far from pleasing. Good as Teniers is, I should be sorry to see nothing but Teniers' pictures all my life. The whole concert was, however, a farce, which could have been enacted only before so patriotically indulgent an audience. Thus, for instance, Herr Hol, when conducting, seemed entirely oblivious of the fact that an audience was present. If he *did* recollect that anyone occupied the benches, he did not care much about it, for he actually made the band "try back" several times, just as though he had been at a rehearsal.

You must not *fancy* that music is thus scurvily treated everywhere in Holland, for you would make a great mistake if you did. For instance nothing can be more satisfactory and, at the same time, more encouraging than the results obtained by Verhulst at the Hague. He has brought the "Diligentia Concerts" to a high state of perfection. The great masters are treated as they ought to be treated, and the manner in which their works are given is excellent and deserving of all praise. But that classical music flourishes even in the still smaller Dutch towns is proved by the last concerts given in Middelburg and Dordrecht (under the direction of F. Böhme). In Middelburg, the programme included among other things, the overture, "Meeresstille und Glückliche Fahrt," by Mendelssohn, and that to *Leonore*, by Beethoven. Herr Bergstein, of Aix la-Chapelle, sang some airs by Mozart and Mendelssohn, while August Kömpel the "lion" of the evening, played Beethoven's Violin-Concerto, Spohr's "Gesangscene," and "Variations" by Vieuxtemps. On concluding he was enthusiastically applauded by the audience and saluted by trumpet *fanfares* in the orchestra. I mention this, not as much to sound the praises of Herr August Kömpel whatever may be his merit, as to impress upon you the pleasing fact that a taste for real, sound classical music is gradually gaining a firm footing in the land of dykes and canals, "schnapps" and skating.

The programme of the last concert at Dordrecht comprised, Symphony No. 2, in D by Beethoven; an overture, No. 7, by F. Böhme; the 95th Psalm by Mendelssohn; "Frühlingsbotschaft" by Niels W. Gade; songs by C. M. von Weber Gluck and Hauptmann; and a *fantasia* by Spohr on motives from *Jessonda*. What do you say to that? Again was Herr August Kömpel especially honoured. After the *fantasia* which was placed at the end of the programme, the president of the Concert Society made a speech highly flattering to Herr Kömpel. He then presented that gentleman with a costly case of Japanese workmanship, to hold two violins, and handed him, moreover his diploma as first honorary member of the Society.

MUSIC IN BRUSSELS

(*From an Occasional Correspondent.*)

SUNDAY, the 30th ult., was a great day, or rather a great evening, for those inhabitants of the capital who were themselves in the Passage St. Hubert at 11 o'clock P.M., or, if not, who saw and conversed with any persons who were. You must know there has been a great vocal match held at the theatre, Lille, and the Brussels society, entitled the "Réunion lyrique," conducted by M. Fischer, carried off the first prize in the upper division of part-singing. A telegraphic despatch, announcing the gratifying news, reached the head quarters of the Society in the Passage St. Hubert at 11 o'clock P.M. The national flag was hoisted and an extemporary illumination surrounded with its splendour a monster copy of the highly valued despatch. The Society returned to Brussels on Monday evening at half-past nine o'clock. It was received by the municipal authorities at the terminus of the Northern Railway. The *cortège* then made its entry, by torch light, into the capital, the band of the Sapeurs-Pompiers and several musical societies joining it on the road. The rooms of the Society were again illuminated but this time with more ceremony, and consequently with more *éclat* than on the previous evening. On a transparency was an inscription to the effect that the Society had carried off the first prize and the prize of excellence—the large gold medal and the sum of 1 500 francs. It is, perhaps, superfluous to inform anyone who knows aught of human nature and especially Belgian nature, that the members of the Society are, one and all, exceedingly cock-a-hoop at their victory, and claim to be considered equal to any choral bodies either at home or abroad. It is a good proverb which runs thus: "Nichts gewagt, Nichts gewonnen," but I think the principle embodied in it may be pushed a *little* too far, and that the laurels gained at Lille by the members of the "Réunion lyrique" might be rudely torn from their now triumphant brows, were they to venture on a contest with certain German "Vereine" or even certain English choirs I could mention. There were, also, grand festive doings at Ghent and Liege, the choral societies of which places had likewise carried off prizes at Lille. The following is an accurate account of all the prizes awarded:

Superior Division.—Jury: MM. Ambroise Thomas (Chairman), Hanssens, Denefve, Bazzoni, Foulon, Danel Magnin.—*Competing Societies*: The Orphéonistes, of Arras (80 members); the Mélomanes, of Ghent (100); the Odéon, of Paris (42); the Réunion lyrique, of Brussels (100); the Légia, of Liege (46); the Société Royale des Choeurs, of Ghent (144); the Orphéonistes, of Tourcoing (42); and Les

Enfants de Gayant, of Douai.—*First Prize of Honour.* A gold medal, worth 300 francs and indemnity (for travelling expenses, &c.) of 1,500 francs, and the gold medal presented by the Emperor. Unanimously awarded to the Réunion Lyrique of Brussels.—*Second Prize.* Unanimously awarded to the Société Royale des Choeurs, of Gand.—*Third Prize.* To the Legia, of Liège.——*First Division.*—Jury: MM. Bazin (Chairman), Samuel, Bosselet, Laurent de Rillé, Andrien, Largeaux, Boulanger, Delannoy, Lavaine, and Steinkuhler. A gold medal given by the Emperor. Awarded to the Society of Orphéonistes, of Ixelles.—*Foreign Choral Societies.*—Jury: MM. Laurent de Rillé (Chairman), Boulanger, Delannoy, Lavaine, and Steinkuhler. *First Prize.* A gold medal, worth 600 francs, and an indemnity of 600 francs, awarded to the Orphéonistes of Ixelles. *Second Prize.* Awarded to the Bardes de la Meuse, of Namur. *Third Prize.* Awarded to the Société d'Agrément, of Seraing. *Second Division.—First Prize.* Awarded to the Choral Society "Vriendschap," of Oostacker-lez-Gand. *Second Prize.* Awarded to the Choral Society "Eendragt," of Ledeberg-lez-Gand.

Opera-goers are looking forward with impatience to the next season at the Théâtre de la Monnaie. Among other works to be produced are *La Chatte Métamorphosée* by Grisar; *La Reine de Saba* by Gounod; *Oberon* by Weber; *Don Juan*, by Mozart; and *Rienzi* by Wagner. This last work—one of the first composed by the Prophet of the Future—has been translated by M. Jules Guillaume, one of the most popular Belgian poets of the present day.

There has been scarcely anything doing in the way of concerts lately. Mad. Ugalde, however, gave one last Saturday, but the result will not tempt her, I should say, to repeat the experiment in a hurry. There were not more than a hundred persons present, and the empty benches seemed to have an unfavourable effect on the powers of the celebrated *cantatrice*. Her voice did not appear to be quite under control; but, despite of this, she was loudly applauded by the select and faithful few representing the public on the occasion.

M. Etienne Joseph Soubre is the new director of the Conservatory of Music at Liège. He was born on the 30th December, 1813, and is indebted for his musical education to M. Daussoigne-Méhul, whose successor he is. He was the "laureate" of the first grand "Concours de Rome" in Belgium (1841). A short time subsequently he received pecuniary assistance from the government, to enable him to proceed to foreign countries for the purpose of improvement in his art. It was thus he visited France, Italy and Germany. On his return to Belgium, he settled at Brussels, where he was speedily appointed director of various musical societies, and where he composed several operas. For a cantata, written at the command of the government, he received the Leopold decoration. M. Soubre possesses great harmony, and has composed a great deal for choral associations. His chief merit consists, however, in his talent for sacred music. His *Requiem* is especially esteemed. It was performed under peculiar circumstances in 1861, when the Canon de Vroye, chief director of music for the diocese of Liège, selected it for the anniversary of the revolution of 1830. Another Belgian musician, M. Edmond Duval, has just received from the Pope, through the hands of the Cardinal of Malines, the order of St. Gregory the Great, whoever he may be, which, I frankly avow, I do not know. M. Duval is the only Belgian musician thus distinguished. He had previously received, some time ago, from his Holiness, a superb gold medal, for his plainchant intended for use in the diocese of Malines.

G.

JOHANN HERMANN KUFFERATH.*

According to information we have received, the Municipal Musical Director at Utrecht, Herr Johann Hermann Kufferath, has sent in his resignation to the municipal authorities, who have accepted it in a manner highly honourable to Herr Kufferath, thanking him warmly for his long years of service, and his successful exertions for the advancement of music in their university-town; they have granted him a pension for life. J. H. Kufferath, the son of a well-known musical family in Rhenish Prussia, is one of those veterans of German music who have done so much for their art in Holland, but who have lived to behold the present epoch of exaggerated musical patriotism, over-estimating everything local, on the part of Young Holland, and are unfortunately witnesses of the ingratitude displayed by the young Netherlandish artists and puffed-up carping writers towards their teachers the Germans. The more satisfactory, therefore, as a set-off to the exaggerations of the above party, is the proof afforded us that Kufferath's services are acknowledged, first by the order of the Oaken Crown, bestowed on him some years ago by His Majesty the King of Holland, and now by the gift of a pension and a vote of thanks from the city of Utrecht. For thirty-two years has Kufferath filled the position, in which, as conductor and composer there, he founded and formed the orchestra; conducted the town concerts and the students' concerts; managed the Town Singing School, and the Vocal Association, which latter executes works, also, with a full band; and, in all his various and comprehensive duties, displayed a zealous activity as scientific as practically successful, invariably promoting a love of true art and the works of its classical masters, and destined to be ever thankfully remembered by all true lovers of art in Utrecht.

MEMORIAL

ADDRESSED TO

The Right Honourable William Ewart Gladstone,

Chancellor of the Exchequer.

"The Humble Memorial of the Professors, Members, Associates, and Honorary Members of the Royal Academy of Music.

"Showeth,—That the Royal Academy of Music was founded in the month of July, 1822, by the late Right Honourable the Earl of Westmoreland, with the cooperation of many distinguished Noblemen and Gentlemen, with the assistance of the most eminent Musicians of the time, and with the approval of His Majesty King George the Fourth.

"That the object of the Founders was, to establish in this country a school for the training of professional Musicians, similar in its effect to those Conservatoires on the Continent which have nursed the talents of many of the Artists whose names are most famous in the annals of modern Music. The world-wide renown of the creative and executive Musicians of this kingdom of the previous two and a half centuries, such as Tallis, Byrd, Morley, Dowland, Wilbye, Orlando Gibbons, John Bull, Henry Lawes, Purcell, Croft, Arne, Shield, Storace, Attwood, Bishop, Mrs. Cibber, Mrs. Arne, Mrs. Billington, Incledon, Braham, Crosdill, Lindley, and many others, sanctioned the belief that musical capacity was indigenous here; and the excellent results of the operations of the Royal Academy for the cultivation of a sister art proved that natural capacity might be developed into the highest talent by judicious education. Thus, the object of the Royal Academy of Music was justified to those whose national and artistic spirit prompted them to labour for its establishment.

"That having collected donations to the amount of from 7 to 8,000*l.* in furtherance of their aim, the Founders opened the Academy at the beginning of the year 1823, since which date, 1046 pupils have been admitted into the Institution, 180 of whom have been educated gratuitously, and 307 on terms below the regulated payment.

"That it was the original design of the Founders that the education should be, as it is in the Institutions for the same purpose on the Continent, gratuitous to natives of the country; and the first pupils were received on these free conditions. The precarious nature of private subscription early proved the impracticability of pursuing this design, and it became necessary, therefore, to exact an annual payment from the pupils, at first of 30 guineas, and, for the last eight years, of 38 guineas.

"That the sum of 2,233*l.* was allotted to the Academy from the profits of the Westminster Festival, in 1834, and this was added to the amount invested in the public funds from the original donations. Many of the original donors became annual subscribers to the Institution, and new subscribers have, from time to time, added their names to the list; but the number of these latter has by no means equalled that of those who, from death or other causes, have ceased to be supporters of the Academy. Thus, though some promoters of art, including the reigning Sovereign, have always assisted this Institution, the amount of such assistance is now reduced to 200*l.* per annum.

"That the yearly expenses of the Academy average 3,000*l.*,* and these exceed the receipts (drawn from students' payments, annual subscriptions, and interest on stock) by an average of 500*l.*; thus, the accumulated capital of the Academy has been gradually decreased to its present total of 6000*l.*, which will be further lessened by the deduction of 1000*l.* to defray the standing liabilities of the Institution. An easy calculation would prove from the above that the term of the Academy's existence is almost definitely limited, and your Memorialists beg of you to consider whether this Institution ought in a few years to be closed for the want of funds.

"That in urging upon your notice the pretensions of the Academy, your Memorialists must beg you not to deem it self-sufficient that they state the following significant facts in the history of the Institution. At present, and for several years, many of the chief public positions in the musical profession are, and have been, honourably filled by disciples of the Academy; and your Memorialists confidently refer for confirmation of this statement, to the general opinion of the country in respect of composers, solo performers, orchestral performers, and vocalists. Such a manifest truth, coming conspicuously as it does within the reach of universal observation, is of less valuable consequence in the spreading of a pure knowledge of art and the extending of its refining influence, than is the effect the Academy produces through the labours of its former pupils, who are now active as teachers in all parts of the country. These, having received a more general, more artistic, and more thorough education than could have been obtained in England prior to the foundation of the Academy, have raised the standard of musical instruction, not only by their own conscientious practice, but by the necessity to reach their level which this practice has forced upon other musicians. You will pardon your Memorialists for averting, also, that though external opinion has unfortunately sometimes been adverse to the Academy and its workings, at moments when this has been loudest in its expression some of the best fruits of the Institution have been ripening within its walls.

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* From the *Niederrheinische Musik-Zeitung.*

* The extreme smallness of this amount results from the liberal concession, in respect of terms, of all the Professors engaged in the Institution.

"That your Memorialists, all musicians, have, some of them, been educated in the Academy, which they regard with such affection as they would a native home or a foster mother, whereas the others have studied their art elsewhere in England, or on the Continent, and so have not the same ties to link them to the Institution and its interests; and you may therefore receive this Memorial as representing the unprejudiced, but not inexperienced, views of persons sincerely desirous for the general welfare of music.

"That the Academy is not now to be considered as an experiment; the forty years' experience of its operations, through all its vicissitudes of fortune and of management, is a sufficient test of its capabilities. These capabilities are restricted by the extent of its funds, and qualified by the necessary means of acquiring these funds. It is not always the most gifted individuals who have the best pecuniary resources, and it is therefore deeply to be regretted that the present large rate of annual payment should be required from the pupils. While, therefore, the grant by Government of a building for the carrying on of the operations of the establishment (a support enjoyed by all the scientific and artistic bodies in the metropolis) would greatly relieve the Academy of its apprehensions, the concession of yet more liberal assistance would give the power of diminishing the charges to students and increasing the number of free scholarships, and thus vastly enhance the benefits of the Institution.

"That the good effect upon the million of the introduction of practical music into the course of national education must afford Her Majesty's Government perfect satisfaction with that important measure. As the public power of comprehending an art increases, to elevate the character of those whose duty it is both to form the public taste and gratify it, becomes more and more indispensable. Music has made prodigious progress in England during the last forty years, and it now holds prominent importance in the intellectual development of the country; coincident with this course of advancement have been the workings of the Royal Academy of Music, and the national advantages that might stem from such an institution would increase with the natural capacity to benefit by them. The revived importance of Church Music is a significant feature of this progress; and another is the improvement in the Music of the Army, in both of which departments it would surely be of value to the authorities that have the granting of appointments, could they refer to certificates as to the competency of candidates for such appointments from an institution like the Academy, which was dignified by the countenance of Her Majesty's Government. In the consideration of the desirability and the capabilities of the Academy, the immense importance of music as furnishing occupation to the industrial classes, must be taken into account, many thousands of the population being at present engaged in the facture of musical instruments, the engraving and printing of music, &c., and the extent of employment of this nature increases with the increase of the knowledge of the art throughout the country.

"Your Memorialists most respectfully and earnestly hope, therefore, that, with the liberal views which characterise the age, you will perceive rationality in the above propositions, and that you may deem it expedient to give your considerate attention to the subject on which they have ventured to trouble you. They trust that the day is not distant when music may stand upon the same footing in England which it holds in those countries where the government wholly maintains a school for the training of its professors; and believing that a tried institution will give better security to such a footing than it could derive from any new undertaking, your Memorialists further trust that you will feel justified in recommending to Her Majesty's Government to assist in the permanent maintenance and support of so highly valuable a National Institution as the Royal Academy of Music.

"And your Memorialists will ever pray," &c.

C. Lucas (principal), F. Schira, Manfredo Maggioni, G. A. Osborne, Henry Leslie, Walter Macfarren, W. W. Cazalet, A. M. Ciro Pinsuti, Cipriani Potter, Frank R. Cox, William Dorrell, J. Douglas Thompson, Henry R. Goodban, Henry C. Lunn, Alfd. Streather, John S. Dunlop, H. R. Allen, Henry Regaldi, J. C. Beuthin, J. Balsir Chatterton, Alfred Mellon, John Cheshire, Fredk. Bowen Jewson, Manuel Garcia, Harold Thomas, T. A. Wallworth, S. J. Noble, C. J. Lyon, W. H. Aylward, Fred. Folkes, William Watson, Henry Charles Banister, John Bradbury Turner, Alfred Gilbert, John Radcliff, W. H. Holmes, Henry G. Blagrove, John Goss, Kellow J. Pye, Joseph Williams, Charles Steggall, Mus. D., T. Harper, Frederick Westlake, Ernst Pauer, Henry Lazarus, Otto Goldschmidt, Jenny Lind-Goldschmidt, Arthur O'Leary, Rosetta O'Leary, George Mount, Prosper Sainton, Geo. Horton, Joseph Joachim, William Sterndale Bennett, Mus. Prof. Cantab., Mary Elizth. Rainforth, Sophie Messent, Kate Thompson, Frances Harriet Nolde, Eloise J. Gimson, Laura Baxter, James Howell, Giacinto Marras, Fanny Lablache, Charlotte Ann Birch, Fanny Rowland, Bessie Palmer, R. Sidney Pratten, Annie Banks, Chas. Harper, J. Sims Reeves, Mrs. Sims Reeves, Charlotte H. Sainton Dolby, Frank H. Bodda, A. Davison (Goddard), H. Lemmens Sherrington, Lucy Anderson, Jules Benedict, Louisa Pyne, Adolfo Ferrari, Joanna Ferrari, Mary W. Séguin, Alfred Piatti, W. G. Cusins, John Thomas, Brinley Richards, Charlotte Josephine Vinkery, Therese Tietjens, Bernhard Molique, George T. Smart, G. A. Macfarren, Robert Barnett.

The following gentlemen, being absent from London, wrote to express their concurrence with those who signed the Memorial:—

Rev. R. K. Brewer, Leeds; J. W. Smith, Marlborough; A. Saple, Chester; B. R. Isaac, Liverpool; W. C. Hay, Shrewsbury; G. Newson; J. Wrigley, Manchester; T. M. Mudie, Edinburgh; W. T. Best, Liverpool; C. J. Jones, Liverpool; C. McKorkell, Northampton; C. A. Seymour, Manchester; W. Vincent Wallace.

Leeds.—(*From a Correspondent.*)—The following letter has been addressed to the local journals by Dr. Stewart:—

"Sir,—Being a lover of organs and organ music, I have come from a considerable distance for the purpose of hearing the grand organ in your Town Hall. Will you permit me, as a stranger, to express to you and the public how highly I have been gratified with the instrument, to which I listened for the first time on Tuesday during Dr. Spark's excellent performance. Having since examined the organ, played upon it, heard its stops, and all the varied effects capable of being produced from it, I have come to the conclusion that it possesses all the finest points of the best native and foreign instruments, in addition to very many specialities peculiar to itself—that it is, in short, a *chef d'œuvre* in the possession of which Leeds may well be proud. Of the value and importance of weekly performances upon so noble an instrument, and their tendency to diffuse a cultivated taste, there can scarcely be a second opinion entertained; but it is to be regretted that in the louder passages the excessive reverberation, inseparable from buildings of such dimensions as the Leeds Hall, should interfere with that distinctness which is desirable in organ performances. It seems to me that if the floor were covered with some thick matting, not only would the unmanageable echo be avoided, but the listening audience would no longer be disturbed, as they are at present, by the foot-falls of late comers.

"Your faithful servant,

Robt. P. Stewart, Mus. D.

"Professor of Music in the University, and Organist of the Cathedrals of St. Patrick and Christ Church, Dublin."

The organ in the parish Church has lately received some important additions and alterations from Messrs. Hill & Son, Mr. Schulze (the builder of the Doncaster large organ), and Mr. Holt, of Leeds. The greater part of the instrument was used at the annual commemoration services last Thursday week, and much pleased the members of the congregation, who are very loud in their praise of the organ.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS.

MONDAY, JULY 21

LAST MONDAY POPULAR CONCERTS.

IN consequence of the extraordinary demand for places at the DIRECTOR'S BENEFIT CONCERT, on Monday evening last, and in order to accommodate those who were unable to obtain admission, the Director begs to announce that he will give

TWO MORE CONCERTS,

The 100th and [illegible] and positively the last of the season, as follows:—

On MONDAY EVENING, July 21, the entire programme of last Monday's Concert, selected from the works of all the great masters, which was received with such extraordinary enthusiasm, will be repeated.

On TUESDAY EVENING, July 22, there will be a Beethoven Night.
The instrumentalists will include MM. Charles Hallé, Joachim, Piatti, &c.
Vocalists: The Sisters Marchisio, Miss Banks, Mr. Weiss, Mr. Sims Reeves, &c.
Conductor, Mr. Benedict.

For full particulars see programmes. Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets, for which early application is requested, may be obtained at Messrs. Chappell & Co., 50 New Bond Street.

PROGRAMME OF THE ONE HUNDRED AND FIRST.

PART I.—Quartet, in E flat, Op. 12, for two Violins, Viola, and Violoncello, MM. Joachim, Wiener, Schreurs, and Piatti (Mendelssohn). Song, "A bird sat on an alder bough," Miss Banks (Spohr). Song, "The Wanderer," Mr. Weiss (Schubert). Sonata, in A, for Violoncello solo, with Pianoforte Accompaniment, Sig. Piatti (Boccherini). Song, "Dalla sua pace," Mr. Sims Reeves (Mozart). Harpsichord Lessons, Mr. Charles Hallé (Scarlatti).

PART II.—Gigue, for Violin solo, with Pianoforte Accompaniment, Herr Joachim (Ernst). Songs, "The Vineyard," "The Kiss," Mr. Sims Reeves (Beethoven). Canzonet, "The Mermaid's Song," Miss Banks (Haydn). Sonata, in A major, dedicated to Kreutzer, for Pianoforte and Violin, Mr. Charles Hallé and Herr Joachim (Beethoven).

Conductor, Mr. Benedict.
To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and all the Principal Musicsellers.

TO CORRESPONDENTS.

JUSTITIA.—It should have been as follows:—"We cannot conclude our notice without one word more of acknowledgment to the body of gentlemen known as the 'Stewards' of the Sacred Harmonic Society, and without whose assistance such vast assemblages would be perfectly unmanageable. Whether those under the direction of Mr. Sims and Mr. Mitchell on the south side—whether those on the north, whose zeal was under the control of Mr. Mitchell and Mr. Cohen—all vied with each other in contributing to the comfort and convenience of the visitors, and were as unanimous in their attention at the end of the Festival as they were at the commencement. It is needless to say that to their assiduous care may be traced one of the elements," &c.

A PIANIST.—Qual maggior dimostrazione posso io darvene?

NOTICES.

TO ADVERTISERS.—*Advertisers are informed, that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, JULY 19, 1862.

AT the recent anniversary (the thirty-ninth) of the Musical Festival of the Lower Rhine, Handel's oratorio of *Solomon* was the principal attraction. There were several motives for this choice, one of them being that the work appears so rarely in concert programmes in Germany as to be entirely new to the majority of the audience, while another and even more urgent one, was the satisfactory circumstance that the principal requisites for a long-cherished wish were assembled in Cologne. That wish was to give at one of the festivals such a performance of an oratorio by Handel as should resemble as nearly as possible the original kind of performance under Handel himself, by means of large numbers of choristers and stringed instruments, as well as by the continuous cooperation of the organ. The attempt had already been once made successfully at Cologne, on the first day in Whitsun week—namely, the 7th June, 1835. Felix Mendelssohn, the conductor on the occasion, had just completed an organ part for *Solomon*, and this organ part was performed by Franz Weber on a provisional organ, not complete, which stood in the old Gürzenichsaal. The contralto part (Solomon) was taken by Mad. von Bockrath, formerly Mlle. Wolff, of Crefeld, and the soprano parts by Mlle. Bockholtz (not then known as Falconi), and Mad. Eschborn; the tenor was the powerful Breiting, and the bass, the never-to-be-forgotten Michael Du Mont, both now deceased, as also, only much earlier, the admirable master under whose direction they sang. The sensation produced by this performance, twenty-seven years ago, is still vividly remembered by many living who were present at it, but the effect must have been much more powerful and impressive at the present festival, on account of the more favourable circumstances under which the latter took place, especially as far as room was concerned, the grand hall of the Gurzenich, lately rebuilt, being twice as high as the old one. These recollections and considerations, the possession of the score completed by Mendelssohn's organ part, and the possibility of having an organ erected by Messrs. Ibach and Sons, at Barmen, whose workshops are one of the glories of the Rhenish Provinces, and guaranteed, by the instruments already turned out, the successful production of a concert organ, induced the committee to select the oratorio of *Solomon* for the first day. Herr Ferdinand Hiller, actuated by reverence for Mendelssohn, and a proper feeling that any additions would detract from the unity of form which Mendelssohn's arrangement had imparted to it, produced the oratorio in strict conformity with that lamented master's score.

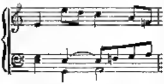
In the series of Handel's oratorios, *Solomon* is the fourteenth; after it came only three—*Susanna*, *Theodora*, and *Jephtha*. Handel wrote it between May 5 and June 19, 1748, and *Susanna* between July 11 and August 24 the same year. He was then 63. He produced both oratorios during the following season of 1749, in London, *Susanna* being performed four times, and *Solomon* twice. In the year of his death, 1759, he gave *Solomon* twice again, the first performance taking place on March 2, and opening the season. On April 6, following, he conducted his *Messiah* for the last time. On the next Friday, April 13, he who had endowed the world with works which are immortal, gave up the ghost. With regard to the book of *Solomon*, it contains nothing like a dramatic plot, or any scenic connection of the latter, since the only dramatic scene—the appearance of the two mothers, and Solomon's wise settlement of their dispute about the child—is merely an episode. The whole subject turns on the glorification of Solomon in his power, justice and magnificence, while even the Queen of Sheba is introduced, rather naively, in the last part, for the sole purpose of admiring the temple in Salem and the choral songs at the court of the ruler over Israel. *Solomon* is therefore, with the exception of the above-mentioned episode, a purely lyrical and purely musical work. The less action there is in it, the more music—and music for its own sake only—does it contain. Indeed, we are inclined to believe that the hand of Handel—of Handel the musician—may have had a share in the arrangement of the book, because we perceive in the latter skilfully managed opportunities for imparting to the expression of the various feelings and sentiments a varied and changing character, as well as a colouring which conceals the uniformity of the subject under the lively musical tints with which it is overspread. To this we must probably attribute, generally—despite, perhaps, less profundity and less profusion of polyphonic treasures than in his other works—a more easily intelligible treatment, and an intentional leaning towards a really popular character in the choruses. This character is especially apparent in the graceful and gentle choruses, while, for instance, in the first three choral pieces of the First Part, in the opening chorus of the Second, and the last but one of the Third, &c., the pinions of Handel's genius carry him, despite his sixty-three years, to as great a height as in his other works.

The solos are exceedingly worthy of notice. They are not written in the *bravura* style, which Handel adopted for many pieces in other works of his, in compliance with the taste of his time. With the exception of two airs for the tenor parts, to sing which he had most probably some first-rate Italian artist—the third air is magnificent—the solo pieces, by their melodic simplicity, are excellently adapted to the character of the feelings to be represented. Thus, for instance, the part of Solomon is treated throughout with great elevation, and a total absence of unnecessary ornament. The difference in the character of the two female disputants is marked, musically, with consummate skill, the air of the real mother, "How can I see my infant gored?" being a perfect gem, and worthy of a place among the most beautiful things Handel ever wrote.

An account of the execution and reception of *Solomon* at the Cologne Festival will be found in another column.

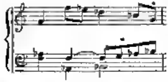
To the Editor of the MUSICAL WORLD.

SIR,—In Beethoven's "Op. 53" (sonata dedicated to Count Waldstein) many pianists play the sixth bar before the "repeat," thus:—



which, indeed, is, I think, the usual version. In my Brunswick edition, however (very carefully edited, pronounced by Lenz to be the best extant, and in which I have never yet found an error), the two F's are *sharp*.

There may be differences of opinion as to which is better, but I think the point is set at rest by the parallel passage—fifty-sixth bar from the end of the movement:—



If Beethoven had intended the F's in the first quotation to be natural, he would have made the G's (* *) *flat*. But in no edition that I know of are they flat. I, therefore, think the logic is in favour of my edition.

This is worth the consideration even of Mad. Arabella Goddard, who adopts the ordinary version, "Cæsar's wife" being naturally looked up to as an authority in such matters.

P.

To the Editor of the MUSICAL WORLD.

SIR,—The President and the Members of the Committee at Turin representing the National Philanthropic Association of the Italian Ladies, have heard with joy and thankfulness of the brilliant concert given in London on the 18th of June, for the benefit of their schools in Southern Italy. Will you allow us, in your excellent paper, to acknowledge our gratitude, not only to the Italian artists who generously took the initiative, but to all the ladies and gentlemen whose exquisite talent and great power secured the success, and whose names are too familiar to the public to need repetition.

We also beg to express our obligation to Mr Mapleson, the proprietor of Her Majesty's Theatre, for his liberality in granting permission to the artists under engagement to him to give their valuable cooperation in behalf of our schools. With heartfelt thanks to the generous supporters of our work which aims at the improvement of the moral and physical condition of the children of the poor in our Peninsula, and to you, Sir, as the kind interpreter of our gratitude, we remain faithfully yours,

In the absence of the President, the Vice-President,
DR. DE BEVILACQUA LA MASA.
Secretary
THERESE PULSZKY
Members

ROSINA MATTEUCCI,
HELEN MONNET,
ADELE MISSO,
LAURA BEATRICE MANCINI,
M. E. DEL CARRETTO DI SE JULIE,
GIUSEPPINA BENVENUTI,
GUGLIELMINA TERRIGOUX.

Associazione Nazionale Filantropica Delle Donne Italiane sotto il patrocinio di S. A. R. la Principessa Maria Pia di Savoia.

To the Editor of the MUSICAL WORLD.

SOME years ago—it was, if I mistake not, in the year 1846, or thereabouts—a wide spread panic prevailed among all the old women in Germany, and especially that portion of it which includes Austria, where, by the way, the great majority of the population consists of old women, if we take into account those of the male as well as the female sex. This panic was caused by a belief that the world was to come to an end on a certain day, which day some Teutonic Dr Cumming had formally announced, with all the pompous

Google

self-sufficiency, and the same amount of correctness, as his Anglo-Scottish prototype is accustomed to display in his highly valuable and—if we only consent to forget the trifling fact that they are never fulfilled—accurate prophecies. Amid the general terror one man was calm, self-possessed and cheerful. That man was the late and well-known Dr. Saphir who, on being asked how he could display such indifference at such an epoch, replied, because he resided at Vienna, where he had nothing to dread from the approaching catastrophe, the Austrian capital being always "a hundred years behind the rest of the world."

Things have not changed since the time to which I refer, and it is to this circumstance that you must attribute my apparent neglect in not writing more frequently. There is really nothing in the way of novelty to write about. What is new to us is already old for you, and consequently any remarks of mine would not prove particularly interesting. You, of course, recollect Mrs. Glasse's celebrated recipe "how to cook a hare?" "First catch your hare!" observes that distinguished matron, with a depth of wisdom and a majestic simplicity of diction worthy the great philosophers of ancient times. Again, as bearing upon my case, I may recall to your remembrance Oliver Goldsmith's assertion that the French would be excellent cooks if they had anything to cook. *I* should be a first-rate correspondent, take my word for it, if I had anything to correspond about.

Having taken the preliminary canter—speaking, of course, hyperbolically, as Mrs Malaprop would say—I now fairly start; having tuned my instrument, I commence the symphony, though not, by the way, before I have ushered it in by an anecdotal phrase or two as a sort of *Einleitung*. "Doctor," said a lady once to a celebrated professor of phrenology, "which is my bump of poetry?" "Your bump of poetry, Madame," replied the Professor, "is that cavity." The object of my communication is principally to tell you what is being done at the Imperial Opera House, and as I set about fulfilling that object by stating that nothing at all is being done there. The doors of that establishment have closed for a month, and might, I think, be closed for double that period, the mere thought of operatic performances here in the month of July being something overpowering. But—it is asserted—to close both Imperial theatres simultaneously would be a grave injustice to the many strangers who come to Vienna about this period. So be it! I bow my head meekly to this argument, but I cannot help fancying that money considerations, also, have something to do with the matter. Having thus brought you to the Opera House, to show you that the doors are closed, the lamps not lighted, and nothing going on, in order that you may be made acquainted in as few words as possible with what has been doing during the past operatic year, I enclose herewith a free translation of an article which has recently appeared in one of the leading musical journals—*Die Recensionen*, to wit—or, at least, as much of the article as, in my opinion, is likely to interest the readers of the MUSICAL WORLD.[*]

A. A. A.

Vienna, July 8.

* * *

IN his account of the International Exhibition in London, M. Hartmann, special correspondent of the *Cologne Gazette* (*Kölnische Zeitung*), says, among other things:—

"I will now touch upon another subject which must prove highly attractive for foreigners, especially Germans. I allude to the Grand Handel Festival at the Crystal Palace, Sydenham. I will not make myself ridiculous, after the Musical Festival just held at Cologne, and which has been represented to me as the beau ideal of such a gathering, as to write on Handel, especially to the musical capital of the Lower Rhine; but still I may observe that on the first of the three days, when the *Messiah* was performed by four thousand musicians and singers in the fairy-like edifice at Sydenham, the spectacle was something extraordinary, something grand, and not to be equalled, perhaps, in the world. Oh! what an effect was that produced, when the thousands of voices were singing the mighty choruses, accompanied by the magnificent orchestra, and by the organ, one of the largest ever built! The fact of sixteen thousand persons being present went for nothing. People say this was because they were naturally lost in so large a building, but I believe that it was because there ought to be myriads—entire nations—to sing and hear such choruses. The solos sounded most peculiarly; being, to a certain extent, lost, as it were, like the audience, in so vast a space, they appeared to come from some immeasurable distance—from where the belief, the ecstasy, the jubilating joy of Handel's music are at home—like voices wafted from another world and forcing their way through the fogs of earth.

"There was only one thing which produced a bad effect. Before the orchestra, which is surmounted by an enormous dome, many, very many, statues—a Venus, a Cupid, a Psyche, a Diana, and a whole bevy of Nymphs, all antique, and most of them nude—were placed by way of ornament. This formed a violent contrast to that World which the audience, looking over the gods and goddesses, heard, with their souls, in the orchestra beyond. This was an unartistic, ill-advised and painfully annoying arrangement. Who does not love the Gods of the Greeks!—but who would wish to behold a nymph while he is listening to the strains of 'O Du, die gute Zeitung bringest nach *Zion*?'[*] What different worlds are thus cruelly linked together! By the way, it showed, also, a want of judgment to select the Græco-Roman style for the decoration of the dome, since it is mostly German music, and more especially Handel's, which is performed underneath; there is not one of our arts possessing so little affinity with the antique world as our music.

"In the way of concerts, I will mention merely the ninety-ninth Monday Popular Concert, at St. James's Hall, as one of the most interesting description. It was for the benefit of Ernst, the great violinist, and afforded an opportunity for the performance of his latest work, a Grand Quartet, with his well-known "Elegy" and some of the "Pensées Fugitives." The Quartet is full of fancy and gracefulness, and is regarded as a masterpiece with respect to the way in which it is worked out. That it was played in a manner worthy Ernst and itself is guaranteed by the names of Joachim, Laub, Molique and Piatti. It is seldom that we meet with such a combination. The composition and executants were enthusiastically received, as was, also, our dear old acquaintance the "Elegy," which Joachim rendered with an accent of warmth, devotion, and feeling that must have caused not only the ears, but also the heart, of the sick composer at Nice to have tingled electrically. May he soon recover and enjoy that love which has been everywhere re-awakened among artists and public, since it was known that he is suffering, and that the world will be deprived of his talent! It was a particularly touching and elevated frame of mind which animated artists and audience at this concert—one which bore eloquent testimony to the closeness of the bonds which genuine artists, genuinely respected, can twine around the souls of thousands both far and near."

* * *

ROYAL ACADEMY OF MUSIC.—At the third concert of the students in the Hanover Square Rooms (to-day), the whole of Professor Bennett's *May Queen* will be performed. The "annual dinner" was held on Wednesday, within the walls of the institution.

JUBILEE CONCERT OF THE PHILHARMONIC SOCIETY.—We are informed that every place has been taken for this interesting ceremonial on Monday evening (St. James's Hall).

MONDAY POPULAR CONCERTS.—Owing to the "overflow" at the Director's benefit on Monday (the largest receipt ever known at these concerts), two extra performances are announced, for Monday and Monday, July 21 and 28.

HERR FRANZ ABT left London on Thursday, to resume his duties as *Kapellmeister* at the Court of the Reigning Duke of Brunswick.

M. ALFRED JAELL has gone to Baden-Baden. He returns after the opera season, for a tour with Mlle. Patti.

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[*] The article to which "A. A. A." alludes will be found in another column.

[*] "O Thou that bringest glad tidings to Zion."

Bottesini.—This celebrated instrumentalist is giving summer concerts à la Jullien in Naples. His opera lately produced at the San Carlo Theatre has had immense success.

M. Vivier has returned to Paris.

Conservative Land Society.—At a meeting of members of the Conservative Land Society, held at the Whittington Club House, London, on June 13, 1862, Robert Nicholas Fowler, Esq., in the chair, it was resolved—"That the long, zealous, and valuable services of Chas. Lewis Gruneisen, Esq., as Secretary of the Conservative Land Society, and his kindly readiness at all times to promote the interests of the shareholders, collectively and individually, coupled with the present prosperous state of the society, afford an opportunity of presenting him with some special mark of the general approval and esteem in which he is held by the members." A committee was formed to open a subscription list, and address a circular to the patrons, members, allottees, and agents of the society resident throughout the country, affording them an opportunity to contribute towards a testimonial to Mr. Gruneisen. It was also resolved—"In order that all classes of shareholders may be enabled to join in such a mark of respect to the secretary, that the subscription of each individual be 2s. 6d., but any one desiring to increase that amount, may do so by way of special donation." A general meeting of subscribers will, in due course, be summoned by public advertisement, to consider the form of testimonial, and mode of presentation. In the name of the musical profession we may safely add, that never was testimonial more legitimately due.

The International Exhibition.—The building was better attended on Thursday than it has been any day in the week. The total number admitted up to 6 o'clock was 66,313, of which 57,738 were by shilling payments, and 8,475 by season tickets. One great source of the attraction was evidently the two bands sent by the Emperor of the French. That of the Zouaves played under the Western Dome, and that of the Gendarmerie under the Eastern. Celebrated as these bands are, their performances surpassed even what was expected of them. The tone of the instruments, and the precision of the playing, were beyond praise, and from 1 to 6 o'clock they held an audience of some 30,000 people in rapt attention.

National Choral Society.—The National Choral Society will give an open air choral performance in the grounds of the Royal Horticultural Society, South Kensington, to-morrow (Saturday) afternoon. The choir will number 1,000 voices, and will be under the direction of Mr. G. W. Martin. The success of the National Choral Society's singing at the Society of Arts' conversazione on Wednesday, at the South Kensington Museum, has much increased the interest taken in the proposed open air performance.

The Operas.

HER MAJESTY'S THEATRE.

On Saturday *Robert le Diable* was repeated.

On Tuesday *Lucrezia Borgia*, with the new ballet-divertissement, *Le Reveil de Flore*, in which Mlle. Katinka Friedberg, Mr. Mapleson's new *danseuse*, eminently distinguished herself in several brilliant *pas* composed for her expressly by M. Petit.

On Wednesday *Don Giovanni*: Mlle. Carlotta Marchisio sustaining the part of Donna Anna for the first time, with infinite credit, be it said, despite the overwhelming recollections of Mlle. Titiens.

The *Trovatore* on Thursday, with the *Reveil de Flore*.

Norma will be given to-night, for the first time this season, with Mlle. Titiens, of course, in her celebrated part of the High Priestess, Mlle. Nordini her first appearance as Adalgisa, Sig. Armandi as Pollio, and Sig. Vialetti as Oroveso.

On Tuesday—the last night of the subscription—the *Nozze di Figaro* will be produced with the following cast:—The Countess, Mlle. Titiens; Susanna, Miss Louisa Pyne; Cherubino, Mlle. Trebelli; Marcellina, Mad. Lemaire; Count Almaviva, Mr. Santley; Figaro, M. Gassier; Doctor Bartolo, Sig. Zucchini.

ROYAL ITALIAN OPERA.

Signor Graziani—the barytone with perhaps the most agreeable barytone voice in the world—has at length returned to his post. He has appeared in *Lucia* (Enrico) and *Martha* (Plunkett), and afforded the same gratification as formerly in both operas, taking the place of Sig. Delle Sedie, his superior in artistic acquirement, if his inferior in physical gifts. On Saturday there were two changes in the "cast" of *Martha*. Mad. Penco being indisposed, the part of Lady Henrietta ("Martha") was assumed by Mlle. Patti. Greatly as the absence of a genuine singer like Mad. Penco was to be regretted, few could complain of a substitute in every respect so attractive. Last year Mlle. Patti's Martha was pronounced one of the most genial, fresh, and thoroughly charming impersonations of the day; and Saturday night gave no reason for modifying in any sense that favourable opinion. With Signs. Mario and Graziani as the two enamoured farmers (to say nothing of the other characters) the opera could hardly be otherwise than effectively represented; and indeed seldom has its light, sparkling, and not infrequently tuneful music been listened to under more favourable circumstances. Mlle. Patti's unaffectedly touching delivery of "The Last Rose of Summer" enchanted the audience, who unanimously insisted upon its repetition. Sig. Mario's "M'appari tutt' amor" was, as usual, the essence of refined expression; and the two airs of Sig. Graziani (especially that very un-English apostrophe to the English national beverage) were as effective as they rarely fail to be. We have already spoken of the general execution of *Martha*—one of those works in which the perfect organisation of the Royal Italian Opera is most conspicuously exhibited, and have nothing to add to, or retract from, our observations on the first performance. The house was literally "crammed to the roof," and the audience one of the most brilliant of the season.

On Monday evening (an "extra night"), the *Sonnambula*. On Tuesday, *Un Ballo in Maschera* (with Mad. Penco as Amelia, and Mlle. Patti as Oscar—for the first time). Thursday ("extra night") the never-tiring *Don Giovanni*—which has, perhaps, drawn greater crowds and been played more frequently this season than for a quarter of a century past; Friday ("extra night"), *Le Prophète* (Mad. Didiée replacing Mad. Csillag as Fides); and to-night (first time), *Don Pasquale*—with Mlle. Patti, Sigs. Ciampi, Delle Sedie, and Mario in the principal characters—constitute the programme of the week. Donizetti's grand French opera of *Don Sebastien*, which was announced in the prospectus, is withdrawn until next year in consequence (we are informed) of the most prominent scenic effect depending upon an incident the representation of which at the actual moment would be calculated to excite legitimate objections.

Concerts.

MONDAY POPULAR CONCERTS.

The 100th "Monday Popular Concert" took place on the evening of the 7th inst., in presence of the largest audience ever assembled in St. James's Hall. On no occasion—not even during the memorable "Jenny Lind nights" at Her Majesty's Theatre, fifteen years ago—do we remember such an eager invasion at the doors of a public exhibition. It is calculated that little short of 1,000 persons were sent away for whom it was impossible to find any sort of accommodation. The rush, indeed, was so irresistible that a great many who had purchased tickets in advance were (if we are rightly informed) denied admittance on their arrival—their places being already occupied. These entertainments are for the most part so admirably managed that, if such be really the case, no doubt a satisfactory explanation will be forthcoming. It was, nevertheless, a pity that such an auspicious event as "the 100th Concert" should have been accompanied by any incident to ruffle the good humour or disappoint the expectations of the public. Owing, too, to the great difficulty of accommodating so enormous a crowd, the performance did not commence till more than a quarter of an hour past the appointed time—a casualty almost unprecedented at St. James's Hall, where punctuality has hitherto been proverbial. The instant, however, MM. Joachim, Wiener, Schreurs, and Piatti, who were to begin the concert with Mendelssohn's fifth quartet, made their appearance on the platform, they were welcomed by a shout of applause from all sides, and then in breathless silence the vast assembly prepared itself for the harmonious treat.

The success of the Monday Popular Concerts, taking into consideration the character of the music upon which they rest their appeal to general sympathy, is altogether unexampled. About the period of the Cattle Show in the winter of 1858-9, a series of musical performances was instituted at St. James's Hall, which at first proved remunerative, but soon fell off and ultimately ceased to elicit public attention. In February, 1859, however, the style of entertainment was materially altered, inasmuch as for a miscellaneous heap of vocal and instrumental fragments, gathered from all sources, and without any definite plan or solid basis of attraction, a selection of eight, or at the most, ten pieces was substituted—four of them chosen from the instrumental works of acknowledged great composers. When the first concert of the then denominated "new series" was advertised, with the name of "Mendelssohn" at the head of a programme in which a quintet, quartet, sonata, and two organ "fugues" (entire!) stood conspicuously prominent, very many even of the warmest and most uncompromising advocates of classical art were sceptical as to the result. The enthusiastic verdict of a crowded audience, nevertheless, affixed the stamp of public approval to the undertaking; and from that night (February 14) to Monday evening, when the fourth season of the Popular Concerts was brought to a triumphant close, there has never been any divergence from a scheme, which at first seemed almost as visionary as the millennium. The success of the initiatory essay warranted a continuation in the same direction; and between February and July fourteen concerts were given. The second season consisted of no less than twenty-seven; and the third and fourth, including some performances in Manchester, Liverpool, and other large country towns—have swelled the quantum to "one hundred." So steady a progress, so brilliant a success, in short, is due to liberal, straightforward and legitimate management. Happily the resources of the Monday Popular Concerts are pretty nigh inexhaustible. It will take many years before all the quartets, sonatas, and other chamber compositions of the greatest of the great masters can be heard; and when to these are added the works of others only less than the greatest, who, from lack of opportunity, have fallen into undeserved neglect, there appears no end to the catalogue. Thus the programmes, season after season, can be varied and strengthened with fresh revivals. That this has been the plan hitherto pursued, the habitués and supporters of the Monday Popular Concerts are aware; and so long as it is adhered to there can be little chance of their attraction diminishing.

The programme of Monday night's concert—being the 100th—will perhaps be read with interest by those amateurs who were not present, and who on perusing its contents may readily imagine the gratification it excited:—

PART I.

Quartet in E flat, Op. 44	Mendelssohn.
Song, "A bird sat on an alder bough"	Spohr.
Song, "The Wanderer"	Schubert.
Sonata in D, violoncello solo	Boccherini.
Song, "Dalla sua pace"	Mozart.
Harpsichord Lessons (piano)	Scarlatti.

PART II.

Elégie, violin solo (repeated by general desire)	Ernst.
Songs, "The Savoyard," and "The Kiss"	Beethoven.
Canzonet, "Fidelity"	Haydn.
Sonata, dedicated to Kreutzer—piano and violin	Beethoven.

Conductor—Mr. Benedict.

We shall not criticise the performances. Enough that in every instance it was first-rate, the singers and players, without exception, straining their utmost to do honour to the occasion. The players in the quartet have been named. The violoncello solo of Boccherini (a universal favourite) was in the hands of Signor Piatti. M. Charles Hallé played the Harpsichord Lessons of Scarlatti; the plaintive and beautiful "Elegie" of Ernst (unanimously encored) being again entrusted to Herr Joachim—who also joined M. Hallé in the famous "Kreutzer" sonata, which, though placed at the end of the programme, created its never failing impression. The singers were Miss Banks, upon whom devolved the pretty song of Spohr, and the graceful canzonet of Haydn; Mr. Weiss, who gave the "Wanderer" of Schubert—which, as was testified by the loud applause that followed, is still in the full bloom of popularity; and Mr. Sims Reeves, to whom the romantic apostrophe of Don Ottavio, and the almost English ariettes of Beethoven (the last of which obtained another unanimous encore), were allotted. Mr. Benedict accompanied the songs, and took the pianoforte part in Ernst's "Elegie." The entertainment was for the benefit of the director, Mr. S. Arthur Chappell, who has conducted the Monday Popular Concerts from their earliest commencement with a spirit and indefatigability deserving unqualified praise, and whose services were recognised in the most flattering manner at the termination of the performances, by a general and hearty summons from the audience.

* * *

M. Thalberg's Matinées.—The fourth and last took place on Monday, when the Hanover Square Rooms were so crowded that even the orchestra overflowed with visitors, who almost blocked up the staircase by which the grand "virtuoso" made his entry and exit; while people actually seated themselves on the window-ledges, sooner than be sent away. The programme differed from its predecessors in one important point—viz., the interpolation of a piece of music belonging to the order styled "classical." This was a sonata for piano and violin by Beethoven—the genial and animated one in G major, Op. 30—in which M. Thalberg was associated with Herr Joachim. The execution was splendid, and such the effect upon the audience that the last movement was encored with a spirit so unmistakeable as to leave no alternative but to repeat it. The selection included another of Rossini's new pianoforte compositions—the "Etude del Avenir"—a lively satire, rather on the present taste than on what is anticipated when Herr Wagner's arguments shall have convinced the musical world that the existing models are all wrong, and the accepted composers all in the dark. There were also two further "transcriptions" from the "Art of Singing applied to the Piano"—both being songs by the inexhaustible Schubert, the last the very characteristic *lied* entitled "Die Post." The other compositions of M. Thalberg were his "Barcarolle," his "Octave Study," his "Home, sweet Home" (repeated by desire), and the—in their way—incomparable fantasias upon *Don Pasquale*, the *Huguenots*, and *Mosè in Egitto*. These pieces, one and all, played with the extraordinary command of tone, happily varied expression, and unfailing mechanical adroitness to which M. Thalberg has accustomed his admirers—who, indeed, after so long an experience would be surprised to receive anything less perfect at his hands—were listened to from first to last, with the liveliest interest, and in every instance applauded with genuine enthusiasm. The accomplished pianist, nevertheless, would accept no "encore" for his own music, with true artistic feeling and becoming modesty making the single exception in favour of Beethoven's sonata, in which he shared the honour with Herr Joachim. The fantasia on *Mosè*, however—perhaps the most celebrated piece of the kind ever written—coming as it did at the end of the concert, and considering the marked sensation it caused, might gracefully have been repeated.

These *matinées* have not only been attractive on account of their bringing M. Thalberg once more before the English musical public as a pianist whose rare gifts of execution have in no respect deteriorated, or because of the opportunity they afforded of hearing some of the most renowned of his long familiar works from his own agile fingers—but inasmuch as by such new compositions as the "*Ballade*" (certainly one of his most strikingly original pieces), and some others, he has shown that his vigour and resources as a producer are as unimpaired as his powers as an executant. From London, we understand, M. Thalberg goes to the "provinces," where his concerts will, no doubt, impart as useful a lesson to our "country cousins" as that which we have ourselves just received in the metropolis.

Welsh National Music.—Mr. John Thomas's Concert on the 4th inst., was not only one of the most successful, but also one of the most interesting of the season. St. James's Hall was literally "crammed," and the audience included a large number of professors and amateurs. The programme consisted exclusively of Welsh music, the choruses, under the able direction of Mr. Benedict, being sustained by four hundred voices selected from the Vocal Association, the West London Madrigal Society, and the Royal Academy of Music, accompanied by a band of twenty harps, the players including the most eminent harpists of the day, as will be seen by the following list:—Messrs. Balsir Chatterton, F. Chatterton, Wright, Oberthür, Trust, Cheshire, Leyland, Lockwood, Ellis Roberts, Georgi, Wimpers and Aptommas; Mesdames Henry Bohrer (late Miss Chatterton), Cooper, Davies, Dryden, O'Leary Vinning, Bulkeley and Trust, and Mr. John Thomas, the latter gentleman also accompanying the soloists. Of the twelve choruses sung four were encored: "Codiad yr Hedydd" (The rising of the Sun), as bright and lively a composition as one could desire; "Ar hyd y Nos" (All through the night), better known to us as "Poor Mary Anne;" "Rhyfelgyrch Gwyr Harlech" (March of the Men of Harlech), one of the most inspiriting melodies extant; and "Hob y deri dando," joyous tune, worth a hundred modern insipidities. But it was not the choruses alone which raised enthusiasm amongst Cambrian (and other) breasts; most of the solos met with like honour; and to Miss Edith Wynne fell the largest share, as she was called upon to repeat three songs, "Bugeilio'r Gwenith Gwyn" (Watching the wheat), "Y Deryn Pur" (The Dove), and "Clychau Aberdyfi" (The Bells of Aberdovey), all of which were given in Welsh. Whether this is the young lady's first appearance in public or not, we may predict for her a future, as she has not only a voice, but sings with feeling and intelligence. "The rising of the lark," charmingly sung by Miss Banks, and "The ash grove," no less delightfully given by Miss Eyles, were repeated in compliance with the general wish; while Mr. Wilbye Cooper in "The Maid of Sker" and "Dafydd of the White Rock," deserved plaudits, Mr. Lewis Thomas's fine voice doing all justice to "The camp," and "Love's fascinations." A MS. duet for two harps played to perfection by Mr. J. Balsir Chatterton and Mr. John Thomas, the composition of the latter, met with so favourable reception and a strong desire for its repetition, answered by the return of the performers; and two solos also from the same pen, played by the composer, creating no less enthusiasm.

Mr. Aptommas's Harp Recitals.—The sixth and last came off on Tuesday afternoon, at Collard's Pianoforte Rooms, and finished the series brilliantly. The share of the programme allotted to the harp comprised Parish Alvar's Concertino for two harps—in which Mr Aptommas was assisted by Herr Oberthur; fantasia on Irish melodies, played by Mr Aptommas—his own composition; Trio for harp, piano, and organ, composed by Herr Engel, executed by the composer, the concert-giver and Herr Kuhe; and Alvars and Czerny's grand duo for harp and piano, performed by Messrs Kuhe and Aptommas. All were finely played and pleased immensely, the duet for two harps perhaps the most. With two such accomplished performers as Herr Oberthur and Mr Aptommas, the most indifferent composition could not fail to be strongly recommended; but, in reality Parish Alvar's concertino is good and agreeable music, and is, moreover, an admirable show piece, in which the finest powers of the instrument are brought into play. The "Recitals" of Mr Aptommas have gone a long way towards recommending the harp to more particular notice than it has recently enjoyed. That such an instrument should be forgotten is not possible, but that it has been too much neglected of late years we are inclined to think. A few such powerful advocates and indefatigable upholders as Mr Aptommas would no doubt restore the harp to its old favour. The vocal music was undertaken by Mlle. Georgi, Mesdames Louisa Vinning, Helen Percy and Meldhorn, Messrs. Swift and Seymour Smith. Their performances call for no especial comment. The conductors were Herr Kuhe and Herr Wilhelm Ganz.

Mrs. Holman Andrews' Matinee.—On Friday, June 20, Mrs. Holman Andrews gave a very interesting Matinée Musicale at her residence in Bedford Square. The programme included vocal and instrumental pieces of every variety of style, from the newly fashionable to the strictly classical. Beethoven, Mendelssohn, Schubert, Chopin, Auber and Balfe were represented among the composers. Foremost in merit among the singers was Miss Louisa Pyne, who had just returned to London and who executed one of her most popular solos, and joined her sister in the favourite duet from the *Diamans de la Couronne*, Mrs. Andrews playing the accompaniment.

Mr. F. Penna and Mad. Penna's *Matinée* Musicale took place on Friday last, at Messrs. Collards' rooms, and was attended by a numerous and fashionable audience. No inconsiderable portion of the programme was contributed by the *bénéficiaires*, Mad. Penna joining Mr Willy in Mozart's sonata in A, for violin and pianoforte, in addition to playing the sonata of Beethoven, Op. 13 (the *Pathétique*), and Sterndale Bennett's "three musical sketches," *The Lake, the Mill Stream, and the Fountain*. Miss Giulia Penna and Mr F. Penna singing Mercadante's duo, "Se un istante" (*Elisa e Claudio*), Donizetti's "A tanto amor" (*La Favorita*) and a new ballad from the pen of John Barnett, "The Curfew bell was ringing" (deservedly encored), also falling to the share of Mr F. Penna, and a cavatina to the young lady. The concert-givers did not, however, rely upon their own names as the sole attraction. Mrs. Merest gave a charming reading of Haydn's canzonet, "She never told her love," and two ballads of her own composition, "I heard thy fate without a tear" and "The chain is broken," both of which were received with distinguished favour. Miss Eleonora Wilkinson was heard to great advantage in "Mi par [illegible] lungo secolo," a song by Sig. Coppola. Mad. R. Sidney Pratten obtaining a warm encore for her finely executed guitar solo, and Mr Pratten more than sustaining his reputation as first of English flautists. Sig. Campana and Mr Frederick Smith were the accompanyists.

Mr. G. A. Osborne's Third Matinée of classical and pianoforte music was given on Wednesday last, at his residence, Dorset Square. The programme included, amongst others, Weber's sonata in C major, selections from Handel and Scarlatti, prelude and fugue by Bach, third book of Osborne's "Fallen Leaves," fantasia on *La Gazza Ladra*, and Mr Howard Glover's new pianoforte piece, "The Baby's Song." All were presented in Mr Osborne's neatest and most finished manner and pleased universally, more particularly "The Baby's Song," which quite enraptured the ladies. Mr Osborne also played his own trio for piano, violin and violoncello, with Messrs. Deichmann and Paque—a capital piece capitally performed. Mlle. Florence Lancia and Mr Allan Irving divided the vocal music. Each contributed an Italian song, and both joined in a duet. Mlle. Lancia, in addition, gave Mr Osborne's pretty song, "The Flower-girl" in so charming and expressive a manner as to provoke the loudest applause during the concert. The rooms were filled by a brilliant and fashionable attendance, among whom we noticed the Duchess of Sutherland and party. During his series of pianoforte recitals, Mr Osborne has introduced nearly all the great masters, his performances comprising works from Handel, Bach, Scarlatti, Mozart, Beethoven, Weber, Mendelssohn, and others. His contributions from the moderns gave the names of Chopin, Kalkbrenner, Thalberg, Stephen Heller, Henselt, Gottschalk, &c. That such refined and excellent entertainments should be attended with eminent success it is gratifying to know.

Miss Steele's Concert came off at the Hanover Square Rooms on Friday evening the 13th ult., and was very fashionably attended. The programme, which was in a great measure devoted to modern popular music, was yet happily varied by one or two striking exceptions from the classic repertory. Beethoven's Grand Trio in B flat, Op. 11, for pianoforte, clarionet and violoncello, was a remarkable performance by Herr Kuhe, Mr. Lazarus and Herr Lidel. Herr Joachim, too, was in his most classic mood, and brought with him Bach's "Chaconne," and Spohr's "Barcarole and Scherzo." In the first named he created quite a furore, and threw the audience into positive ecstacies. The other instrumental performances were Grand Fantasia on *Dinorah*, composed and played by Herr Kuhe, and Schubert's *Fantaisie Brillante*, for violoncello, by Herr Lidel. The following artists formed the *bénéf* *cadre* in the vocal music:—Mad. Lemmens-Sherrington, Miss Martin, Mrs. Merest, Mr Tennant, Mr Trelawny Cobham and Mr Santley. Most admired in the singing was Miss Steele, who gave Mozart's "Al desio," with true artistic feeling; Mad. Lemmens Sherrington, who sang the air "Des bijoux," from M. Gounod's *Faust*, with great brilliancy; Mr Tennant, who created quite a sensation in a new song called "Hast thou no tear for me?" and Mr Santley, for his splendid singing in Benedict's "Tama."

Mr. H. C. Cooper's Concert.—A brief and admirable entertainment. Mr Cooper was assisted by Mad. Tonnelier, a lady with a charming soprano voice—of whose antecedents we should not have been left in ignorance till now—Messrs. W. G. Cusins, and Pettit. The programme was characterised by novelty as well as excellence. The Trio in D major (Op. 112), for pianoforte, violin and violoncello, by Mr J. L. Ellerton—one of England's most industrious composers—was an example of the former, and found no small favour with the audience, especially as it was so well recommended by the playing of Messrs Cooper, G. Cusins, and Pettit. The Kreutzer Sonata of Beethoven, executants, Messrs. G. Cusins and Cooper, having still stronger recommendations, was even more liked. The violin solo—a necessity when so distinguished a *virtuoso* as Mr Cooper was host, entertainer, and concert-giver—was Bach's *Chaconne*, brilliantly executed and liberally applauded. Mr Cusins played Mendelssohn's *Andante and Rondo Capriccioso* to the unqualified delight of the select but elegant audience assembled in the Pianoforte Rooms of Messrs. Collard. The vocal music was by no means obtrusive. Mad. Tonnelier sang the air "Qui la voce" from *Puritani* with great fluency and no small expression, and joined Mr Cooper in an introduction, air and variations, for voice and violin, in which she seemed to vie with the instrument in facility and quality of tone. The concert was everyway good.

Marylebone Institution.—A concert of vocal and instrumental music was given on Wednesday night, in the lecture-room of this institution, under the name of Miss Eliza Hughes, a well-known professional singer. The programme was essentially of a mixed character, but very good in its way. Miss Hughes afforded entire satisfaction to her admirers—of whom there were apparently a very large number among the audience—by her vigorous execution of the once popular air with variations, "Cease your funning;" Miss Eyles, in Mozart's "Addio,"—an extremely chaste performance; Mad. Sainton Dolby in Miss Gabriel's ballad, "The light in the window"—which elicited a loud and unanimous encore; Mr George Perren in Auber's favourite romance, "Alice, where art thou!" (encored but not repeated); Mr Lewis Thomas in a ballad by Weiss ("The soldier's dream"); and Miss Ellen Williams in one by Salaman ("Good bye")—besides a nautical song of Dibdin, set down for Mr Ransford, and a new duet from the pen of Mr Osborne, for Miss Hughes and Mad. Sainton—gave importance and variety to the first part of the selection, which was long enough in itself, without any additions, save for what is termed a "miscellaneous concert." The instrumental music was equally marked by variety. Mr Ellis Roberts performed some harp variations on the Welsh melody "Per Oeley;" Mr Charles Salaman some interesting pieces by Handel and Domenico Scarlatti, on a double-harpsichord manufactured in 1711 by Shudi (founder of the now eminent house of "Broadwood and Sons")—besides two compositions of his own, on the grand pianoforte, including his clever and sparkling *Saltarello*; and Mr Willy played, with great applause, a brilliant duet for violin and piano, his associate being Mr George Osborne. Messrs. Osborne and Salaman, old and experienced professors, were not, however, the only pianists at this concert. A very young lady made, we believe, her first appearance in public; and to judge by the hearty reception she experienced, with eminent success. Miss Mattie Spinnio—so the *débutante* is named—showed, perhaps, more ambition than judgement in selecting Mendelssohn's "First Concerto" for such a trying occasion. By this we do not intend that due application would not enable her to

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master all the difficulties is present; on the contrary, amid her evident inexperience Miss Spinnie exhibits qualifications to warrant a belief that she may one day become a genuine pianist — viz., a good touch, legitimate tone, considerable fluency, unaffected expression and abundant spirit; and when to these is added mechanical certainty — that indispensable requirement in which she is now deficient — it will be strange if she does not progress as rapidly as her best friends could desire. She should, nevertheless, be advised that to play a Concerto written for pianoforte and orchestra, not only without orchestra, but with nothing to replace the orchestra in the shape of accompaniment, is inadmissible.

Letters to the Editor.

"HARP RECITALS."

SIR,—I beg to state that the non-appearance of Mad. Bochkoltz Falconi at my last Harp Recital is attributable alone to her withdrawing her promise to sing at the last moment, having taken offence at a mistake made in reference simply to the place for rehearsal. With regard to the unfortunate circumstances attending the performance of my Tarantelle, I have but to say that in consequence of numerous engagements Mr. John Thomas had not been able to find sufficient time to commit the piece to memory, nor to practise the passages concerned in it. I regret these two accidents, which are the only instances in which I have failed to fulfil my obligations to the public during the six recitals; and regretting still more, as I do, the necessity under which I am placed to give publicity to the faults of others, I think that the consideration of preserving my own reputation is one that fully justifies me in taking this (reluctant) means of exonerating myself from blame. I thank you sincerely for your very kind notices of my performances during the season, and can assure you that nothing shall be wanting on my part to merit the continuance of your approbation.—I am yours, very truly,

APTOMMAS.

ISRAEL IN EGYPT.

SIR,—In your notice of the performance of *Israel in Egypt* at the late Handel Festival, you say that "not more than thirteen years have elapsed since the Sacred Harmonic Society *first* had the courage to represent it precisely as the composer wrote it, without interpolating songs and duets, omitting choruses, or otherwise sacrificing this sublime masterpiece on the altar of mammon." I take the liberty of sending you a programme of *Israel in Egypt* as it was performed by the Sacred Harmonic Society in 1838, under my direction, in which you will find that not a single song was interpolated, that the duets and only the duets belonging to the Oratorio were done; and that not a chorus was omitted or curtailed.

Trusting that you will insert this explanation in justice both to the Sacred Harmonic Society and to myself,—I am, Sir, your obedient servant,

J. SURMAN
(Whilom conductor of the Sacred Harmonic Society).

9 *Exeter Hall, July 9, 1862.*

P.S. Can you inform your musical readers how many of Handel's Oratorios have been revived "in their integrity" during the last thirteen years by the Sacred Harmonic Society? (If none), is not the Society itself being sacrificed on the altar of mammon?

[We have examined the programme.—ED.]

THE HANDEL FESTIVAL.

SIR,—No account has yet appeared of the *actual numbers* in the orchestra at the Handel Festival of this year. The "Book of the Words" gives names of performers, but says that many are wanting, owing to provincial names not having been sent in time. Would the MUSICAL WORLD kindly supply this desideratum, interesting to all musicians as being the largest complete orchestra probably ever collected, and give in the next number the exact number in each part, both in band and chorus?

[The MUSICAL WORLD is unable to supply the desired information. Will Mr. Bowley, Mr. Grove, Mr. Puttick, Mr. Hook, Mr. Brewer, Mr. Stewart, Mr. Coe, or Mr. Deard [illegible] assist it in the matter? We fear not.—ED.]

SPA.—A well attended concert has been given by MM. Vieuxtemps, Auguste Dupont, and Delabarre. Among the artists who will take part in concerts during the season are M. Louis Brassin; M. Lebouc, violoncellist; M. Jaëll; Mlle. Dorus; M. and Mad. Léonard; Mlle. Jenny Meyer; and Mad. Mayer-Boulart, who has selected this pleasant and fashionable watering-place as her summer residence.

PESTH.—Mlle. Artot has sung twice in Hungarian the part of Maria Gara in the national opera of *Hunyady Lazlo*, the composer having obligingly added, for her especial benefit and behoof, a cadence bristling with difficulties.

HANNOVER.—Since its first production here, towards the end of January, M. Gounod's *Faust* has been represented forty-three times. This is absolutely unprecedented in Germany. *Mendelssohn's Letters* have already reached a third edition.

EMS.—M. Meyerbeer is at present stopping here, in the enjoyment of perfect health.

MUNICH.—Herr Leopold Lenz died on the 10th of June. He was born at Passau, on July 22, 1804. He formerly was engaged at the Royal Opera House, and, as a composer, produced several songs which obtained for him a brilliant reputation throughout Germany.

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"Since its first publication this book has met with general acceptance, and is now used as a vade-mecum by many of the most eminent and intelligent vocal instructors both in the metropolis and the provinces. We say vocal instructors, because it is only to instructors that works of this class can be of material use. Singing is not an art which can be learned by solitary study with the help of books, and those who are self-taught (as it is called) are always badly taught. But a good treatise, in which the principles and rules of the art, founded on reason and experience, are clearly and concisely set forth, is of infinite value, first to instructors, in assisting them to adopt a rational and efficient method of teaching, and next to pupils themselves, in constantly reminding them of, and enabling them to profit by, the lessons of their master. In both these ways Signor Ferrari's work has been found pre-eminently useful.

"The foundation of singing is the formation of the voice. A bad voice cannot be made a good one; but the most mediocre voice may be made a source of pleasure both to its possessor and to others. Accordingly ample instructions on the formation of the voice abound in our treatises on singing. But it unfortunately happens that these dissertations are more calculated to perplex than to enlighten the reader. We could refer to well-known works by professors of singing of great and fashionable name, in which the rules for the formation of the voice are propounded with such a parade of science, and with descriptions of the vocal organs so minute and so full of Greek anatomical terms, that no unlearned reader can possibly understand them. Signor Ferrari (as he tells us) was brought up to the medical profession before, following the bent of his inclination, he betook himself to the study of music. But this circumstance, while it made him so acquainted with the physical construction of the human organs of sound, has not led him into the common error of displaying superfluous learning. We have not a word about the 'glottis' or the 'trachea,' but we have a broad principle distinctly enunciated, and intelligible to everybody.

"Signor Ferrari's principle is of the simplest kind. 'Everyone,' he says, 'who can speak may sing. The only difference between speaking and singing is, that in speaking we strike the sound impulsively and immediately leave it; whereas in singing we have to sustain the sound with the same form of articulation with which we struck it impulsively.' It is on this principle that Signor Ferrari's practical rules for the formation and cultivation of the voice are based. To give the pupil a sufficient control of the breath for the utterance of prolonged sounds—to soften the harshness and increase the strength and equality of the natural tones of the voice, without ever forcing it—these are the objects of the scales and exercises on sustained sounds, which must be practised under the careful superintendence of the teacher, whose assistance Signor Ferrari always holds to be indispensable.

"Signor Ferrari makes an observation which, so far as we are aware, is new. It is evidently well founded and of great importance. Owing to the want of attention to the tone in which children speak, they acquire bad habits and contract a habitual tone which is mistaken for their natural voice. It is a result of this neglect, he says, that the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-falsetto, in consequence of which very few natural voices are heard. Hence a young lady, when she begins to sing, frequently continues to use this artificial tone. The result is, says Signor Ferrari, 'that not only does she never sing well, but soon begins to sing out of tune, and finally loses her voice, and in too many instances injures her chest.' 'Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest affections from a bad habit of speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a deep tone, as though engaged in earnest conversation; and he adds, 'I cannot advise too strongly the greatest attention to the free and natural development of *the lower part* of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.'

"Signor Ferrari deprecates, as fatal errors, the custom of practising songs or solfeggi and florid passages before the voice is sufficiently cultivated. He is of opinion that young ladies ought to begin the study of singing at thirteen or fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practise, he observes that this will depend on the acquisition of a proper method. 'The more a pupil practises with an improper intonation the worse; but once able to sing with a natural tone, he may practise two, three, or more hours a day without danger.' All Signor Ferrari's precepts are of the same sound and rational character.

"The exercises, embracing the scales, and all the various passages which belong to modern melody, are sufficiently ample and admirably adapted to their purpose. In the original publication these exercises were confined to the soprano, or the corresponding male voice, the tenor. But in this new and revised edition a number of exercises are added for contralto or baritone voices—a very great addition to the value of the work."—*Illustrated News*, April 5.

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MUSIC IN BERLIN

(*From our own Correspondent.*)

IN the way of novelty I have nothing to record, except it be that instead of a hot July sun, we are favoured with a combination of cold and wet which would not be out of place in November. I am not aware, however, that theatrical managers here complain of the strange, anomalous, and disagreeable state of the weather, for it fills their theatres to overflowing. The Theatres Royal are, of course, closed. If they had been open, I believe the heat would have been fearfully oppressive, just as firmly as I share the popular credence in England that, whenever any grand review or sham fight of our gallant Volunteers is announced, every individual who goes out without an overcoat and an umbrella ought instantly to be regarded as a maniac, and his property (if he possess any) immediately be managed by his next of kin. "Make hay while the sun shines" is a very good proverb for farmers and other persons engaged in pursuits agricultural, bucolic, and generally rustic. As these individuals desire as large a quantity of hay as possible, it is not extraordinary that they should take as much interest in Phœbus Apollo as the most fanatic Guebres who ever prostrated themselves before their god, as he rose upon the hills and plains of Persia. But theatrical managers do not want to make hay. Their wish is to make money; and as they can effect this agreeable process much more successfully in a wet, drizzling summer than in a dry one, it is very natural that the soaking rain which fills the farmer's heart with dismay should render theirs audaciously hilarious. Nor are theatrical managers the only persons partial to wet weather. What would the crossing-sweeper do without a due supply of mud, and where is he to obtain mud unless there be rain? Then again, are not omnibus-proprietors, cab-owners, umbrella-makers, water proofers, and a whole host of other persons too numerous to mention, almost as much indebted to Aquarius for a goodly portion of their income as the Pasha of Egypt is to the annual rise of the Nile for the replenishment of his exchequer? Truly has it been observed, that what is one man's meat is another man's poison, and with equal veracity may it be asserted that what is one man's poison is another man's meat. Yes; while the agricultural interest is *donner-wettering* at an awful rate, and proprietors of coffee houses with gardens in the suburbs, tearing their hair from sheer desperation, the Berlin managers are in the seventh heaven of delight. At the Friedrich-Wilhelmstadt Theatre *Hell und Dunkel* have proved a great hit. At the Victoria Theatre, the attraction is Gabrielli's Ballet Troupe, at the head of which is the elegant and accomplished Claudine Couqui, whose performances have already been honoured on several occasions by the presence of His Majesty the King and various other members of the Royal Family. At Wallner's Theatre, a piece called *Der Goldonkel* is enjoying a highly successful run, while the two smaller theatres, namely Callenbach's and Meyrah's, are doing good biz — to adopt for once the argot employed any day in the week by those theatrical men, with very shiny and, sometimes, very greasy hats, who seem to live on the pavement of Bow Street, Covent Garden — with shirt fronts considerably broader than they are long.

At Kroll's Theatre, the revival of *Des Adler's Horst* has proved a small mine of gold to the management. *Des Adler's Horst* is one of those works which seem to have become part and parcel of the German people. Some of its melodies are as firmly rooted in their hearts as "The British Grenadiers," or "The Girl I left behind me," is in those of our own population. It was first produced about thirty years ago, at the old Königstädtisches Theater, and ran for a great number of nights. By the way, as I have not much to tell you to-day about the Present, I may as well have a chat about the Past, and give you a few more details about the above opera and the above theatre. The author of the *libretto* of the *Adler's Horst* was Herr Carl von Holtei, who enjoyed a brilliant literary reputation in his time. The composer of the music was Herr Franz Gläser, conductor at the theatre in question. He was not only an accomplished musician, but a man of great practical experience in all that related to the stage. He was, moreover, animated by a rare feeling of devotion to the interests of the establishment of which he was a member. His duties were not restricted to those generally performed by a conductor, but he had, in addition, to arrange every work produced to suit the powers of the various artists. The parts of the *prima donna* (always a high soprano) had to be transposed for Amalie Hähnel, whom, as a great public favourite, it was necessary to keep constantly employed. The same was the case with many tenor parts as well, such, for instance, as that of Arturo in *I Puritani*, the fair artist looking very graceful and acting with great propriety in male costume. But Gläser soon managed to avoid the trouble of constant transposition, which, by the way, proved highly embarrassing to other artists, who naturally wished to sing the various parts in their respective original keys. He collected an admirable band, which he brought to such a state of perfection, that it was, at last, able to transpose at sight into any key that might be desired. In this band were such artists as the late Saint Lubin, leader and first violin; Julius Rietz, violoncellist, now conductor at the Theatre Royal, Dresden; and Urbanek, first violin, now leader at the Victoria Theatre. A friend of mine informs me that he was once present at a representation of Donizetti's *Belisario*, when the baritone part of Belisario was supported by Herr von Kalm, a bass; the tenor part of Alamiro by Herr Eicke, a high baritone; and the soprano part of Antonina, by Amalie Hähnel, a contralto, so that nearly the whole opera had been transposed a third lower than Donizetti composed it. As classical opera was not then allowed to be represented at the old Königstädtisches Theater, the energy of the management was devoted to the productions of France and Italy; and just as that management had been the first to introduce to public notice Rossini's operas, and the earlier efforts of Auber, with Henriette Sontag, Jäger, Wächter and Spitzeder, it was subsequently the first to produce Bellini's *Norma*, *I Montecchi, i Capuletti*, *Il Pirata*, *Beatrice di Tenda*, *La Straniera*, *I Puritani*, &c., as well as the works of Donizetti, who was then beginning to achieve a reputation. Of the members of the company at this period one only is still on the stage, that one is Herr Fritz Beckmann, now at the Hofburgtheater, Vienna. He was the original Vater Renner in *Des Adler's Horst*. Amalie Hähnel, the first representative of Rose in the same opera, went, when the Königstadt company was broken up, to the Theatre Royal, but she did not find the latter a fit scene for her peculiar talent, and died several years ago, in Vienna. Mlle. Lina Gerhardt, who was also a charming Rose, married Dr. Frege, of Leipsic. Herr Fischer—Richard—afterwards became, like Amalie Hähnel, a member of the Theatre Royal and is at present, living in the enjoyment of a pension, at Potsdam. Herr Holzmiller, a fine man, with a magnificent tenor voice, who was a great favourite, went to Hanover, where, I believe, he still resides, as a private gentleman. Mlle. Becker — Marie — who married him, died in the above capital. A previous representative of the same part, Mlle. Dickmann, a native of Berlin, and pupil of the late celebrated Rellstab, is now the wife of Herr Seidelmann, conductor at the Breslau Theatre. Adele Beckmann — Veronica — has also retired from the stage, and resides with her husband in Vienna. Herr Greiner — Cassian — died, last February, at Aix-la-Chapelle, where he was the manager of the theatre. A subsequent representative of the part, Herr Ferdinand Voss, a highly gifted singer and actor, from whom great things were expected, enjoyed, I regret to say, but a short career on the stage. His powers declined in consequence of an irregular mode of life, and he now supports himself by singing in the tea-rooms of Berlin. Herr Chiapini — Lazarus — is now a teacher of music. The company I have just enumerated was followed by one but less satisfactory, which was the first to give C. Kreutzer's *Nachtlager in Granada* and Donizetti's *Lucia di Lammermoor*, then new to the public. The only artist of repute in the entire troupe was Herr Erl, who is still engaged as tenor at the Imperial Opera House, Vienna. Another and far superior company was, however, soon formed, thanks to Herr Gläser. Herr Erl was retained as first tenor. Among the other members, I may mention Herr Schrader — the present proprietor of the Brandenburg Hotel — who was engaged as "lyric tenor;" Herr Oberhoffer, baritone, now at the Carlsruhe Theatre; Herr von Kalm, bass, and Mlle. Elsler, *prima donna*. This lady possessed a charming voice admirably trained, and was equally good in German, French and Italian Opera. She married Captain Flies, and is the mother of the talented young artist, Mlle. Bertha Flies, who made so successful a *début*, some two years since, at the Royal Opera House here, and is now winning golden opinions from the public of Breslau by her impersonation of Gretchen in M. Gounod's *Faust*. The company consisted at first, by the way, of Amateurs exclusively; and I have been informed that when the Prussian national song composed by Franz Gläser was first executed on the birthday of the late Friedrich Wilhelm III. the effect was most ludicrous. Fancy the members of the company all and each singing first solo, and then in unison.—

"Dann ruf' ich stolz, mit Siegesmuth;
Mein Vaterland ist Preussen."*

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* Will "Our Own Correspondent" oblige us, on future occasions, by translating whatever German he may choose to quote, as, by so doing, he would particularly when he depends on the clear comprehension of his contributions, oblige those readers of the MUSICAL WORLD who may not be German scholars? As it is, we have been compelled to translate the above lines ourselves. Here they are in their English garb:—

"Thus, turning round, with pride I cry:
My native land is Prussia."

ED. MUSICAL WORLD.

with a Viennese accent so thick that it might, in popular parlance, have been cut with a knife. To the above names must be added that of Herr Eicke, afterwards engaged at the Royal Opera House, then manager of the Stadttheater, Magdeburg, and now landlord of the Hôtel de Bavière, Leipsic. He was especially useful in French "acting" operas. It was then rather a dangerous game to compete with the Royal Opera in this peculiar kind of work, for Sophie Lowe and Herr Mantius, both in their prime, were excellent in *Le Postillon de Longjumeau*, *Les Diamans de la Couronne*, *L'Ambassadrice*, etc. But, as is frequently the case, the government establishment, with its large subsidy, was frequently distanced in the race for novelty by the private theatre, thanks to the energy displayed by the management of the latter and the zealous industry exhibited by the members of its company. Thus, after the great success achieved by Adolphe Adam's *Le fidèle Berger*, they studied and produced his *Brasseur de Preston* in a week, so that they had been playing it for a fortnight before it was brought out at the Royal Opera House. It is almost superfluous to add that they succeeded in taking most of the gilt off the gingerbread before that dainty came into the hands of their privileged rival. Halévy's grand works also, such as *La Juive* and *Guido et Ginevra*, were first produced in Berlin at the Königstädter Theater. A short time subsequently, in consequence of the dearth of novelty, the operatic speculation began to fail, and the late Herr Cerf, a sharp-sighted practical man, who regarded art simply as a means for acquiring money, discharged the German Operatic Company. The various artists were dispersed in all directions, Franz Gläser, who deserved a better fate, proceeding as conductor to the Theatre Royal, Copenhagen, where he died. In 1841, the first Italian Opera Company that ever gave performances in Berlin appeared at the Königstädter Theater.

There have been grand doings at the Singakademie lately. His Majesty has presented that institution with a colossal marble bust of Louis Spohr, from the chisel of Herr Carl Bläser, jun. In commemoration of this event, so creditable to all persons concerned, a sort of inauguration festival was held, in the large hall, under the direction of Professor Grell, the bust occupying the place of honour in front of the singers. After a chorale by Zelter came pieces from the two oratorios, *Die letzten Dinge* and *Des Heilands letzte Stunde*, as well as Spohr's setting of the 8th Psalm. The last production was once executed by the Singakademie, in the presence of the composer. The simple but solemn musical ceremony was brought to a conclusion by Leonardo Leo's celebrated "Miserere." I may mention, with regard to the Singakademie, that, after the winter season, a number of the most striking pieces have been selected for this year's practice, thus interesting both members and hearers. The following list of the works executed will prove this: 1. Ph. E. Bach, *Die Israeliten in der Wüste*. This oratorio, which so far as I know had never previously been executed in Berlin, was given in full. 2. Seb. Bach, "Ich lasse dich nicht." 3. Cherubini, *Requiem*. 4. Curschmann, "Barmherzig und gnädig." 5. Jacobus Gallus (Hahn), "Ecce quo modo." 6. Grell, "Pfingstlied." 7. Jos. Haydn, "Der Frühling" (*Jahreszeiten*). 8. Antonio Lotti, "Crucifixus," for eight voices. 9. Palestrina, a. "Tu es Petrus;" b. "Ave, regina." 10. Porta, "Adoramus te." 11. Andreas Romberg, 19th Psalm. 12. Schicht, "Veni sancte spiritus." 13. Stürmer, 15th Psalm. 14. Fasch, 7th part Mass. 15. Wieling, "De profundis," for sixteen voices. 16. Wollank, *Requiem*. 17. Zelter, "Hymne an die Sonne," and "Preussische Festlieder," by Eccard and Stobbäus. The summer vacation commenced on the 9th inst.

I have nothing more to tell you concerning matters musical in Berlin this week, so I will, with your permission, give you an account of the *Sängerfest der norddeutschen Liedertafel* (Vocal Festival of the "Liedertafel" of North Germany) at Hanover, which took place from the 13th to the 15th last month, and which, profiting by the railway facilities at present existing between the two capitals, I attended, not in the capacity of a member of the "Liedertafel," but in *quasi Robson* simply "as a man; as a man." The proceedings commenced by the members going in procession, at an early hour, to the royal palace of Herrenhausen. On their road they were almost overwhelmed with flowers flung to them by fair hands. To this compliment they responded, as in duty bound, with tumultuous "Hochs" or cheers. On arriving at Herrenhausen, all the waterworks of which royal abode were spouting away briskly in their honour, the singers halted before the palace, and, forming themselves into a semicircle, serenaded the King, who appeared on the balcony by the side of the Crown Prince. At the conclusion of the serenade—if I may so designate a piece of music sung in the early morning—a substantial breakfast was provided in the palace for the singers by his Majesty, who, together with the Crown Prince, was himself present. After a few more songs had been sung, the signal for returning was given at twelve o'clock; not a moment too soon, for, thanks to regal hospitality, some of the members would not, had they remained any longer, have been able, with that certainty which is so desirable in musical matters, to take part in the subsequent business of the day. However, they were all right by the time they reached the Theatre Royal, which was densely crowded by an appreciative audience, and which had been most kindly placed at the service of the "Liedertafel" by the King, who, as you are aware, is a great admirer of music. The programme was as follows: 1. Overture to *Hans Heiling*, by Marschner; 2. "Vineta," by Franz Abt; 3. "Röslein im Walde," by C. L. Fischer; 4. "Gott," chorus with horn accompaniment, by Storch; 5. "Sturmesmythe," chorus, with band, by Franz Lachner; 6. Overture to *Tannhäuser*, by R. Wagner; 7. "[illegible]," by Werner; 8. "Ständchen aus den [illegible]," by Otto; 9. "Zum Walde," chorus, with horn accompaniment, by Herbeck; and 10. "Frühlingsgruss an das Vaterland," by Vincent Lachner. Immediately after the concert, the singers were arranged in due order, according to the alphabetical priority of the respective towns to which they belonged, with the flags and insignia so dear to German minds, and marched off to the Odeon, one band heading them, and a second being placed midway in their ranks. The festivities at the Odeon lasted to a late hour of the night, or rather an early hour of the morning. After a short period devoted to sleep, the singers wended their way to the railway station, where a gaily decorated steam engine with carriages equally gay was waiting to convey them to a charming spot called Marienburg. At four o'clock a grand dinner was again prepared in the Odeon, and at ten o'clock there was a ball, which afforded unalloyed satisfaction to both ladies and gentlemen. Altogether the festival was a great success, as, indeed, these things generally are in Germany, for the Germans are a simple good-natured race, easily satisfied, and exemplifying in the highest degree the force of their own proverb: "Wer gern tanzt dem ist leicht gepfiffen." Poor Marschner was not forgotten, despite what the Spaniards are so fond of repeating, namely: "A muertos y á idos no hay amigos;" or, as I might express it, were I not so fond of national proverbs: "We soon cease to recollect the dead." When the procession, on its return from Herrenhausen, arrived in front of the house formerly occupied by the deceased composer, three loud cheers were given, while very many of the singers, separating themselves from the main body, made their way to the churchyard. At the grave, marked by the bust sculptured by Hurtzig, and richly decorated with garlands and nosegays, they sang a chorale to Marschner's memory.

VALE.

THE THIRTY-NINTH MUSICAL FESTIVAL OF THE LOWER RHINE.

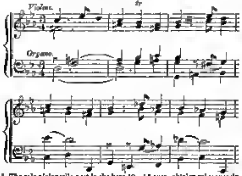
(*Continued from page 436.*)

In preparing the organ part, Mendelssohn has confined himself within narrow limits, and we everywhere observe that delicate tact for which he was distinguished in all works of this kind. Not only in the solo songs, but even in the choruses as well, he makes only a moderate use of the organ, so that, by its being gradually worked up, and by its full powers being reserved for the last, it is more admirably blended with the whole composition. It is greatly to be desired that the [illegible] would avail themselves of the score, now in the possession of Herr Ignaz Seydlitz, for an edition of *Solomon*. Herr Seydlitz is well known for his love of art, and would, without doubt, accede to any expressed wish of this description with as much alacrity as he displays in allowing access to the treasures of his musical library, the greater portion of which he inherited from his father-in-law, Herr Verkenius, who rendered such service to music at Cologne.

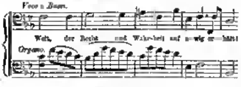
At the very commencement of the oratorio, in the overture written for only two violins (with which the two oboes go), two tenors and basses, the organ produces a fine effect, not alone in the *largo* with the chords of the full instrument, but also in the *allegro*, with the basses strengthened by means of the pedal, and the harmonic filling-up in the manual by means of the labial stops or tongue works.

In the first chorus (No. 2.), the D major chord of the organ, preceding the introduction of the choral basses without accompaniment at the fourth crotchet, prepares us, in quiet and fervent way, to the simple B of the double basses, for the festive song "Mit Harf' und Cymbel-klang erschallt Jehovah's Macht." The organ accompanies the full chorus as *tutti solo*; when the soprano, contraltos, and tenors begin (without any bass), it strengthens the vocal parts without mixture and sixteen feet register, while the whole instrument is not employed till the conclusion, where the choral basses and tenors intone for the last time in D major the principal motive, "*Dem* alles Herren Herr."

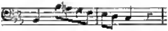
The following bass air in E flat major (No. 3, 3/4), the only air for bass solo in the entire oratorio (perhaps an after-interpolation?), accompanied in the original merely by two violins and the figured bass, has been scored by Mendelssohn with an evident love for the organ, the *Viola di Gamba* stop predominating. In scarcely any other number does the organ appear so self-dependent; but the additions are very modest, and, with a wonderful delicacy of feeling, are derived from suggestions in the violins or the vocal parts. Thus, Bar 10—15 of the prelude:—



* The solo violoncello part in the bars 12—15 even obtains subsequently a perfectly independent figure of its own at the conclusion of the theme in F major upon the dominant of F flat, five bars before the reintroduction of the original key: "Preise den gütigen Herrn alle."



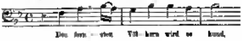
But even this figure is only anticipated, for its bass appears subsequently in the first violin in the vocal part, and the bars



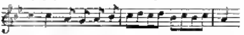
The conclusions of the vocal periods, accompanied in the score only by the bass, Mendelssohn fills up harmonically with the organ. We have gone somewhat into detail with this number, in order to give our readers a slight notion of the way in which Mendelssohn has supplied the organ part.

The air was sung with expression and dignity by Herr Carl Hill, of Frankfort-on-the-Maine whose full soft voice is admirably adapted to oratorio singing.

In the course of the introduction to the magnificent double chorus, No. 4, in E major "Mit frommem Sinn und heil'gem Mund" we first experienced the peculiarly wonderful effect produced by the sustained chords of the full organ while the stringed instruments are proceeding exclusively in heavy passages. This combination is indeed indescribable; the waves of sound flow in upon us in such a way that we are no longer capable of distinguishing which ones are pressing forward the others, so wonderfully and solemnly do the columns of air from the quivering organ-pipes sound forth and combine with the vibrations produced by the strings of 107 fiddles of all sizes and forms. Then came too, in the principal movement, the two particularly sonorous choruses, kept distinct by their respective positions—for the breadth of the hall allowed the orchestra, especially the violins, to be placed between them—and rivalling each other in the precision of their attack, in their accentuation, and in the freshness of the voices of the singers, taking up the melody from all sides of the hall, like so many multitudes of the people streaming to the Temple at the powerful leading motive:



then swaying up and down with the second figure of the theme:



a figure expanded in the middle, and again at the conclusion, into a longish suite and, by means of the united choruses—the basses being tripled in the chorus the orchestra and the pedal of the organ—rising to a climax, the various tone-steps towards which tower gigantically one above the other; all this combined, elicited, with irresistible power, a storm of applause, such as is seldom heard. The musicians, astonished, and even carried away like anyone else, asked himself, "By what means has the composer produced such an immense effect?" We have given above the three or four notes of the four bars on which the entire chorus of ninety bars is built.

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STATISTICAL RETURN OF THE PERFORMANCES AT THE IMPERIAL OPERA HOUSE, VIENNA.*

(*From our own Correspondent.*)

There were 216 operatic performances, 90 ballet performances, and 16 mixed performances, on the 316 evenings the theatre was open, from July 1, 1861, to May 31, 1862. The following was the operatic repertory:—

Auber, *Die Ballnacht*, 6 times; *La Part du Diable*, twice; Balfe, *The Bohemian Girl*, once; Beethoven, *Fidelio*, 6 times; Bellini, *Norma*, revived, 7 times; Boieldieu, *La Dame Blanche*, 3 times; Cherubini, *Les Deux Journées*, 2 times; Donizetti, *Maria di Rohan*, revived, 6 times; *Le Philtre*, 4 times; *Belisario*, 4 times; *Lucrezia Borgia* 3 times; *Lucia di Lammermoor* 3 times; *Linda di Chamounix*, once; *Don Sebastian*, 6 times; *La Fille du Régiment*, revived, twice; Flotow, *Stradella*, 6 times; *Martha*, 6 times; Glück, *Iphigenia auf Tauris*, twice; Gounod, *Margarethe* new, 17 times; Halevy *La Juive*, 6 times; Kreutzer *Das Nachtlager in Granada*, twice; Lortzing *Czaar und Zimmermann* twice; Maillard *Das Glöckchen* new 3 times; Marschner *Hans Heiling* revived 5 times; Mendelssohn *Die Heimkehr aus der Fremde*, new 6 times; Meyerbeer *Robert le Diable*, 15 times; *Les Huguenots*, 5 times; *Le Prophète*, twice; *L'Etoile du Nord* 6 times; Mozart, *Don Juan*, 6 times; *Die Zauberflöte* 6 times; *Le Nozze di Figaro*, 5 times; *Der Schauspieldirector* 5 times; Nicolai *Die lustigen Weiber* twice; Rossini *Guillaume Tell*, 5 times; Schubert, *Die Verschworenen* new 16 times; Spohr *Jessonda* once; Verdi *Ernani* 7 times; *Il Trovatore*, 16 times; *Rigoletto*, 6 times; Wagner *Der fliegende Holländer* 10 times; *Lohengrin*, 3 times; Weber, *Oberon* twice; *Der Freischütz* 6 times.

You are now posted up pretty well in what has been done here in the way of operas during the past year. The *Recensionen* publishes also a list of the ballets performed, as well as of the members of the company, and the number of times each individual member sang or danced. But as the list would not, I should opine, prove particularly interesting I forbear forwarding it. It is reported, as a settled matter, by several papers, that we are to have an Italian Opera this year. Those persons who pretend to know all about the matter say that the speculation is a private one, started by a number of wealthy musical amateurs, who have expressed their willingness to advance 100,000 florins, which are ready at any moment. The company is to perform for four months, commencing on the 1st October, but it is, apparently, not yet decided at what theatre. Herr Wolf formerly stage-manager at the Royal Opera House, Berlin has already it is asserted, been secured to direct the artistic branch of the enterprise and is busily occupied in making the requisite engagements. He has entered into negotiations—so, at least, I am informed—with various celebrities, among whom are Mlle. Artot, Mlle. Trebelli, the Sisters Marchisio, Tamberlik, and Angelini. Mind; I do not vouch for the truth of the above statement. I give it as I heard it.

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* In the previous season, when the theatre was open only 301 nights, 62 operas, 3 being new ones, were produced. Of these 62 operas, 55 still remain on the repertory. The 7 operas which have been withdrawn are *Le Postillon de Longjumeau*, by Adam; *Fra Diavolo*, by Auber; *[illegible]*, by [illegible]; *Leonora*, by Donizetti; *Die Kinder der Haide*, by Rubinstein; *Tannhäuser*, by Wagner; and *Euryanthe*, by Weber.

PHILHARMONIC CONCERTS

The Jubilee Concert was not only to commemorate the event in honour of which it was projected — viz. the successful completion of the 50th year of the Philharmonic Society — the golden wedding with the sympathies of our musical public. The fact of its taking place has already been recorded in these lines, but the occasion is too solemn a one to be dismissed with a brief historical paragraph. Since its institution in 1813 the Philharmonic Society has — to use a homely phrase — seen various ups and downs. Nevertheless, even in its darkest and most threatening periods, it has never once departed from the high standard which it set itself from the beginning, never once by lowering that standard endeavoured pusillanimously to minister to a taste less scrupulous and refined than that to which it made its first appeal, and to which it is indebted for a world-wide celebrity. Thus it has never forfeited the good opinion of those who actually constitute the tribunal adjudging in this country the real position of the musical art, and who have invariably rallied round the Philharmonic in its moments of temporary trial. Amid all kinds of well-intended, however [illegible] opposition, the society has submitted to reform after reform, and preserved its moral equilibrium — a sign that its constitution is of the strongest and the healthiest. The office of leader was done away with, and the undivided control of the conductor's stick established; but the concerts, in the face of endless hostile prognostications, went on as usual. No one, in the end, regretted the fiddle and piano, which rather fought against each other than helped each other out. A plurality of conductors was next gradually abolished — for the wholesome despotism of one engaged from year to year to direct the whole of the eight performances; and yet, loud as was the outcry from many quarters, the Philharmonic firmly and consistently held its course, and opposition died away, and the perpetuation of the new system was sanctioned by unanimous approval. The late Sir Henry Rowley Bishop, our national English composer, the illustrious Prussian Mendelssohn, and Herr Ignace Moscheles, the renowned pianist, were alternately appointed conductors; and at one time the idea was entertained that Mendelssohn himself would consent to undertake, season after season, the sole direction. Mendelssohn, however, was too deeply absorbed in other pursuits, and the hope of his becoming perpetual conductor was speedily and inevitably abandoned.

Many and serious discussions now ensued upon the claims of this and that professor to undertake the responsibilities of the post, which ultimately—in 1846—was offered to and accepted by Mr. Costa. That gentleman remained in office with manifest advantage to the performances, until 1854, when, after a brilliant reign of nine years, he abdicated. With a single exception, this was the severest blow ever dealt to the Society. But, nothing daunted, the Directors for the following year—with the indefatigable Mr. Anderson (who has been one of the seven annually elected for nearly a quarter of a century) at their head—obtained the services of a new conductor as notorious as Mr. Costa, though from another point of view. The year 1855, during which Herr Richard Wagner wielded the bâton, was one of the most disastrous on record. Happily his engagement terminated with the series of concerts, and, as the Music of the Future did not seem to accord with the complexion of our one great conservative institution, its renewal was never contemplated. At this juncture it was generally rumoured that the Philharmonic was on its last legs. "What a pity," said one, "to stop seven years short of its jubilee!" "Half a century," observed another, "and in such a respectable term of existence! It might then decently give up the ghost, having performed its mission." "And," interrupted a third, "leave the rest to be worked out by younger and more energetic hands." On all sides the opinion prevailed that if Mr. Costa could not be prevailed upon to accept office again, there was an end of the Philharmonic. But how was that to be brought about? Mr. Costa had not been dismissed from his post (the idea of dismissing Mr. Costa!); he had resigned it of his own accord; and unless the seven directors—on behalf of the forty members and [illegible] associates—were to approach the great Neapolitan with words of contrite repentance, and, [illegible] Proconsul [illegible], beg him on their knees to return to them, he would be likely to turn a deaf ear to their petition. This course, however, did not suggest itself; or, at any rate, if suggested, was not carried out. On the other hand, the vigorous constitution of the Society once more stood it in good stead. Even that last blow failed to prove mortal. At the eleventh hour it was remembered there was such an English musician as Mr. Sterndale Bennett—an old member of the Philharmonic—who had frequently served as director, and in bygone years as often conducted the performances. To Mr. Bennett was tendered the conductor's bâton, which he courageously grasped, and has wielded ever since with honour to himself and profit to his employers. From the first season during which this eminent musician officiated as conductor, the star of the Philharmonic has shone with undiminished lustre, and its fortunes have steadily risen; this, too, in spite of a still more deadly blow than the voluntary secession of his celebrated predecessor, viz. the involuntary secession of no fewer than forty-seven of the most distinguished members of his orchestra. In 1861 the duties of these excellent professors, at the Italian Opera, were found incompatible with those which called them about once a fortnight in the spring and summer months, to the Hanover Square Rooms. The extra nights at Covent Garden being now extended to Mondays, and the Philharmonic concerts also taking place on Mondays, the one or the other must be abandoned. Mr. Gye (who can blame him?) would not dispense at these extra performances with the services of more than half his band; and so there was no alternative for the Philharmonic but to change its nights or give up its concerts. To give up the concerts was out of the question. To change the nights of performance was difficult for more reasons than one; in addition to which there was a sort of superstitious horror of any such innovation on the custom of nearly half a century. Here was the greatest dilemma of all. Never before had the society found itself in such a strait; for until now it had been a sort of traditional etiquette to consider the Philharmonic concerts, like those of the Sacred Harmonic, privileged. Times had changed, however, and the tradition was ignored. The tough constitution of the society, nevertheless, even in this grave emergency, helped to save it. It was too hale and hearty, and its ways of life too honest and simple, to be doomed to die just yet. The spirits of Haydn, Mozart and Beethoven, Weber, Spohr, and Mendelssohn, would have risen to forbid it. The forty-seven involuntary seceders were promptly replaced by forty-seven new comers; some from Her Majesty's Theatre (also, by the way, rather tenacious of life), some from the Crystal Palace, and some from Professor Bennett only knows where. At any rate, in 1861, the 49th series of Philharmonic concerts — which many of the society's most constant patrons never expected to see — commenced as usual, with a grand orchestra of nearly eighty performers; and, as if to throw down the gauntlet to destiny, the directors, who modestly and timorously had reduced the number of concerts to six, resolved, in the interim, wisely and boldly, to resume the old system (dating from 1813), and return to the time-honoured "eight." The incidents of the seasons 1861 and 1862 are tolerably familiar to our readers. The new (or almost new) band has been brought more and more under the control of the conductor; and the first eight symphonies of Beethoven (to speak of nothing else) have been twice performed in such a manner as to sustain the well-earned reputation of the Philharmonic. In short, the society was never in a more flourishing condition; and, instead of blushing at the end of the fiftieth season, as was anticipated, it was celebrated the other night—in St. James's Hall (the Hanover Square Rooms not being big enough for the occasion)—with a "Jubilee" concert of varied and splendid attraction, attended by one of the largest and most brilliant audiences ever assembled at a musical entertainment. Thus, in the year of expected dissolution, the patrons of the Philharmonic have had nine performances instead of eight, the profits of the extra concert amounting to little short of 800l. As that was a really memorable event in the annals of a society the earliest to call attention to great music in this country—a society to which we owe the knowledge, now so general, of the greatest orchestral works of the greatest orchestral composers, which revived Haydn and Mozart, introduced successively to Beethoven, Spohr and Mendelssohn, and at the concerts of which nearly all the most admirable performers on various instruments of the last half century have from time to time appeared—we append the programme of its "Jubilee Concert"—a document to be read with interest by all who wish well to art:—

PART I

Overture, "Leonora"	Beethoven
Recitative and Aria, "Mathilde von Guise"	Hummel
Concerto in D minor, violin	Spohr
Hymn, soprano solo, chorus, with organ, "Hear my prayer"	Mendelssohn
Fantasia, Pianoforte, orchestra and chorus	Beethoven
Finale, "Loreley," soprano solo, with chorus	Mendelssohn
Ode, composed expressly for this occasion	Sterndale Bennett

PART II

Sinfonia in C (Jupiter)	Mozart
Scena, "Ma la Sola"	[illegible]
Theme, [illegible]	Piatti
Arietta, con Coro (Armida)	Gluck
Air, "With joy the impatient husbandman"	Haydn
Overture, "Euryanthe"	Weber

Conductor — Professor Sterndale Bennett, Mus. D.

As we believe the principal artists, vocal and instrumental, gave their services gratuitously, we shall not criticise this concert. And, indeed, were we to undertake the task we should have little but praise to award, inasmuch as the singing and playing was of the highest order, every one without exception evincing an amount of zeal in pro-

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portion to the importance of the occasion. The sensation created by Herr Joachim, in Spohr's fine concerto; by Mad. Lind Goldschmidt, in Mendelssohn's Hymn (organ, Mr. E. J. Hopkins), and the bravura from *Beatrice di Tenda*; and by Mlle. Titiens, in the magnificent *finale* from *Loreley*, is indescribable. As a matter of course they were in each instance unanimously recalled. Mr. Santley, too, in the airs from Hummel's *Mathilde* and Haydn's *Seasons*, and Sig. Piatti in the brilliant and well-written variations, received the most flattering applause; while last, not least, Mrs. Anderson, whose final appearance in public it was, and who thus worthily terminated a long and honourable career in a composition by the great Beethoven which she had been the first to introduce to the English public — how many years since it is needless to enquire — was greeted both on entering the orchestra and at the conclusion of her performance, with hearty and general cheers that did not subside until she once more appeared to bid farewell to her admirers. Professor Sterndale Bennett was, nevertheless, amid all the talent that surrounded him, the legitimate hero of the evening. When he stepped on the platform he was hailed with enthusiasm; and after the overture of Beethoven and the symphony of Mozart—by which masterpieces the efficiency of the orchestra he may be said to have improvised as well as trained was most favourably tested — the demonstrations were renewed. But it was the new and beautiful cantata, suggested by Moore's *Paradise and the Peri*, which he had composed for the occasion—decidedly one of the most finished as it is one of the most original and imaginative works from his pen — that afforded the audience the finest opportunity of expressing their high estimation of Professor Bennett's services. Notwithstanding its many difficulties, the execution of this new work was one of the most absolutely perfect we remember; and thus the members of the band were able to show in the most graceful manner the respect they entertained for their conductor. The overture was listened to from first to last with an unabated and extraordinary amount of interest, and the composer recalled to the orchestra at the conclusion amid a storm of applause. As, no doubt, *Paradise and the Peri* will be one of the chief features at the next series of concerts, we may for the present defer speaking of it at such length and in such detail as its merits demand. The romantic and chivalrous prelude of Weber, always one of the capital displays of the Philharmonic orchestra, brought the Jubilee Concert — a "Jubilee" in the fullest sense — to an end with becoming pomp. There was then another cheer for Professor Bennett, and the brilliant company dispersed.

A VISION AT COVENT GARDEN.

(From "*Punch*.")

Has Mr. Gye been placing *Robert the Devil* upon the Covent Garden stage with a view to bearing on the Italian question? We do not mean the question whether Italian operas and operas in Italian can or cannot be better given at Covent Garden than anywhere else in Europe, because that question has been settled in the affirmative a long time ago, and even the Parisians themselves are compelled to yield reluctant assent to the decision. But we mean the question of the renunciation of the Pope's supremacy. The thought certainly occurred to us the other night as we gracefully lounged in our stall, and if the "waits" between the acts were not so short at this house, we might have thought the matter out on the spot. Let us do so here where (his looking glass being turned up) *Mr. Punch* has no vision of loveliness to distract his eye, and where *Mrs. Punch* having gone to the International to annoy others with her crinoline, he has not to take thought for his immortal ankles.

The situation of the respected Pope Pius the Ninth is most unquestionably and unmistakeably set forth in that third act, and marvellous triumph as it is of scenic effect, its esoteric merit is even a higher virtue in the estimation of *Mr. Punch*. Sir Bulwer saith,

"From [illegible] eyes [illegible] the scene,
And [illegible] what Hamlet means."

No such veil interposes between *Mr. Punch* and the subtle mystery of the scene, and he beholds that terrible vision of the Nuns and the Branch with one eye on Solferino and the other on the Vatican. The process makes him squint horribly, but a true statesman is always ready to squint in the interests of humanity. Palmerston squinted a little in the direction of Nice, and it may be even now thought to have a slight Mexican cast in his eye. Why any stupid clown can look straight-forward — it requires genius to see both sides of a picture at once.

Yes, Mr. Gye, grateful to Italy for the dear gods and double-goddesses of song whom she hath sent him, resolves to repay her by lending his aid in a settlement of her chief trouble; and he has placed, in such gorgeous guise as never was seen before, the story of the Pope's sin and trouble before the eyes of our International audiences. Let the foreigners, when they go back, say that a Miracle play has been got up for them, a Mystery like that which Victor Hugo describes as having been seen on the broad stone of Notre Dame.

Behold those massive ecclesiastical ruins (Beverley, our son, your right hand, and may it never forget its cunning), stretching far back, the arcades, the huge windows, the still lofty tower. This is Rome. It is moonlight, dim moonlight, for has not her sun set? There are scattered the tombs, in the desecrated grave-yard. You shall see their contents anon. Enters the Tempter. He is master of the situation, and of all the jugglery thereof. You may think it is Formes, and truly that genial owner of the portentous voice is with us just now, but mostly this evil presence doth more of the priestly air. That sensuous, keen, crafty face is discharged of the tenderness that redeems *Bertram* from our entire hate—*Bertram* was a father—this is only a Monk. Do you not recognise Antonelli? But who next? Look, this is not *Robert the Devil* but Pius the Dupe. He is bewildered, and he does not like the word that is set him. He has some recollections of a Will (see Dean Swift and *Brother Peter* thereon) which bids him abstain from unhallowed pursuits. The tempter ridicules his fears, and points to the Golden Branch. There it lies in the hand of the dead. "Take it," says the evil one, "and I will give you new power and authority; cement doors will fly open before it, and the bravest shall be struck down into stupor at its brandishing. Go, and take it." The tempted trembles. "The Will forbids me. The Golden Branch — it is not a Golden Rose — it is a Curse." "Take it, and use it, fool." But dare he not. Wild and dim secret Bertrantonelli steps back, waves his arms, and summons his allies. The tombs yawn, the arcades whiten with spectral forms and a crowd gliding in procession, and performing all manner of imposing antics, suddenly surrounds Robert Nono. What does it all mean? Dead superstitions, galvanised dead saints, obsolete vows, lifeless observances, cankering homage, are resuscitated to intoxicate the unfortunate dupe—and look again—those are not ruins; you behold the interior of St. Peter's, swaddled in grave clothes, and lit with smouldering candles, and all the Shams are dancing and careering around Pio Il Dupino. The fumes of the incense go up, and the enchantment seems done, and he believes that he is to go forth conquering and to conquer. He snatches the Branch, and it is, as he truly said, a Curse. Brandishing it, and with his face glowing with the madness of his false exultation, he waves the Branch—Pius the Dupe stands on high, and curses the nations of the earth who do not bow down to him and worship him. But what is the terrible red light that is heading to those cloisters? What are the hideous Things that as yet are creeping, but like to arch and pinnacle — drop the curtain, quick. The end is not yet.

Take the story back to Italy with you, ladies and gentlemen who have come over to our Show. And when you have preached the sermon, do just as to the text. Say that Meyerbeer's noble opera, which has been in abeyance for sundry reasons for many a year (is one of them a recognition of the fact that the grand scene may do something too appalling for Anglican tastes?) has been brought out by Mr. Gye with a splendour of illustration worthy the stage that has given us the *Prophète* and the *Huguenots*. Say that the magnificent and highly coloured music is played and sung (you may say rendered and interpreted if you like slang) to perfection, and that Tamberlik's *Robert* and Formes's *Bertram* are each admirable — one for its chivalry, the other for its vigorous passion — and you may speak well, also, of ladies who put out their whole powers with a loyalty more effective and more welcome than much frigid perfection that hath been seen. Tell everybody that everybody else and anybody sees the Covent Garden *Roberto*.

Then add (it is due to the great composer and to the greatest singer among us) that a second damage is done to Meyerbeer by the production of the same opera at Her Majesty's Theatre. That there, there is much to praise, and that there there is one feature on which pass to us [illegible] away seeing that all hath been said thereof which cunningly devised paragraphs can set out. Say that at Her Majesty's Theatre Titiens holds the part of *Alice*. You will scarcely find an [illegible] in a hour [illegible] needful to say more. But should you meet such as we, all that those who desire to see and hear an *Alice*, should go to the Haymarket Opera House, while those who would see a dream and appreciate the opera of *Robert the Devil* must go to Covent Garden. It might not be amiss to imitate the first bishop of Bath and Wells, a Scot, whose traditional answer to the King's inquiry which of those cities he would have for a see was so broad a reading of the first name that the King thought he wanted—and gave him—*Bath*.

Mr. Punch is instructed to add, that should the Pope's perusal of these remarks (*Punch* is always translated to him by his Cross-bearer) induce him to send to go to Covent Garden, he must telegraph to the box office under the portico in Bow Street—the management cannot be answerable for any mistake that may arise by people being mailed into the tops of tents. Infallibility will please to copy the address.

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ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

MONDAY, JULY 21.

LAST MONDAY POPULAR CONCERTS.

IN consequence of the extraordinary demand for places at the DIRECTOR'S BENEFIT CONCERT on Monday evening last, and in order to accommodate those who were unable to obtain admission, the Director begs to announce that he will give

TWO MORE CONCERTS,

The 21st and 22nd, and positively the last of the season, as follows:—

On MONDAY EVENING, July 21, the entire programme of the Monday's Concert, selected from the works of all the great masters, which was received with such enthusiasm on Monday, will be repeated.

On TUESDAY EVENING, July 22, there will be a Beethoven Night.

The instrumentalists will include Mr Charles Hallé, Joachim, Piatti, &c. Vocalists: The Sisters Marchisio, Miss Banks, Mr Wilbye Cooper, Mr Santley, &c.

Conductor: Mr Benedict.

For full particulars see programme. Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets, for which early application is requested, may be obtained of Messrs. Chappell & Co., 50 New Bond Street.

PROGRAMME OF THE ONE HUNDRED AND FIRST.

Part I.—Quartet, in E flat, Op. 12, for two Violins, Viola and Violoncello, MM. Joachim, Wiener, Schreurs, and Piatti (Mendelssohn); Song, "[illegible]," Miss Banks (Spohr); Song, "The Wanderer," Mr Wilbye Cooper (Schubert); Sonata in A, Violoncello solo, with Pianoforte Accompaniment, Sig. Piatti (Boccherini); Song, "Dalla sua pace," Mr Sims Reeves (Mozart); Harpsichord Lessons, Mr Charles Hallé (Scarlatti).

Part II.—Elegie, for Violin solo, with Pianoforte Accompaniment, Herr Joachim (Ernst); Songs, "The [illegible]," "The Kiss," Mr Sims Reeves (Beethoven); Canzonet, "The Mermaid's Song," Miss Banks (Haydn); Sonata, in A major, dedicated to Kreutzer, for Pianoforte and Violin, Mr Charles Hallé and Herr Joachim (Beethoven).

Conductor: Mr Benedict.

To commence at Eight o'clock precisely.

Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half-past Ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street; and all the principal Musicsellers.

TO CORRESPONDENTS.

Ignoramus.—On the contrary. The document runs as follows:—"Spohr born ——. Now therefore (1852)— years of age. First appeared in England as a violinist at Philharmonic Concert, March 6, 1820; performed at four and led two of those concerts in that season. First became known to the English public as an oratorio composer by the production of his *Last Judgment* at Norwich Festival in 1830. His second oratorio, *Calvary*, produced in London in 1837 at Hanover Square Rooms, and performed at Norwich under his own direction in 1839, and also subsequently. His last oratorio, *The Fall of Babylon*, written for and performed at Norwich Festival in 1842. Spohr visited England in 1843, when he conducted his *Fall of Babylon* for the Sacred Harmonic Society at Exeter Hall. Came again to England at the express invitation of the Sacred Harmonic Society in 1847, and conducted the performance of several of his works, including a new Psalm, which was performed for the first time. In the prospectus issued by the society in October last, they promised to produce in the present season Haydn's *Seasons* and Spohr's *Calvary*; this promise has been fulfilled. During the year eleven subscription concerts have taken place. The large hall is now closed for decoration. The Sacred Harmonic Society purpose taking steps to *improve the organ*. It is hoped that the directors of Exeter Hall will be equally alive to the necessity for *improving the means of exit*."

[illegible].—Board of *Board of Professors*:—Charles Lucas (*principal*), John Goss, George A. Macfarren, Henry Blagrove, Walter Macfarren. The medals were awarded as follows:—Ladies—*silver medal*, Miss Fanny Armytage; *bronze medal*, Miss Emily Pitt. Gentlemen—*silver medal*, Henry Robert Eyers; *bronze medal*, John Heywood.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

Terms { *Two lines and under* ... ... 3s. 0d.
Every additional 10 *words* ... ... 6d.

To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

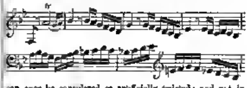
To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

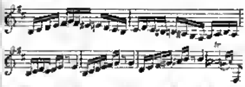
LONDON: SATURDAY, JULY 19, 1862.

TO return to the subject of a recent discussion with a very learned German contemporary*—there can be no doubt that Marx allows himself to be carried away too far by his indignation against contrapuntal affectation when he designates the fact of composing a retrograde imitation† (so constructed that it shall repeat a theme backwards, note for note, from the end to the commencement), as a feat suited only to a mere note-spinner; "unless, indeed," as he goes on to add, "the theme be so artistically turned as to be as good, when reversed, as in its original form."

No one, however, will allow that the celebrated fugue-theme in Beethoven's B flat Sonata, Op. 106—



can ever be considered as artificially twisted; and yet, in the course of the fugue, it proves capable of a retrogressive imitation:—



In this shape it appears three times successively, giving rise, moreover, to a lively intermediary movement, which Marx quotes, while he appears not to have perceived that it is developed out of the retrogression itself.

A mere note-spinner's talent might have produced a correct retrogressive copy, and even have effected the transposition into the remote minor key; but the fact of deciding whether the theme, if not constructed with this especial object from the beginning, was adapted to a retrogressive imitation, and whether the latter deserved a place in such a work of art, could alone be accomplished by a deeply experienced master. As such did Beethoven decide, when planning out a movement which Marx can hardly find words forcible enough to praise. If we attempt to examine a little more attentively what the master has done, we shall, we think, see that the theme is adapted to a retrogressive imitation is consequent of its consisting of three characteristically different and rhythmically separate groups, each of which, as may easily be perceived, is capable of being reversed—viz., the first three tones with the shake, the two following identical figures, in different parts of the scale, and the passage at the conclusion; but more especially in consequence of the second of these groups:—

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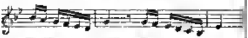
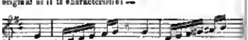
* The *Niederrheinische Musik-Zeitung.*

† The original German word—as we have said—is *Krebsgang*, literally a "Crab's Walk," or a "Crab's Mode of Walking."



producing in the retrogressive imitation, a new theme as original as it is characteristic:—



—and which subsequently proves eminently useful in the fugue. This striking and indisputable instance is not mentioned in any of the elementary works with which we are acquainted.

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UNLESS Government is induced to grant a subvention, the Royal Academy of Music will have to close its doors in a few years. The current expenses of the Institution are now in excess of the annual subscriptions, the payment by the students, and the interest on stock, by an average of 500*l.*; and as the capital in hand is about 4,200*l.*, it is not difficult to ascertain the term of existence of the Academy. How the Institution has fallen into its present state may be told in a breath. The original founders of the Royal Academy of Music, with the late Earl of Westmoreland at their head, having collected donations to the amount of nearly 8,000*l.*, opened the Institution in 1823. A goodly list of subscribers was also obtained. The effect of donations and subscriptions at starting was the gratuitous education of many of the pupils. Thus was the institution placed, in one respect at least, on a footing with Continental *Conservatoires*. It was soon found, however, that private subscriptions were of such a precarious nature as to render this very desirable object utterly impracticable; and, indeed, but for the sum of 2,250*l.* presented from the profits of the Westminster Festival in 1834 it is doubtful if the Institution would have survived until now. The fact that the income of the Academy, including the subscription of Her Majesty, amounts barely to 206*l.* yearly, places its situation in a true light; and unless the legislature comes forward with an annual grant, or the public, taking a far greater interest in musical instruction than it has done of late years, supports it by donations and subscriptions, the Royal Academy of Music is undoubtedly on its last legs. There is no doubt about the matter. The Institution in Tenterden Street will have to close its doors, and many of the students, in all probability, will be compelled to forego the profession upon which they had fixed their uttermost hopes, and for which only their talents had adapted them, since nowhere else could instruction be conveyed to them in so cheap a form. To show what the Academy has done for those who applied for teaching under its guidance, it will suffice to state that since 1823 twelve hundred and forty pupils have been admitted, one hundred and ten of whom have been educated gratuitously, and three hundred and sixty-seven on terms below the regulated tariff.

The *Professors*, Members, Associates, and Honorary Members of the Royal Academy of Music, alarmed for the safety of the Institution, and anxious to restore it to its former stability and renew its former *prestige*, have memorialised Government through the Chancellor of the Exchequer, the Right Honourable William Ewart Gladstone, for the grant of a building for the carrying on of the operations of the establishment (a support enjoyed by all the scientific and artistic bodies in the metropolis), since it would greatly relieve the Academy of its apprehensions; intimating at the same time that "the concession of yet more liberal assistance would give the power of diminishing the charges to students and increasing the number of free scholarships, and thus vastly enhance the benefits of the Institution." The memorial, with the names of the memorialists appended, was printed in the last number of the MUSICAL WORLD. The general claims of the Academy are well advanced, and strongly advocated. It is urged, among other things, that many of the chief public positions in the musical profession have been filled by disciples of the Academy; that forty years experience has proved the necessity of such an establishment; and that the immense importance of music, as furnishing thoughtful and entertaining occupation to the industrial classes, is now recognised universally.

Every lover of music must needs wish well to the Royal Academy of Music, even although he may take exceptions, on certain grounds, to the mode in which it has been sometimes conducted, and by consequence his prayer will be with that of the memorialists. We have fears, however, for the prosperity of the application. Music has been too long ignored by the authorities in this country to entitle it to serious consideration from Parliament without a good deal of stir and bustle beforehand. The Lords and Commoners who have their stalls and boxes at the Opera must first be taught that there is grander music even than the Italian, and that singers have a higher goal even than the Italian Opera. That music is an amusement all know; but some have to be instructed that it is a great and refining art; and therefore there is just a possibility that Mr. Gladstone may view it in the former light, and not take the same pains with the presentation of the memorial—if it is to be presented—or the same interest in its consideration in his closet, as if it were a subject of finance. Let us, nevertheless, hope for the best. Some of the names annexed to the document must have their weight even with the Chancellor of the Exchequer; and a minister so just, politic, and conciliating may think it worth his while to take the affairs of the Royal Academy of Music under the wings of his protection. R.

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To the Editor of the MUSICAL WORLD.

SIR,—It is gratifying to our English *amour propre* that two English artists should hold leading positions in one of the great Italian Opera Houses. It is more satisfactory that they should appear there than that they should appear nowhere; but it is much to be deplored that, having artists who are capable of filling such positions, and who may be compared advantageously with the greatest singers of the day, the reward held out to them should be a leading position in ITALIAN Opera. What, it may be asked, is to become of our native composers, and of those among our singers who are not so fortunate as to obtain engagements at the Italian Opera?

Shall we ever have an Opera of our own? Without doubt we shall. There cannot be a question that such an institution is most earnestly desired by the public as well as

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by our artists. The interest so constantly displayed in all that concerns English Opera, the ready recognition of a work of merit from the pen of any one of our composers, and above all, the extensive patronage obtained when an English opera or an opera in English has been presented in a really efficient manner — witness *Robin Hood* at Her Majesty's Theatre, and *Dinorah* at Covent Garden — all go to prove that it is only necessary that it should be established on a broad and liberal plan for it to become a permanent and prosperous institution.

Is it the mission of the English Opera Association to establish a National Opera? Perhaps. These are some of the conditions:—

One of the great theatres should be the field of operations, both to give éclat to the undertaking and that English Opera may have the same advantages, as far as possible, as are enjoyed by Italian Opera.

It is not necessary that the prices of admission should be the same as those of an ordinary theatre. The Company would, of course, comprise all the best English artists; and the prices of admission should be such as would secure a proper return for the amount expended.

There is also a foreign artist whose name and whose services would be a tower of strength to the undertaking. If the services of Mdlle. Titiens were available, the works of the great masters might be presented under the most favourable circumstances, and we might have occasional performances of *Les Huguenots* and *Norma*, *Oberon* and even *Don Giovanni*, to relieve Balfe and Barnett, Wallace, Benedict, Auber, Halévy, Macfarren, &c. &c.; and who dares say that our new National Opera will prove a failure?

But where are the means for setting such an English Opera House on foot to be obtained? The English Opera Association has hitherto pursued a very sure, though a very slow course. Let it proceed still as slowly, if as surely. It has the privilege of publishing, as its Executive Committee, the names of gentlemen well known as musical amateurs. These must have influence with such as may wish well to English art and are inclined to lend it their aid. Let us wait, then, another season if it be necessary, or until sufficient money has been obtained to commence in a manner which shall reflect credit on the cause, and insure success.

Anything less than a thoroughly complete and well-appointed establishment will not fulfil the expectations raised by the prospectus of the English Opera Association.

Robin Hood.

MEYERBEER AND THE CRYSTAL PALACE.

Crystal Palace, Sydenham,
May 19th, 1862.

My dear sir,

I have the pleasure to enclose herewith a resolution of the Board of Directors of the Crystal Palace Company, thanking you for your kind permission to perform your new compositions; and I hand you at the same time the medals referred to in the resolution which were struck to commemorate the opening of the Palace by Her Majesty in 1854.

After the remarkable enthusiasm displayed by the audience on Saturday and the unanimous expressions of the critics this morning it would be impertinent in me to say anything. But I trust that you will allow me, on behalf of Mr. Bowley, Mr. Manns, and myself, as the three chief officers of the Company concerned, to express to you our gratification at your having found the Band of the Crystal Palace worthy of the special honour of introducing one of your grand compositions to an English audience, and our pride at the warm expressions of approval which fell from you both at the rehearsal and the performance.

That you may long live to fill your present seat on the throne of the Musical profession is, Sir, the sincere wish of your faithful admirer and servant

M. Meyerbeer. George Grove,
Secretary to C. P. Comp.

Kissingen le 30 mai 1862.

Monsieur,

J'ai reçu la lettre que vous m'avez fait l'honneur de m'adresser, ainsi que les médailles y jointes, presque au moment de mon départ de Londres. Je n'ai donc pas pu répondre de suite. Mais je ne veux pas tarder plus longtemps à vous dire combien j'ai été touché des sentiments de bienveillance et de cordialité que vous m'exprimez au nom de Messieurs les directeurs de la compagnie du Palais de Christal, ainsi que du souvenir si intéressant qui accompagnent votre missive.

Vous ne me devez aucune reconnaissance (comme vous paraissez le croire dans votre lettre) pour m'avoir permis de jouer ma Marche du Couronnement au concert du Palais de Christal, car l'exécution de ce morceau par votre excellent orchestre sous la direction de Monsieur Manns, son chef si intelligent et si consciencieux, a été splendide, et m'a fait éprouver une vive satisfaction.

Veuillez agréer, Monsieur, l'assurance de la considération la plus parfaite de votre très dévoué

Meyerbeer.

GRAND CIVIC ENTERTAINMENT AT GUILDHALL.

On Thursday evening the Corporation of the city of London, desirous of offering a suitable welcome to the distinguished foreigners and other eminent persons visiting the metropolis on the occasion of the International Exhibition, gave a ball and concert at Guildhall, under circumstances of extraordinary splendour, in pursuance of a resolution unanimously adopted at a Court of Common Council specially convened for the purpose on the 19th of June. The entertainment was similar in its character to that given by the Corporation in commemoration of the Great Exhibition of 1851, and all the necessary arrangements were made under the direction of a special committee appointed by the Common Council, and composed of the Lord Mayor, fourteen members of the Court of Aldermen, and twenty-nine Commoners, with Deputy Harrison as chairman. The invited guests were upwards of 3,000 in number. The concert, under the direction of Mr. Alfred Mellon, commenced about nine o'clock, and lasted until eleven. The programme is subjoined:—

Overture, "Zauberflöte," Mozart; Trio, "The Magic Wove Scarf" (Mountain Sylph), J. Barnett, sung by Miss Louisa Pyne, Mr. Sims Reeves, and Mr. Weiss; Canzonet, "The Spirit's Song," Haydn, sung by Mad. Sainton-Dolby; Scena, "Oh! 'tis a glorious sight" (Oberon), Weber — Mr. Sims Reeves; Air and Variations (Crown Diamonds), Auber — Miss Louisa Pyne; Concerto, Violin, Mendelssohn, performed by Herr Joachim; Part Song, "O! Hills! Oh Vales!" Mendelssohn, sung by Miss Louisa Pyne, Mad. Dolby, Messrs. Donald King, and Weiss; Romance, "Ah! mon fils" (Prophète), Meyerbeer, sung by Mad. Dolby; Ballad, "My Guiding Star" (Robin Hood), Macfarren, sung by Mr. Sims Reeves; Duet, "All'idea" (Barber of Seville), Rossini, sung by Miss Louisa Pyne and Signor Belletti; Grand Overture (composed expressly for the International Exhibition 1862), Auber.

The French national anthem was played by the orchestra at the conclusion. Dancing followed in the great hall and saloon, with an interval for supper, and was kept up until an advanced hour.

"PALMAM QUI MERUIT FERAT."

To the Editor of the MUSICAL WORLD.

SIR,—In the award of the umpires in the recent competition for the prizes given by the Society of British Musicians, besides the high terms in which the two successful quartets (No. 19, by Mr Ebenezer Prout, and No. 7, by Mr Edward Perry) are spoken of, special commendation is bestowed on No. 10 and No. 33. It has since transpired that these are severally the works of Mr. William Layland and Mr Henry Baumer, whom I trust you will gladly assist in your columns to obtain the credit due to them for having so honourably distinguished themselves.—I am, truly yours,

CHAS. E. STEPHENS.

2 Howley Place, Maida Hill, W., July 10, 1862.

ROYAL HORTICULTURAL SOCIETY.—The bands of the Zouaves and of the Gendarmerie of the Imperial Guard gave their parting performance in the Society's garden on Wednesday afternoon, and left London on the following morning. The enthusiasm with which they have been received by the English public has greatly delighted them.

MRS. CHILLAS has accepted a very lucrative engagement for the forthcoming season, at the Barcelona Theatre.

SACRED HARMONIC SOCIETY.—*Elijah* will be performed on Friday next, with Mlle Parepa, Mad. Sainton-Dolby, Mad. Laura-Baxter, Messrs. Sims Reeves and Santley as principal vocalists.

BENEFIT FOR THE BURNT-OUT.—Prince George Galitzin, who is at present staying at Paris, last week announced a concert to be given on behalf of the poor who recently suffered by the late conflagration at St. Petersburg. The Prince himself was to have conducted the orchestra, and several of the pieces in the programme were from his own pen. Next week we shall give an account of the concert, furnished from our correspondent "K."

MUSIC AT THE INTERNATIONAL EXHIBITION.—A series of performances has been given during the week by Messrs. Phasey, Richardson, Wilson, and Tamplin, near the entrance to the Horticultural Gardens, with uniform success. Several of the pieces were much admired. Among them may be named Meyerbeer's *Hirten Lied* (sung by Herr Reichardt), "Here on the mountain"—the voice part adapted for the euphonium, and played to perfection by Mr Phasey, whose execution of a transcription for the same instrument of Mr Ascher's "Alice, where art thou?" has also elicited great applause. Mr Tamplin's version of the National Anthem, with solos for harmonium, cornet, clarionet and euphonium, played capitally by the arranger, Mr. Richardson, Mr Wilson and Mr Phasey, concluded the programme on each occasion.

CRYSTAL PALACE.—(*Communicated.*)—The Dramatic College fête, to take place to-day, is always one of the great events of the year at the Crystal Palace. This season the ladies and gentlemen of the *corps dramatique* have set to work with a hearty goodwill to amuse their patrons. Foremost among the amusements will be the fancy fair, for which nearly *forty* ladies, the leading members of the dramatic profession, will hold stalls. The fair will be opened at twelve o'clock by proclamation of the Herald, Mr. F. Robson. The great concert room at the Palace will be enclosed and fitted up as a theatre, with scenery and appointments. In it will be played what is humorously described as a "New Sensation Drama in the style of Old Bartholomew Fair," alternately with a new burlesque by Mr H. J. Byron, entitled "The Rosebud of Stinging-nettle Farm, or the Villanous Squire and the Virtuous Villager" (being as humorous a drama as can be done in a quarter of an hour). "Aunt Sally" will be kept by Mr. Buckstone and other celebrated artists; "Poses Plastiques" (chastely and beautifully attired) by Mr. James Rogers, of the Strand Theatre; a Photographic establishment (by an entirely new and original process) will be in full work by Mr Toole and Mr Paul Bedford; a Cirque Olympique will be opened under the direction of an experienced manager; a Royal Punch and Judy will be under the care of "Little Clarke," of the Haymarket; and as the programme winds up by stating generally that, besides the preceding, there will be an endless variety of entertainments, it is pretty clear that the public will have no reason to regret encouraging by their presence the efforts of the ladies and gentlemen of the dramatic profession to establish their excellent charity at Woking on a lasting foundation. The fête will be continued on Monday, when the admission will be, as usual, one shilling.

The Operas.

ROYAL ITALIAN OPERA.

If *Don Pasquale*, the most genial and admirable of Donizetti's comic operas—by which is meant, in the strictest sense, "*opera buffa*"—has little chance, at the present time, of being "cast" with the perfection that many (too many) frequenters of the Italian Opera, in London as in Paris, still remember with keen delight, it is nevertheless a boon to meet with even one of the four "*dramatis personæ*" exhibited, both from a musical and dramatic point of view, not merely with propriety, but in such a manner as fully to realise the *beau idéal* of poet and composer. Admitting the author of the *libretto* to be a poet (and some, with more or less success, have preferred feebler claims to the distinction), it is doubtful whether he could have dreamt of a more graceful, engaging, and at the same time sprightly impersonation of his heroine than that of Mademoiselle Adelina Patti, who on Saturday night essayed the character for the first time at Covent Garden. A more genuine success could not possibly have been achieved. The responsibility entailed upon Mlle. Patti was in the present instance more than usually onerous, inasmuch as she was concerned with a Don Pasquale who, however zealous and self confident, being utterly wanting in natural humour, was rather obstinate than entertaining. Nevertheless such was the vivacity and intelligence, such (to use a term for which we have no English equivalent) the *esprit* of her acting, that, since the incomparable assumption of Mad. Grisi, when Mad. Grisi was in her prime, no such piquant, charming and irresistible a Norina has been witnessed. In each of her several costumes Mlle. Patti—now a ready pupil in the hands of Dr Malatesta, now a demure recipient of the advances of Don Pasquale, now a veritable tornado under the roof of the whilome peaceful bachelor, and now an impassioned listener to the amorous declarations of Ernesto—looked the arch widow to admiration; and in each her conception and execution of the part were alike harmoniously effective. A little more "abandon," when Norina throws off the mask and renders Don Pasquale thoroughly aware of the unlooked-for treasure he has picked up, would have rendered her performance irreproachable. Mlle. Patti should bear in mind that in this particular situation Norina is acting a part set down for her by her adviser—not exhibiting her own proper nature. Her singing was, from first to last, as nearly as possible faultless. The lesson duet with Dr Malatesta was full of life and buoyancy; the great scene, in which Norina perplexes and torments the unfortunate "Don," was genuinely sly and humorous; and that (in the garden interview) where she reciprocates the love of Ernesto just as impulsive and tender. This last—in which Mlle. Patti was associated with Signor Mario, whose vocal tones, when married to the accents of passion, are, as ever, irresistible—elicited an enthusiastic "encore." At the end of the opera—in place of the ordinary *finale*—Mlle. Patti introduced a valse, in the "bravura" style, a composition which, alike elegant and effective, was, in the hands of the gifted and versatile young artist, a singularly brilliant display. This brought down the curtain amid immense applause, followed by a summons for Mlle. Patti, who came forward with the other principal singers.

Of Signor Mario's Ernesto it is enough to say that the audience were enchanted to welcome him once more in a part in which he has never had a rival. We need scarcely add that the famous serenade—"Com' è gentil" (sung behind the scenes)—was, as usual, redemanded and repeated. One of the best representatives of Dr Malatesta since Tamburini, if the execution of the music be taken into account, is assuredly Signor Delle Sedie—not only an experienced singer, but one of the few stage "gentlemen" that walk the boards. The house was literally "crammed to suffocation."

On Monday *Guillaume Tell* was given for the last time this season, Mad. Dottini (another new comer of more than average ability) taking the part of Mathilde, in place of Mad. Miolan Carvalho. On Tuesday *Don Pasquale* was repeated. On Thursday *Robert le Diable* was performed, with Mlle. Battu (vice Mad. Miolan) in the character of the Princess; and to-night the never-tiring *Barbiere*. Brilliant audiences have attended each performance. *Dinorah* (with Mlle Patti as the heroine) is postponed until Tuesday the 29th. Meanwhile, Mad. Penco's engagement (as well as that of Mad. Csillag and Mad. Miolan) having expired, the new singer Mlle. Antonietta Fricci is (on Tuesday) to assume the part of Alice in *Robert*. *La Figlia del Reggimento* is in preparation for Mlle. Patti, and *Masaniello* for Sig. Mario. Nothing can be more sphinxed than the actual management of affairs at this theatre.

HER MAJESTY'S THEATRE.

The English musical public is tolerably well acquainted with the Norma of Mlle. Tietjens. It has been already acknowledged as the noblest assumption of the character of the Druid Priestess—with the single (and remarkable) exception of that of Mad. Grisi—since Mad. Pasta first made the English public acquainted with Bellini's now most celebrated tragic work. Still further progress has, however, been made by the accomplished Teutonic songstress, whose uncommon natural gifts are well bestowed, inasmuch as she endeavours her utmost, in every instance, to turn them to the best account. The most striking exhibitions of lyric tragedy are at the present time undoubtedly to be witnessed at Her Majesty's Theatre, where the "fabled heroines" of modern Italian opera are represented by Mlle. Tietjens, whose Lucrezia Borgia, fine as it has justly been pronounced, is at least equalled by her Norma. Mlle. Tietjens may not sing "Casta Diva" to absolute perfection; but no non-Italian singer—excepting Mlle. Sophie Cruvelli, and perhaps, without excepting Jenny Lind—ever did; nor, by the way, did Mad. Grisi, who was nothing if not Italian. Still even in this most arduous cavatina Mlle. Tietjens has splendid points, her glorious voice coming forth "trumpet-toned" in the *cabaletta*. In the superbly dramatic (however feebly musical) trio, with Pollio and Adalgisa—and more particularly in the famous passages, "Ah non tremare" and "Oh! di qual sei tu vittima"—Mlle. Tietjens very nearly equals the vigorous energy and transcendant enthusiasm of Mad. Grisi; while in the duet "In mia mano alfin tu sei" (Act II.), where the outraged Druidess by alternate threats and promises endeavours to make Pollio abandon Adalgisa, she—like Cruvelli—(may the word be uttered?) all but surpasses her. Not to enter further into detail, the Norma of Mlle. Tietjens is one of the most striking representations at present open to the "variegated crowd" which now invades the British capital city, and must not be confounded with the ordinary London public. The opera is, on the whole, efficiently played. Mad. Lemaire, in Adalgisa—as in all she attempts—is careful, conscientious, and correct; Sig. Armandi exhibits a certain manly energy that redeems the character of Pollio from its normal insipidity; and Sig. Vialetti is an excellent Oroveso. The band, under the able guidance of Sig. Arditi, is irreproachable.

The first performance of *Norma* was on Saturday. At the second, on Thursday, Mlle. Norden (Mlle. Van Noorden?) appeared as Adalgisa in the place of Mad. Lemaire, and was deservedly well received. On this occasion the house was so thronged that the first part of the performance passed off in dumb-show; nor was the uproar quelled until Mr. Mapleson came forward and addressed the audience as follows:—

> "Ladies and Gentlemen,—I thank you very much for the overwhelming patronage which you have this night bestowed upon me, and I deeply regret the inconvenience you suffer. Any lady or gentleman who may wish their money returned, or tickets for another night, can have the same on application at the box-office."

This set matters right, and the opera was allowed to proceed without further interruption.

On Tuesday the *Trovatore* was repeated. Sig. Giuglini's voice is now in thorough order. Mr. Santley is gradually making his way as an Italian singer of the first class; and Mlle. Tietjens—but of her there is no occasion to speak. Mad. Guerrabella has replaced Mlle. Carlotta Marchisio as the Princess in *Robert le Diable*.

A new impetus has been given to the ballet at this house by the arrival of Mlle. Katinka Friedberg, who, in M. Petit's prettily arranged *divertissement*, entitled *Le Réveil de Flore*, dances with an agility, grace, and "aplomb" worthy of the days when Terpsichore reigned supreme. To-night *Le Nozze di Figaro* will be revived, which, immediately preceding *Don Giovanni* in the order of composition, comes immediately after it in the order of merit. All the strength of the available element is included in the "cast." Sig. Schira's opera, *Nicolo de' Lapi*, is in active rehearsal.

Concerts

Mad. Anichini's Concert.—The entertainment given from year to year by Mad. Anichini to her patrons took place at the residence of the Marquis and Marchioness of Downshire, in Belgrave Square. So elegant was the company assembled, that one might have thought they were all invited guests of the noble host and hostess, in lieu of a crowd, an influx of *dilettanti*. Mad. Anichini's programme was as full of attractions as usual; and, as usual, the responsibilities assumed by herself were wholly disproportionate to her legitimate claims as an artist. Beyond her share in a "stornello" by Sig. Pinsuti, an ancient *preghiera* ("Alla trinità beata") and a duet from M. Gounod's *Philémon et Baucis* with Sig. Ciabatta, her exertions were limited to a single solo. This, however, was the graceful romance, "Les adieux de la Reine," from the late M. Niedermeyer's opera of *Marie Stuart*, in which the sympathetic voice, correct method, and genuine expression of Mad. Anichini were exhibited to perfection. The rest of the vocal programme was as excellent as could be wished, but too long to admit of more than a glance at the most striking features. Among the lady singers were Mlles. Parepa, Guerrabella, and Trebelli, to each of whom was assigned a solo—to Mlle. Parepa the brilliant cavatina from Auber's *Le Serment*; to Mlle. Guerrabella a *valse* by Sig. Biletta; and to Mlle. Trebelli an air from Mercadante's *Giuramento*; each performance in its way irreproachable. Solos were also entrusted to eminent professors of the other sex: to Sig. Severi the romance from *Martha*; to Sig. Ciabatta a melody entitled "Son contento," composed for the occasion by Sig. Vera; to Sig. Bardini a romance called "Chanson d'amour" by M. Membrée, the "enfant gâté" of Parisian salons; to Mr. Tennant a new song by Sig. Pinsuti ("Hast thou a tear for me?"); and to M. Gassier Mozart's inimitable "Non più andrai." Besides the foregoing—and an English ballad set down for Miss Lascelles—there were three duets, as acceptable on their own account as on that of the manner in which they were executed. It suffices to name "Dunque io son" (Mlle. Trebelli and M. Gassier), the duet for soprano and barytone from Verdi's *Ernani* (Mlle. Parepa and Sig. Bardini), and Blangini's pastoral "Per valli, per boschi" (Mlle. Guerrabella and Sig. Belart). A solo on the violoncello (Piatti's *Lieder*), by Sig. Pezze, of Her Majesty's Theatre, together with performances by a German pianist (Herr Blumner) in the first part, and by an Italian pianist (Sig. Andreoli) in the second—the first selecting a *polonaise* from Charles Mayer, the last an *andante* by Thalberg and a *danse* by Gottschalk, completed one of the most attractive programmes Mad. Anichini has ever furnished at her annual concerts. The accompaniments at the piano fell to MM. Vera, Pinsuti and Benedict.

Herr Franz Abt, the well-known song (*Lied*) composer, gave a concert at the Queen's Concert Rooms, Hanover Square, on Friday afternoon. All the vocal music was contributed by Herr Abt, whose *lieder*, or ballads, enjoy almost as large a popularity in this country as in his own. The vocalists were Mlle. Tietjens, Mlle. Liebhart, Mlle. Elvira Behrens, Herr Reichardt, Herr Scaria; the instrumentalists, Herr Alfred Jaell and M. Rubinstein (pianoforte) and Herr Lidel (violoncello). Several of the pieces were familiar to the audience; among others, "When the swallows homeward fly" (*Die Schwalben*), sung by Mlle. Tietjens; the "Bird Song" (*Vöglein im Tannenwald*) and "Good Morning" (*Guten Morgen*), by Mlle. Liebhart; "Ave Maria!" by Mlle. Behrens; and "O rosy morn!" (*Schlaf wohl, du süsser Engel, du*), by Herr Reichardt. Two part songs—"O sweet-flowing streamlet!" (*Am Bach*) and "Wood notes"—rendered by Mlles. Liebhart and Behrens, Herr Reichardt and Herr Scaria, were among the most interesting examples of Herr Abt's talent. Mlle. Tietjens was, of course, the grand attraction of the concert, and her singing was worthy of her great reputation. Besides the song alluded to above, she gave "The nightingales are singing" (*Sie wissen's kaum*), and "Thee only I love," both in her most inimitable manner, demonstrating, beyond all question, that she is no less mistress of the simple than the grand, of the plain than the ornate style. Three small pieces on the pianoforte by Herr Jaell, and a solo on the violoncello by Herr Lidell, served to relieve the vocal music.

Mr. Walter Macfarren gave a *Matinée d'Invitation* to his friends on Saturday the 5th inst., at his residence, 1 Osnaburgh Street, Regent's Park, and presented them with an entertainment of great excellence and variety. The concert opened with Professor Bennett's trio for pianoforte, violin, and violoncello, and concluded with Beethoven's sonata in C minor for pianoforte and violin. In the former Mr. Walter Macfarren was assisted by Herr Joachim and Signor Piatti; in the latter by Herr Joachim. Need we say that his own admirable playing, assisted by such inimitable adjuncts, made the performances reach the nearest possible point of perfection. Mr. Walter Macfarren selected for his solos Schulhoff's "Aubade," two "Sketches" by Mendelssohn, and a "Tarantella" and "Impromptu" of his own composition. The "Tarantella" was unanimously encored. Better still, of his own contributions, was a manuscript Sonata for pianoforte and violoncello, which we are inclined to think is one of his happiest and most artistic efforts. The vocal music was entrusted to Miss Banks and that star of the Royal Academy of Music that some time since broke so brightly on the public ear: Miss Robertine Henderson. Both ladies gave songs by Mr Walter Macfarren; the former, "The Water Lady," and the latter, "A widow bird sat mourning for her love," and "Welcome Spring." The songs are gems of the poetico-sentimental style, and could hardly have been recommended by more genuine expression or sweeter voices.

St. James's Hall.—A Grand Military Concert, for the benefit of the French Charitable Association, was given on Saturday evening at the above hall, under the patronage of the Emperor of the French, the Ambassador of France, the Countess of Hainault, and a long list of English fashionables. The principal performers were the bands of the Gendarmerie and Zouaves of the French Imperial Guard, whose playing met admiration from all present. The first named band, among other things of lesser note, executed the overtures to *Guillaume Tell* and *Zampa* in a masterly style, both of which were loudly applauded, and the latter encored. The Zouaves' Band played a Marche Militaire by Hemmerle and the march from the *Seraglio*, with great effect. The two bands in conjunction performed as finale "God Save the Queen" and "Partant pour la Syrie." Mlles. Ida Gilliess and Georgi supplied some vocal pieces.

Exeter Hall.—The friends and patrons of the Metropolitan Free Drinking Fountain Association—certainly one of the most sensible social movements of the day—must have been thoroughly satisfied with the concert got up in its behalf on Wednesday night, for, judging from the high terms of admission and the concourse assembled, there must have been a large receipt. The concert was given under the most distinguished patronage, and most of the lady patronesses, we understand, were present. Indeed, a more brilliant array of rank and fashion has seldom congregated together in Exeter Hall. The success in the main must be attributed to the committee, who, with their zealous and indefatigable chairman and treasurer, Samuel Gurney, Esq., left no stone unturned in this, as in other instances, to advance the interests of the association. With such an acting body and such a chairman, patronised and supported in the highest quarters, there can be no doubt of the result of the new movement. Viewed morally and physically, the establishment of drinking fountains is of inestimable value, and everybody is concerned in their support.

The concert was in every way excellent. Rossini's *Stabat Mater*, performed by a band and chorus numbering more than 500, and conducted by Mr Benedict, with Mlle. Titiens, Mlle. Vestvali, Mr Sims Reeves, and Mr Santley as solo vocalists, was the principal feature in the programme. It was finely executed, and received with rapturous applause. The singing of Mlle. Titiens, Mr Reeves, and Mr Santley could not be surpassed. Mlle. Vestvali made her first appearance in the sacred concert room in London. She is but little known in England, but has achieved no inconsiderable reputation on the Continent. Mlle. Vestvali's voice is an unusually deep and powerful contralto, somewhat coarse in quality, but occasionally very telling in forcible passages. She sings with a great deal of expression, which sometimes verges on the extravagant, as was exhibited in the beautiful air "Fac ut portem," but which, nevertheless, met with a favourable reception. Perhaps finer singing of the airs "Cujus animam" (Mr Reeves), "Pro peccatis" (Mr Santley), and the "Inflammatus" chorus (Mlle. Titiens and chorus), as far as the female voice was concerned, has not been heard. Except that a slight unsteadiness was perceptible in the unaccompanied solo and chorus—no fault certainly of the solo singer, Mr Santley—the choir was entitled to high praise. The band could hardly be improved.

From the miscellaneous selection we may take the cavatina "Come per me sereno" from *Sonnambula*, sung perfectly and beautifully by Mlle. Lancia; the selection from the *Lily of Killarney*, given by Mlle. Lancia, Mr Perren, and Mr Santley; a new ballad by Mr Howard Glover, "They offer wealth to me," composed expressly for Mlle. Titiens, and sung by her; the same composer's ballad "He may smile on many," by Mr Sims Reeves, both applauded to the echo, and the singers recalled as worthy of especial notice. There was also in the miscellaneous part a performance on the pianoforte of Ascher's duo on *William Tell*, executed by the composer and Mr Benedict; and a solo on the same instrument by Herr Ascher. The band played the overtures to *Der Freischutz* and the *Lily of Killarney* and the grand march from the *Prophète*.

A few more of these entertainments, so organised and carried out, so supported, and with the like object in view would be desirable. Mr Gurney and his committee have set a good example; but all committees have not such valuable ground to work upon as the Metropolitan Free Drinking Fountain Association.

ROYAL ACADEMY OF MUSIC.

The third concert given by the students in the Hanover Square Rooms was in many respects interesting. Professor Sterndale Bennett's very popular "cantata," *The May Queen*, performed entire, occupied nearly the whole of the first part, and was in most instances well done. Miss Robertine Henderson—the young soprano, whose performances at other public concerts have recently raised most attention to the Academy as an institution where solid instruction in the vocal art may be obtained—sang the part of the May Queen; Miss E. B. Hall, a very promising "mezzo soprano," that of the Queen of England; the [illegible] of Robin Hood and the "Lover" being respectively assigned to Mr Rudkin and Mr Wilbye Cooper. After the cantata Mr Walstein played the first movement of a pianoforte concerto from his own pen—well written, well scored for the orchestra, and, in spite of its want of originality, showing that he progresses even more steadily as a composer than as a performer. The second part of the concert comprised three instrumental displays, all more or less commendable. Mendelssohn's Andante and Rondo in G minor, by Miss Augusta Bull; a *fantasia* for violoncello (Franchomme), by Mr H. Harper—son of Mr Charles Harper, the eminent horn player; and the Adagio and Rondo from Beethoven's pianoforte concerto in E flat, by Miss A. Zimmermann, whose improvement is as remarkable as it is solid, and who at the present moment is decidedly one of the pupils from whom great things may be with most reason expected. There was also much to gratify in the vocal exhibitions, although we cannot but think they were too exclusively devoted to Italian music. Mr Henry Smart's graceful duet, "Not in our grief"—very nicely given by Misses M'Donald and Upton—was pleasant to hear amid so much exotic music, which, however excellent in its way, should not, in an English Academy, be allowed to interfere with the legitimate influence of the sterling English models which happily exist. In the prayer from *La Sonnambula* ("Ah non credea") Miss Armytage won "golden opinions," and these were fully borne out by her subsequent performance in the "soprano" solos of Mendelssohn's *Loreley*, which, generally speaking, was somewhat beyond the resources at disposal of the conductor, Mr Lucas. Miss Taylor, too, afforded real satisfaction in an air from Donizetti's *Tasso*. The other pieces were "Parto," from Mozart's *Tito*, well sung by Miss Robertine Henderson (clarinet, Mr A. Williams); "O mio Fernando" (*La Favorita*), by Miss E. Hall; and "Convien partir" (*La Figlia del Reggimento*), by Miss Roberts. After all, it must be admitted that the music of Handel and Mozart is likely to be a more useful exercise for the students, a safer guide to their early studies, and a surer road to proficiency than that of any of the modern Italian masters—Rossini himself only partially excepted.

At the end of the concert "prize medals" were distributed by the Duke of Leinster, who, "with his own hands," hung them round the necks of their intended recipients. Why this ceremony should have been performed in public, and why especially by his Grace the Duke of Leinster, was not explained; nor was any information vouchsafed with respect to the individual achievements on account of which the medals had been awarded. Miss Armytage was one of the four thus honoured, but who were the others we were unable to learn. A petition, very numerously signed—by foreign as well as native musicians—has been laid, we understand, before the Chancellor of the Exchequer, soliciting, on the grounds stated at length and in detail, a Government grant in favour of the Royal Academy of Music. Without discussing the amount of the assistance asked for or the reasons adduced in support of the demand, we have no hesitation in saying that, considering the wide-spread influence now exercised by music among all classes of the community, it has claims on the attention of our legislature which cannot be fairly ignored. Nevertheless, and in spite of Mr Gladstone's gracious reception of the two gentlemen appointed to represent the institution and enforce the arguments of the petition, we are of opinion that it would be a better course if some independent member of Parliament could be persuaded to bring the subject before the House. Several gentlemen might be pointed out who, we are disposed to think, would not be unwilling to undertake the task. Government has quite enough on its hands; and the Chancellor of the Exchequer is probably just now in a more than usually economical mood with regard to all matters except those of immediate political importance.

P.S.—With regard to the Prize Medals, the subjoined letter, addressed to *The Times*, appeared in Tuesday's impression:—

Sir,—Observing in your notice in this day's impression of the prize concert of the Royal Academy of Music that, except that of Miss Armytage, you could not learn the names of the students to whom the Duke of Leinster declared the prize medals to have been awarded, I beg to inform you that these were Miss Emily Pitt, bronze medal; Henry Robert Foster, silver medal; and John Heywood, bronze medal; and that these prizes were all for general progress during the past year. I have the honour to be, Sir, your obedient servant,

Royal Academy of Music, July 10th. J. Gimson, Secretary

THE MENTAL HISTORY OF POETRY.

By Joseph Goddard.

"To search through all I felt or saw
The springs of life, the depths of awe,
And reach the law within the law."

Tennyson.

Continued from page 450.

This latter process is the history of the production of all that earnest and passionate Poetic utterance, springing from another source altogether to that which has been defined as the main and fundamental one both of Poetry and Art generally. It is the history of that solemn and pathetic modulation in the Poetical strain of the world which has for its inspiration—Disappointment—Regret—Vacancy—Despair. Whenever any of these conditions exist there is a sinking—a diminution of tone—in the physical nature. There is consequently a proportionate increase in the vigour of mental life. Not that upon any physiological principle weakness of body accumulates power of mind; but there is always, according to the constitution of man, a determination on the part of the objective, sensational and physical faculties to evolve all the life and the vital energy in her nature in a greater ratio than the faculties of the mind. Whatever then in ordinary cases *lowers* the physical condition, brings the relative energy of mind and body into more even proportions and thus, as it relieves the mind from the partial congestion of inordinate animal health, appears to endow it with increased power, pliability and perspicuity. Even up to this point, in the existence of the above-mentioned conditions, there is a step in the direction of mental demonstration and thus though very vaguely—of Poetry. But the following remarks on moral instinct, operating in man under the dispensation of any form of woe, brings sorrow and song into complete proximity; for there is a general and intuitive tendency in the breast of man, under the smart of misfortune, especially when of a moral nature, to seek out some general principle under which his particular grief is a form of application. It will always be found that disappointed minds have a disposition to *generalise*. This results from the unconscious desire to merge its misfortune with the grand and general action of some high and unswerving law. This accomplished, the heart bows before an influence alike inevitable and imposing; the imagination is kindled; the moral existence expands and the spirit rises. This is the process through which the nature of man morally surmounts its afflictions.

It is a moral process of reconciliation. By its instrumentality the baffled hope, the shattered sympathy, from the position of being one of the [illegible] fragments of ruin, strewing the moral highway of life, becomes suddenly the testimony, the [illegible] of some sublime law in the dispensation of the world. This is the history of a vast amount of the profound and solemn philosophy which has emanated from the mind of man. Often has the loss of a small portion of emotional life led to the inheritance of a glorious mental existence. In the same way that as historians describe, the loss of some freedom in their native land conducted the Pilgrim Fathers to the enjoyment of a replete liberty in a new and greater world.

In many cases of emotional sorrow leading to mental energy—of emotional death [illegible] to mental life—of the affection of the heart resulting in the development and expansion (which is the joy) of the mind, where the intellect is not sufficiently profound to connect a petty grief with some grand principle in the moral system of life, then this same vague seeking for consolation to the heart, through the calm power of the mind, induces the latter to discover, if not the first cause of her sorrow in the grand field of morality, at least some likeness of it in the beauty and sublimity of Nature. Hence many a working simile. Hence much earnest Poetry all proceeding from a very unpoetical source—disappointment—and springing into existence quite independently of the general and fundamental conditions of Poetry and Art.

The above are the inner conditions attending that pensive and mournful issue of Poetry termed "the hopeless school." The above is the mental process which unfolds the Poetry of all those writers who

"Are cradled into Poetry by wrong,"

who

"Learn in suffering what they teach in song."

But where the circumstances favourable for the production of this order of poetic plaint happen to coexist beside those general and legitimate poetic conditions which have been previously defined in this enquiry, then the joint offspring is extremely grand, striking and profound. This is exemplified in many passages in the work of Byron and the American Poe. It has been much the custom of late years to blink the profound truths [illegible] by orders of mind, by branding them with the epithet "morbid" and, accordingly, avoiding them. Such truths may be so led and may be "morbid," but true they still remain, and cannot be controverted. The fact is, there are many truths that never reveal themselves except to minds cut off from all the soft and instinctive sympathies of life—spurred into preternatural activity—bared into accurate liberty and left altogether to breathe isolated and dimmed life—to fulfil existence—in the mystic heights and depths and awful darkness of nature. This is, doubtless, a morbid condition; but it is one which has the property of often arriving at the perception of deep, vital, and naked truth. The mind, in this state, is enwrapped in that preternatural acute sense which enables it to perceive things hidden to the minds of others, even as the eye or ear, in certain abnormal conditions, has a scope of action far finer, more extended and more penetrating than these organs possess in their natural and ordinary state. These considerations may help to explain the frequently remarked peculiarity of there being almost always some "morbid" tendency in great minds.

(*To be continued.*)

Letters to the Editor.

THE PRIZE QUARTETS.

Sir,—Will you allow me to point out a capital joke in your number of June 12th. The umpires in the late Quartet trial are there made to say, "We award your 50*l.* prize to Quartet No. 19, because"

"it is not the richest, nor the most original in ideas. To be sure the above blank is filled by the following instructive information:—"Of all you have submitted to us, this best fulfils the specialities of Quartet writing and best carries out the principles of musical design, though"—

I think, after a considerable amount of consideration, I may venture to say that I feel sure this was not for a moment intended as a jocular perpetration, funny as it is, that the prize was withheld from the author of the richest and most original Quartet. My humble idea of a composer who writes the *richest* and *most original* music is that he must be out-and-out superior to the first prize-holder, notwithstanding the specialities and principles of musical design as above quoted. Rich and original! A wonderful compliment, I call it, after getting by such men as the umpires! Infinitely greater than the praise bestowed on the first prize!—necessitating in fact the honour of being elected champion! Can you inform me, Mr Editor, how many of the umpires were raised in the Emerald Isle?

As I was present at the performance of the two prize Quartets, and listened very attentively and with great pleasure to them, I am in a position to say that they are both charming compositions, and, for my own part, I lost my Quartet was fairly beaten; but the umpires say there was a *richer* and *more original* Quartet than the prize ones, and this did not get a prize. A very funny joke indeed!

Eug. A. Mer

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"Signor Ferrari makes an observation which, so far as we are aware, is new. It is evidently sound, and of great importance. Owing to the want of attention to the habits of children in speaking, they acquire bad habits, and contract a tone of voice which is not their natural voice. It is a result of this neglect, he says, that 'the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-falsetto, in consequence of which very few natural voices are heard. Hence a young lady, when she begins to sing, frequently continues to use this subdued tone. The result,' says Signor Ferrari, 'is that not only does she never sing well, but soon begins to sing out of tune, and finally loses her voice, and all too many instances [illegible]. Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves diseases of the chest from a bad habit in speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite, pronouncing in a deep tone, as though engaged in earnest conversation; and he adds, 'I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice. It is in the making of the voice what a deep foundation is to the building of a house.'

"Signor Ferrari deprecates, as fatal errors, the system of practising songs or solfeggi while the organ of the voice is imperfectly cultivated. In his opinion the young ladies ought to begin the study of singing at the age of fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practise, he observes that this will depend on the acquisition of a proper method. The more a pupil practises with an improper intonation the worse; but once able to sing with a natural tone he may practise two, three, or more hours a day without danger. All Signor Ferrari's precepts are of the same sound and rational character.

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13. Song. "The Belle of Ballingarry." Soprano	... ... — — —	[illegible]	[illegible]
14. Duet. "Which is mine, the hand or dower?" Soprano and Tenor	—	[illegible]	[illegible]
15. Song. "How oft unkindly [illegible] we chide." Barytone	... —	[illegible]	[illegible]
16. Trio. "Hold, you will fight, I see." Soprano, Tenor and Barytone	...	[illegible]	[illegible]
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MLLE. GEORGI will sing "PENSA ALLA PATRIA" (Rossini) and "ON THE SAD SEA WAVES" (Benedict), at Mr Leonard Walker's Concert, August 11.

MR. SWIFT will sing BALFE'S admired new Song "SI TU SAVAIS," at Mr Leonard Walker's Concert, August 11.

MR. GEORGE PERREN will sing ASCHER'S popular Song "ALICE, WHERE ART THOU?" at Mr Leonard Walker's Concert, Hanover Square Rooms, Monday Evening, August 11.

THE MISSES HILES will sing the Duet for Soprano and Contralto, "[illegible]," from Mr Howard Glover's popular Operetta of "Once too Often," at Mr Leonard Walker's Concert, August 11.

MR. EMILE BERGER will play his popular Solo, "LES ECHOS DE LONDRES," at Mr Leonard Walker's Concert, August 11.

MR. ALBERT DAWES will play his own Solo, "AULD LANG SYNE," on Cadby's Piano, under the Eastern Dome of the International Exhibition, on Monday next at One o'clock.

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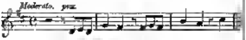
THEMATIC PROGRAMME OF FANTASIA-OVERTURE.

"PARADISE AND THE PERI."

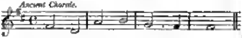
Composed expressly for, and performed at, the Jubilee Concert of the Philharmonic Society, St. James's Hall, July 14, 1862.

BY W. STERNDALE BENNETT, PROF. MUS. CANTAB.

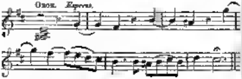
One morn a Peri at the gate
Of Eden stood, disconsolate,



And as she listen'd to the Springs
Of Life within, like music flowing,
And caught the light upon her wings
Through the half-open portal glowing,
She wept to think her recreant race
Should e'er have lost that glorious place!



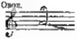
The glorious Angel who was keeping
The gates of Light, beheld her weeping.



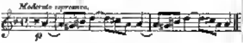
* * *

"Nymph of a fair but erring line!"
Gently he said—
"The Peri yet may be forgiv'n
Who brings to this Eternal gate
The Gift that is most dear to Heav'n!"

But whither shall the Spirit go
To find this gift for Heav'n?



While thus she mus'd, her pinions fann'd
The air of that sweet Indian land,
Whose air is balm; whose ocean spreads
O'er coral rocks and amber beds.

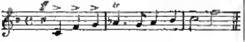


* * *

Land of the Sun! what foot invades
Thy Pagods and thy pillar'd shades?

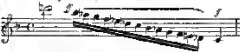
* * *

'Tis He of Gazna—fierce in wrath
He comes, and India's diadems
Lie scattered in his ruinous path.

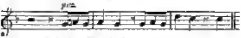


Downward the Peri turns her gaze,
And, through the war-field's bloody haze,
Beholds a youthful warrior stand
Alone beside his native river,—
The red blade broken in his hand
And the last arrow in his quiver

False flew the shaft, though pointed well;
The Tyrant liv'd, the Hero fell!—

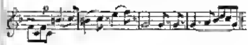


Yet mark'd the Peri where he lay,

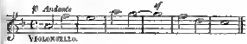


And, when the rush of war was past,
Swiftly descending on a ray
Of morning light, she caught the last—
Last glorious drop his heart had shed,
Before its free-born spirit fled!
"Be this," she cried, as she wing'd her flight,
"My welcome gift at the Gates of Light."

* * *

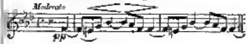


But see, alas! the crystal bar
Of Eden moves not.

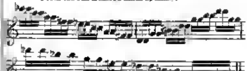


II

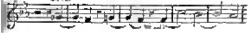
Her first fond hope of Eden blighted,
Now among Afric's lunar Mountains,
Far to the South, the Peri lighted.



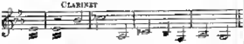
Who could have thought that there, even there,
Amid those scenes so still and fair,
The Demon of the Plague hath cast
From his hot wing a deadlier blast,
More mortal far than ever came
From the red Desert's sands of flame!



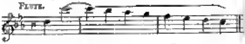
She wept—the air grew pure and clear
Around her, as the bright drops ran.



Close by the Lake she heard the moan
Of one who, at this silent hour,
Had thither stol'n, to die alone.



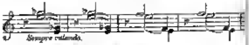
But see—who yonder comes by stealth,
This melancholy bower to seek,



'Tis she—far off, through moonlight dim
He knew his own betrothed bride,
She, who would rather die with him
Than live to gain the world beside!

* * *

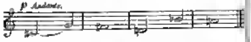
One struggle—and his pain is past—
Her lover is no longer living!
One kiss the maiden gives, one last,
Long kiss, which she expires in giving.



"Sleep," said the Peri, as softly she stole
The farewell sigh of that vanishing soul

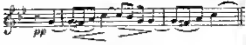
* * *

But, ah! even *Peri's* hopes are vain
Again the Fates forbade, again
Th' immortal barrier closed—"not yet."



III.

But nought can charm the luckless *Peri*,
Her soul is sad—her wings are weary

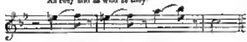


Yet haply there may be conceal'd
Beneath those Chambers of the Sun,

* * *

The charm, that can restore so soon
An erring Spirit to the skies!

Cheer'd by this hope, she bends her thither;
Still laughs the radiant eye of Heaven,
When, o'er the vale of *Balbec* winging
Slowly, she sees a child at play
Among the rosy wild flowers singing
As rosy and as wild as they



* * *

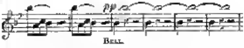
And, near the boy, who, tir'd with play,
Now nestling 'mid the roses lay,

* * *

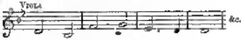
She saw a wearied man dismount.

Yet tranquil now that man of crime
(As if the balmy evening time
Soften'd his spirit) look'd and lay,
Watching the rosy infant's play

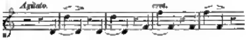
But, hark! the vesper calls to prayer,



And now—behold him kneeling there
By the child's side in humble pray'r,
While the same sunbeam shines upon
The guilty and the guiltless one.



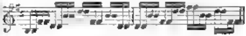
'T was when the golden orb had set,
While on their knees they linger'd yet,
There fell a light more lovely far
Than ever came from sun or star.



But well th' enraptur'd Peri knew,

* * *

'T was a bright smile the Angel threw
From Heaven's gate, to hail that tear,
Her harbinger of glory near!



"Joy, joy for ever!—my task is done—
The Gates are pass'd, and Heav'n is won!"

VIENNA.—The Männer-Gesang Verein have received an invitation from the Emperor requesting them to take part in the proceedings on the uncovering of the Maria Theresa Monument, on the 31st August, at Wiener Neustadt, just as they did at the uncovering of the monument to the Grand Duke Carl. The members have accepted the invitation, and Herr Herbeck, their chorus-master will compose a special hymn for the occasion. The Männer-Gesang Verein will be assisted by the Liedertafeln of Neustadt and its neighbourhood.—The following is a statistical return of the performances at the Imperial Hofburgtheater during the theatrical year 1861-1862. Of pieces by German authors, 51 were by Schiller; 36 by Mad. Birch Pfeiffer; 61 by Benedix; 16 by Schlesinger; 15 by Laube; 12 by Bauernfeld; 14 by Holbein; 21 by Gothe; 8 by Freytag; 8 by Lorm; 7 by Von Putlitz; 6 by Lessing; 6 by Töpfer; 5 by Adolphi; 4 by Lederer; 3 by Mosenthal, &c. There were 16 performances of 10 pieces by Shakespeare, and 3 performances of a piece by another English author. There were also 150 performances of 43 pieces from the French. At Berlin, during the same period, Schiller was played 30 times; Shakespeare, 31; Benedix, 55; Raupach, 60; Von Putlitz, 17; Holbein, 17; Gothe, 15; Scribe, 13; Lessing 12; Werner-Raupach, 12; Mad. Birch Pfeiffer 12; Körner 10; Bauernfeld, 8; Von Kleist, 6; &c.

ROME.—Franz Liszt is still here, and will, in all probability not leave for some time.

EMS.—To-day, July 16, Meyerbeer proceeds, by way of Wiesbaden, to Schwalbach, to finish his course of water-drinking at the last named place. According to a report current here, he was so delighted with the grand performances of sacred music at Exeter Hall, that he is engaged in the composition of an oratorio for England.

DRAMATIC COLLEGE FETE.

ON Saturday the Fancy Fair which it is now the custom to hold annually in the Crystal Palace at Sydenham was opened by mock proclamation and a crowd, which increased during the whole of the afternoon, assembled in the great transept and its vicinities, to witness an elaborate imitation of those solemn fairs which were once associated with Smithfield and Greenwich. Here stood a "Richardson's Show" complete in all its appointments, and under the government of Mr Nelson Lee, the author of 1,000 pantomimes and the veritable successor of the lamented Mr Richardson. Hard by was a "[illegible]" in which the families of Payne and Lauri were gathered, and next to that was Mr J. L. Toole's photographic establishment. Modestly retiring into a less conspicuous court was Mr Buckstone's "Aunt Sally;" and most conspicuous of all were the rows of stalls, at which many of the leading actresses presided over "wheels of fortune." The formalities of an ordinary fair of the old school were imitated correctly, and with very great spirit. Mr R. Romer who read the burlesque proclamation, was gorgeously attired as a herald, and afterwards appeared as a prominent object in the parade of Richardson's Show, where the usual means of enticing visitors were employed with the utmost vigour—proprietor, clown and countryman shouting and bawling quite as zealously as if they had been soliciting sixpences for their own pockets rather than collecting shillings for the benefit of a charitable institution. Corresponding noises might be heard at the neighbouring establishments; and then a trumpet, then a bottle was [illegible] and which might easily have induced an elderly person of lively imagination to fancy himself slipping back to the period of his boyhood when a visit to Richardson's show was one of the necessary incidents of life. To some of the younger generation the copy of the old itinerant theatre, with its populous parade, must have seemed to refer to something as remote from their own time as if it had been the semblance of the Royal Bear Garden. Those failing to recognize in Mr Byron's burlesque drama (written for the occasion) any trace of the author who has supplied the Strand Theatre with so many sparkling pieces might, moreover, be inclined to imagine that there was a short coming on the part of the justly popular dramatist. There was nothing of the sort. According to the ancient practice of Richardson's show, the performance made attainable on the payment of money, was always less diverting than the jokes of the outside parades, seen and heard for nothing. In the spirit of a true artist, the dramatist has toned down his wit to suit the requirements of tradition. The actors in the burlesque, which is called *The Rosebud of Stinging-nettle Farm*, were Messrs. W. H. Eburne, W. J. Clark (of the Strand), Gordon, and Worboys; and, lasting little more than ten minutes, it embodies a parody of that rural style of drama in which every squire is wicked and every peasant virtuous. The dramatic performance was repeated at short intervals, one audience being turned out on the good old plan to make room for another, a tragedy of the more legitimate Richardson school in which the principal characters were sustained by Messrs. Toole and Paul Bedford being sometimes substituted for the burlesque drama.

Perhaps Mr Toole's photographic establishment was even more attractive than the theatre. According to the statement outside, fifty portraits were to be taken in a minute, and the crowds who entered were edified by the sight of Mr Toole as photographer and Mr Paul Bedford as doorkeeper, while Mr C. J. Smith appeared as a Russian Count, the inventor of the process. After several pompous preliminaries, the feat was honestly performed and every patron of the establishment was presented with an indubitable likeness of himself—namely a small —— but we forget; there was a sort of understanding that those who had their likenesses taken should keep the result of their visit a profound secret, and as the fair will take place again to-day (Monday) we leave the curious to purchase their experience. However there is no doubt that the ladies contributed most to the general effect of the scene. The ornamental stalls, all elegantly fitted up with light muslin drapery and each inscribed with the name of the fair occupant who sat behind her counter attired in a smart morning dress, presented a very pretty sight. The ninth clause of the herald's proclamation had declared that, "according to the statutes made by the Master and Wardens in solemn Council assembled, it should be lawful as also the bounden duty of female vendors to arrest and detain for barter and merchandise all bachelors of goodly look and easy means, and there and then, in such manner as to use all lawful arts and wiles to lure from them, the said bachelors such superfluous coins of the realm as they may then and there possess;" and there is no doubt that the privileged stall-keepers availed themselves of the rights thus solemnly accorded. When we state that among the occupants of the stalls were Mrs Stirling, Mrs. Alfred Mellon, Miss Marie Wilton, Miss Fanny Josephs, Mrs. Billington, Miss H. Simms, Miss Lindlaw, Miss Kate Kelly, Miss Amy Sedgwick, Mrs. E. Fitzwilliam, Mrs. Frank Matthews, Miss Elsworthy, Mrs. Howard Paul, Miss Herbert, Mrs. and Miss Compton, Miss C. Saunders, Miss Lydia Thompson, and Miss Catherine Lucette, we show not only that there was a large assemblage of female histrionic talent, but also that the theatres of London in many various quarters were fairly represented.

Scattered about the nave of the building were several minor amusements, in the shape of a Punch's show, a nigger band &c., and the bands both of the Grenadier Guards and of the Crystal Palace Company were on duty. For the instruction and amusement of strangers there was a sort of newspaper called the *Royal Dramatic College News*, containing a copy of the proclamation, a programme of the day's "fun," serious information respecting the charity, and a variety of miscellaneous jokes, which was widely circulated both on the railway station and in the Palace. Of the facetious portion of this paper the following is a favourable specimen:—

"Should this meet the eye of the Life Insurance Company who sent me a most idiotic paper to fill up respecting my brother Sam, this is to inform them [illegible] that I've forgotten the address but under the conviction that it will glance over your valuable paper I herewith send the required answers, which is, &c.

"[illegible]

1. Is the Hon. Sam, &c. your brother?—No.
2. Whose brother is he?—My sister's.
3. Does he stammer?—No; he speaks as plainly as I do.
4. Has he any chronic disease?—Subject to pimples.
5. Do you call the lungs sound?—No, I call them inflated air tubes.
6. What state was he in when you last saw him?—[illegible] gas.
7. What age do you consider him?—5 feet [illegible].
8. Does he [illegible] of [illegible]?—He smokes when he chooses.
9. What are his habits?—White ducks and straw hat.
10. What is his strength?—As much as he can put out in one.
11. Is he steady?—I never saw him balance himself.
12. Does he sleep with his mouth open?—Yes, when he's awake.
13. Can he move his left arm?—I don't know, but he [illegible] half to the middle.
14. What height is he?—It depends on his boots.
15. Is he in sane mind?—He is insane, &c.
16. How long have you known him?—Two years before I was born.
17. What is his [illegible] of life?—[illegible].
18. Has he had the measles?—No, but he can have them if required.
19. How many teeth has he?—Two, one front and back.
20. Does he curl his hair?—This I decline answering.
21. Is he married?—No. He's quite sane.
22. Has he any [illegible]?—Two sisters.
23. Are any of his relations alive?—No.
24. Had he a wet nurse?—Very.
25. Do you consider him a fit subject for Insurance?—Decidedly not.
26. Has he any physical peculiarity?—Yes. He has the mark of a counterfeit £5 coin on the crown of his head.
27. Do you solemnly swear to the above?—Not if I know it.

"[illegible]"

When we reflect that several of the actors and actresses who mainly contributed to the fun of the fair had to appear at their several theatres at seven o'clock in the evening as if nothing had occurred, we cannot avoid the conclusion that there is something like zealous fellow feeling in the members of the histrionic profession. It is understood that the receipts from the bazaar and shows considerably exceeded 5,000*l*.; there can be no doubt therefore that the funds of the charity will be materially benefited.

Mr F. Romer, the herald, accompanied by his state trumpeters, pursuivants, and mounted escort, proclaimed the fair at twelve and three o'clock from the front of the great orchestra for the coming Monday, when it was continued with increased success, upwards of 28,000 persons being present. The bazaar, the circus, the shows, and all the other amusements were crowded throughout the day. The monetary success both to the College and the Crystal Palace Company must have been very great.

MR. SIMS REEVES'S CONCERT.

THIS concert which took place on Wednesday night in Exeter Hall, before an enormous audience, was interesting for several reasons. First, there was a new *cantata* by the most popular of our composers, the remainder of the programme being all of excellent quality; then there was a first rate band together with a numerous and highly efficient chorus; and lastly the execution of every piece, whether vocal or instrumental, was admirable—the solo singers, in addition to Mr. Sims Reeves, being Mad. Lemmens-Sherrington, Miss Palmer and Mr Santley, the solo players Mr Charles Hallé and Sig. Piatti. An ordinary entertainment, under so unusual a name as that of the concert-giver would have been out of the question; but Mr Reeves provided even more than was expected in variety of attraction, and delighted his numerous patrons with a selection of music which occupied upwards of three hours and a half in performance, and yet did not include a single composition of inferior or questionable merit. The band, directed with consummate ability by Mr Balfe, gave Weber's overture to *Der Freischütz*, Professor Sterndale Bennett's overture called *The Naiads* (which figured gracefully at the concert of our most distinguished native singers), and the Wedding March of Mendelssohn. Mr Hallé played the *Andante* and *Rondo Brillante* in B minor (with orchestral accompaniments) of the last-mentioned composer besides one of the *Wanderstunden* of M. Stephen Heller and a *Valse* by Chopin. The *Rondo* of Mendelssohn—one of the first things he wrote during his early visit to this country—is, its beauty and originality considered, too rarely heard, and was therefore all the more welcome. Signor Piatti's choice fell upon the *Sarabande and Gavotte* of John Sebastian Bach, with which he has so frequently charmed the very musical audiences that flock to the Monday Popular Concerts at St. James's Hall, and which, to judge from its reception, was no less suited to the vast "mixed assembly" gathered together within the less inviting walls of the Temple of Harmony in the Strand. To dismiss at once the miscellaneous vocal pieces—Mr Santley introduced "The Bellringer" (W. V. Wallace) and "The Colleen Bawn" (Benedict), in both of which he has earned laurels repeatedly; Mad. Lemmens-Sherrington gave Maid Marian's *scena* "Hail, happy morn," from *Robin Hood*, (Macfarren), and the variations on "Ah! vous dirai-je maman!" inserted by the late Adolphe Adam in his comic opera, *Le Toréador*; Miss Palmer sang Mr Chorley's ballad, "When I was young;" and Mr Sims Reeves "My own, my guiding star" (*Robin Hood*), both of which were encored, the latter with an enthusiasm impossible to describe. Mr Reeves—whose voice was never in more splendid condition, and who never seemed more determined to win distinction for himself and afford pleasure to his hearers—also gave "Gentle airs," one of the few familiar numbers from Handel's *Athaliah* (Sig. Piatti playing the violoncello accompaniment), and, with Mr Santley, the duet "All's well" from Braham's opera of *The English Fleet*—the promise of which once famous, now not altogether undeservedly obsolete, piece of circumstantial declamation kept the large majority of the audience in their seats to the end of the concert, and, it is but fair to add, satisfied them that they had waited to good purpose.

A few lines about *Mazeppa*—Mr Balfe's new *cantata*—must at present suffice. The well-known incidents of this romantic story are cleverly put together by Miss Jessica Rankin, whose verse, moreover, has the advantage of being unaffected and musical. Mr Balfe has happily caught the spirit of the subject, and unquestionably added one more to his many artistic successes. The *dramatis personæ* are four—the Count (Mr Santley), Theresa, his wife (Mad. Lemmens-Sherrington), Nina, Theresa's confidante (Miss Palmer), and Mazeppa (Mr Sims Reeves). Choruses of pages and attendants in the first part, and of Cossacks when Mazeppa's involuntary ride approaches its termination, make up the sum-total of the musical elements at the composer's disposal. The choral portions of the work, if not precisely the strongest, have the merit of being unexceptionably spirited and appropriate; melodious they always are (or they would not be Mr Balfe's), and in one or two instances—which, seeing that the cantata is tolerably sure of a wide popularity, we shall have opportunities enough of pointing out—attain that point of characteristic beauty best described as "the picturesque." With this, of course, the orchestral accompaniments—in which Mr Balfe exhibits more than his usual ingenuity—have a good deal to do. The solo airs are, for the greater part, in the composer's most agreeable and engaging style. Those allotted to the Count—"Oh, she was fair" and "O thou dear one in whom I trusted"—are both good; the last, indeed, extremely beautiful. Theresa's one song "I dreamed I had a bower so fair," in a more ornate and elaborate style, is marked by a grace and fluency peculiar to Mr Balfe when he allows his pleasant muse to speak without restraint. Nina takes part in a duet with Theresa, and in a trio with Theresa and the Count—the former a pretty trifle, beginning in the manner of a "round." The best music, however, naturally enough, falls to the most conspicuous and by far most interesting character. Mazeppa's first air—"She walks in queenlike grace"—is founded on one of the most charming melodies that ever came from its author's untiring pen; the second—"Theresa, we no more shall meet"—is a simple and expressive ballad, conceived and accomplished in that style which, from the opening bars, unmistakably reveals itself as "Balfian;" while the third—"Once again to life awaking," illustrative of an incident in the "Ride"—preceded by a very impressive recitative, and mixed up at intervals with chorus (the materials of which have already been used in the orchestral prelude at the beginning of the *cantata*), is perhaps the most genuine of all. In addition to these, Mazeppa has a duet with Theresa—"Ah! why that face so full of care?"—a favourable example of the composer's lightest and most *ad captandum* way of writing. The execution of the *cantata*, under the direction of Mr Balfe himself—by orchestra, chorus and principal singers—was, for the first performance of a new and not over-easy work, in every sense remarkable. Piece after piece was applauded with warmth and unanimity, and so loud was the uproar after Mazeppa's first air ("She walks in queenlike grace"), that, while forced to applaud Mr Reeves for not wishing to interrupt the continuous interest of the music, by repeating an isolated portion to the detriment of the context we think he might have yielded to the wishes of the audience and sung it again. Mr Santley, too, was pressed with no less vehemence for a repetition of the Count's second air ("O thou dear one"), but, like Mr Reeves, turned a deaf ear to the appeal. All the solo music, indeed—including, of course, that of Theresa and Nina (Mad. Sherrington and Miss Palmer)—was sung *con amore*; and if Mr Balfe was not content he must be very difficult to please. At the end of the performance he was greeted with applause from every side.

On the whole, the audience had every reason to be well satisfied with the sumptuous musical treat prepared for them by Mr Reeves, who, on first appearing in the orchestra, was honoured with such an enthusiastic recognition as is only awarded to the most eminent public favourites. We should have stated that Mr J. L. Hatton played the pianoforte part in Bach's *Sarabande and Gavotte*, besides accompanying two or three of the miscellaneous vocal pieces.

Letters to the Editor.

MISS LIZZIE WILSON

SIR,—Will you allow me to correct, through the medium of your extensive circulation, a mistake into which I apprehend my musical friends and patrons may fall, from a vocalist of my own name (as above) having lately sung at the Blue Boar Tavern, Holborn? I beg to state that I have no connection whatever (professional or private) with this lady, of whom, in fact, I never before heard. I have sung for the last three years at various provincial, suburban, and metropolitan concerts, and the last time I had the honour of appearing before the public was at my own concert last month, at the Hanover Square Rooms.—I am, Sir, your obliged humble servant,

Old Change, E.C. LIZZIE WILSON.

◆

SIR,—Would you kindly inform me, through the medium of your paper, what number of *stops* there are in the *organ* at the *Royal Italian Opera*; to whom, and to what period, is the authorship of our National Anthem attributed; also, whether *musical degrees* can be obtained at Cambridge?—Yours respectfully,

KRABBICUM.

[Enquire of Mr Frederick Davison, Mr William Chappell, and Professor Sterndale Bennett.—ED.]

◆

SIR,—In answer to the enquiry of "An Engineer" in your last number but five hundred and twenty—"L'Art du Facteur d'Orgues"—I beg to inform him that I have a copy, the four volumes bound in one, quite perfect, for which I will take eight guineas, the cost price. It is now very scarce, and but few available copies exist.—I am, Sir, yours truly,

Jersey, July 16. W. L. MILLER.

◆

SIR,—My friend, Mr ——, of the Potteries, tells me that he knows you well; therefore, with his compliments, I take the liberty of addressing you, and also presenting you with a copy of an Essay which I have written on the obstructions which all musical students meet with in their progress of learning, particularly in the article of TIME; also of an invention which is now in the Great Exhibition amongst the pianos. (See Catalogue, p. 72, No. 833—"*Norma Virum*.") My invention is to supersede the metronome, and, as the title of the Essay says, "to meet the numerous difficulties of both professors and learners in their *first stages of instruction*" and *particularly* in the article of TIME. My —— is at the Exhibition every afternoon to show how easily pupils can accompany it. Children taught by it cannot possibly be bad timeists, nor does it require one-sixth of the usual time in learning. It imbues the mind with, and fastens on the understanding, all those items of accentuation which are so essential, but so difficult to learn. If you make a call at the Exhibition some afternoon, we will bestow a little more trouble in showing you its excellence.

I am, Sir, yours very respectfully,
THE AUTHOR OF THE ESSAY ON OBSTRUCTIONS.

◆

DEGOLA.

SIR,—Who's Degola?

Yours, TIM.

3 Draper's Alley, Bucklersbury, July 24, 1862.

MRS. MEREST AND HARMONY WITHOUT A MASTER.

SIR,—Can you inform me whether Mrs. Merest (late Miss Hawes) was the vocal instructress of the Princess Mary of Cambridge, as I see her concerts are under the patronage of the Princess and her mother? Do you consider it possible to learn harmony without the aid of a master, and simply by studying *Hamilton's Catechism of the Rudiments of Harmony and Thorough Bass?* An answer to these questions through the medium of the MUSICAL WORLD will greatly oblige

Yours obediently,

MUSICUS.

[Will any of our readers be good enough to answer the questions of "Musicus?"—ED.]

* * *

SIR,—Will you, in your "Notices to Correspondents," kindly favour me with your opinion of Scheibler's method of tuning the pianoforte by the metronome, and whether, in practice and in its results, it is superior to that of the old method of tuning by the unassisted ear? I adopt it for my own purposes, but one of my friends not agreeing with me, simply because he cannot, I think, comprehend the theory, is disposed to sully it. Another, a professional tuner, even goes so far as to say that Scheibler is a myth.

Yours respectfully,

NUX VOMICA.

* * *

A HIT AT EXETER HALL.

(From *Punch*.)

THE concerts given by the Sacred Harmonic Society are without exception very praiseworthy performances, and Mr. Punch feels always pleasure in lending them his ears. To hear good music well performed is as refining to the mind as it is pleasant to the senses; and two hours once a fortnight cannot well be better spent than in hearing the *Elijah*, *Israel*, or *Stabat Mater*. Were Mr. Punch inclined to criticise, which he happily is not, he might perhaps complain that the band at Exeter Hall is apt to overwhelm the chorus, and that the organ would sound better if it were less loudly voiced. It appears to Mr. Punch that what is written for "accompaniment" should not be brought into such prominence as to give one the idea that the singers are intended to be kept in the background, and the less that they are heard by the audience the better. In a chorus the voice parts should surely be most audible; and the Exeter Hall Concerts would be certainly improved, were the choristers more numerous and the orchestra reduced. Despite defects, however, there is plenty of inducement for a father of a family to improve his daughters' minds at the Harmonic Hall, where Mendelssohn and Haydn may be listened to with profit, and where Handel is so often turned to good account.

But the more tempting are the concerts which are held at Exeter Hall, the more troublesome will it be found for families to get away from them. If Mr. Pater be a gentleman, and not so selfish as to cause annoyance to his neighbours by stamping out while the music is proceeding, the chances are that he will waste some five-and-twenty precious minutes in squeezing through the narrow labyrinths by which he has to make his exit. First a push along a passage, then a crush round a sharp corner with six elbows in his ribs, then a header down a staircase, which seems about as steep as the outside of the Monument, and where he feels he would fall headlong if he were not so wedged in; then a blockade in a corridor where he can hardly breathe, and, to complete his torture, a *mauvais quart d'heure* spent in standing near a draughty doorway, and in telegraphing to his footman, if he have one, or to some Jack-in-waiting to hail a passing cab. Thanks to its clever architect, a man who goes to *Exeter Hall* can scarce more readily get out of it than could Sterne's starling from its cage. "Sound an alarm" of fire on any crowded night (and the Sacred Harmonic concerts are invariably crowded), and it were terrible to calculate the loss of life that might be caused by it. In such event, were Mr. Punch upon the jury, his verdict would be, manslaughter against the men who own the building, and who, by spending a few pounds, might soon make proper vents in it. If it should happen, by some accident, that at one of the May Meetings a Bishop should be crushed, doubtless steps would then be taken to throw open extra staircases, and to facilitate the public in their egress from the place.

As the Sacred Harmonic is of all societies the one that most uses the hall, and best pays those who have the letting of it, a word from this society would surely have great weight with the holders of the building, who are in reality the persons to be blamed. Mr. Punch would therefore call upon this able-lunged society to raise its voice against the way in which its patrons are accommodated, and to avert that wholesale slaughter of the music-loving world which a cry of Fire! might any night occasion at its concerts, and which Mr. Punch himself feels somewhat anxious to escape. Meanwhile, although he loves good music much, he loves his *Judy* more; and Mr. Punch will certainly not risk her precious life more often than she really obliges him to do, by taking her to concerts which he can't get her away from without the chance of fractured crinoline, if not of broken bones.

* * *

OLYMPIC THEATRE.—It is not often that we find a damnatory sentence delivered in a clear and unmistakable manner by a modern audience. Generally a piece is mildly applauded on the first night, however little it may be relished, and the treasury alone reveals the melancholy fact of a failure. However, the art of condemnation is not altogether lost, as was proved by the sharp, decisive, and almost unanimous volley of hisses which sealed the fate of a new five-act play in blank verse, called the *Warden of Galway*. The demerits of the play were by no means so remarkable as the severity with which it was treated. It was a weak, colourless, academic sort of production, and the language, decked with poetical commonplaces, has about the same degree of value as a Latin poem replete throughout with epithets taken from the *Gradus ad Parnassum*. But there have been many pieces equally weak and equally colourless, which have been yawned at here and there, and then have wound up with a good display of showy enthusiasm, and a hasty call for the author. It was not the writing or the dramatic treatment of the *Warden of Galway* that procured for it its unenviable distinction; it was the unlucky nature of the subject. The Warden, a mediæval functionary armed with the power of life and death, has to try his own son for murder, and not only condemns him, but when the Galway mob attempts a rescue, hangs him up so quickly that the pardon, which the youth's wife has with great difficulty obtained, arrives too late. Now the bump of benevolence is largely developed in London audiences, and they have long been taught to expect that when that well-known *deus ex machinâ*, a pardon, is brought in, it shall take due effect. Therefore, the spectacle of an unhappy wife, waving a useless document in the eyes of a wretched old father who had combined so much Roman virtue with so much professional sharpness, was found eminently unpleasant, and utter condemnation was the result.

MR. SIMS REEVES.—The crowded state of the large room at Exeter Hall last night, on the occasion of a concert given by Mr. Sims Reeves, proves that the enormous popularity of our great tenor, already unparalleled in the history of English singers, is even yet increasing. Replete as London now is with attractions of every possible description, the name of our most famous singer sufficed to draw together an audience as distinguished as it was numerous. The applause lavished on Mr. Sims Reeves throughout the evening was most enthusiastic, but it was not a whit more than he deserved. Mr. Reeves is one of the very few artists who have not been spoilt by extraordinary public favour. With each succeeding season we perceive increased refinement in his style. So far from being content with his hard-won laurels, he appears to be constantly engaged in elaborating his original readings of the various masterpieces on which his talents are employed to a uniform standard of highly finished excellence. This refining process is perhaps most observable in sacred music, and all *habitués* of the Exeter Hall Society will recognise how much Mr. Reeves's rendering of the Passion music in the *Messiah*, for instance, has gained in delicacy as well as in fervour and intensity of expression. The more difficult his task the more signally does the proficiency of a true artist appear, and we need only refer to Mr. Reeves's superb singing of the terribly arduous tenor part in Bach's *Passionsmusik*, on the occasion of its recent performance, to show how triumphantly he can bear the severest test of a great singer. The *bénéficiaire* of last night is widely celebrated for his exquisite rendering of English ballads, but he would never have been able to produce so unprecedented an effect in these, were he not qualified to do ample justice to music of a far higher order.—*Daily Telegraph*.

KARLSRUHE.—In spite of the bad weather, the Baden Musical Festival was successfully held on the [illegible] ult. There was a monster concert in the Grand Ducal Theatre. From 800 to 900 singers took part in it, 100 to 150 more being prevented from so doing by want of space. The Court box was occupied by the Grand Duke, the Grand Duchess, and the Crown Prince. They were loudly cheered by the whole house. The united choruses went extremely well under the direction of Herr Krug, and were heartily applauded. An equal amount of approbation was bestowed on the various choruses individually, the singers from Mannheim being, however, especially well received. —Ferdinand Hiller's *Katakomben* and Abert's *König Enzio*, are to be produced in the course of the winter.

MADRID.—At the Real Teatro de Oriente, in consequence of the exertions of the conductor, C. Mederall, the French normal diapason has been adopted.

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

MONDAY, JULY 27.

LAST MONDAY POPULAR CONCERTS.

IN consequence of the extraordinary demand for places at the CONCERT of Monday, July 6, and in order to accommodate those who were unable to obtain admission, the Director begs to announce that he will give

TWO MORE CONCERTS,

The 101st and 102nd, positively the last of the season.

ONE HUNDRED AND FIRST CONCERT, Monday Evening, July 27, 1868, the Programme, as performed on the occasion of the Director's Benefit, repeated by general desire.

PROGRAMME.

PART I.—Quartet in E flat, Op. 12, for two Violins, Viola, and Violoncello, MM. Joachim, Wiener, Zerbini, and Piatti (Mendelssohn); Song, "A bird sat on an alder bough," Mr. [illegible] (Spohr); Song, "The Wanderer," Mr. [illegible] (Schubert); Sonata in A, for Violoncello solo, with Pianoforte Accompaniment, Sig. Piatti (Boccherini); Song, "Dalla sua pace," Mr. [illegible] (Mozart); Harpsichord Lessons, Mr. Charles Hallé (Scarlatti).

PART II.—Elégie, for Violin solo, with Pianoforte Accompaniment (repeated by general desire), Herr Joachim (Ernst); Songs, "The Serenade," "The Kiss," Mr. [illegible] (Schubert); [illegible] "Fidelity," [illegible]; Sonata in A major, dedicated to Kreutzer, for Pianoforte and Violin, Mr. Charles Hallé and Herr Joachim (Beethoven).

Conductor—Mr. BENEDICT.
To commence at Eight o'clock precisely.

ONE HUNDRED AND SECOND CONCERT, Tuesday Evening, July 28, 1868, the Instrumental Pieces from the Works of BEETHOVEN.

PROGRAMME.

PART I.—Quintet in C, for two Violins, two Violas, and Violoncello (by desire), MM. Joachim, Ries, Zerbini, Hann, and Piatti (Beethoven); Duet, [illegible] Miles. [illegible] and [illegible] (Cherubini); New Song, [illegible] Mr. [illegible]; [illegible] Song, [illegible] Mdlle. [illegible] (Mozart); Sonata Pathétique, for Pianoforte Solo, Mr. Charles Hallé (Beethoven).

PART II.—Romance in G, for Violin Solo, with Pianoforte Accompaniment, Herr Joachim (Beethoven); Song, "Non so più," Mdlle. [illegible] (Mozart); New Song, "The Nightingale," Mr. [illegible]; Duet, [illegible] Miles. [illegible] and [illegible] (Rossini); Quartet in B flat, Op. 18, No. 6, for two Violins, Viola, and Violoncello, MM. Joachim, Ries, Zerbini, and Piatti (Beethoven).

Conductor—Mr. [illegible].
To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Pianoforte and Violin an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

Sofa Stalls, 5s. Balcony, 3s. Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street; and of the Principal Musicsellers.

BIRTH

On the 21st inst., at No. 8 Lansdowne Road North, Kensington Park, W., the wife of Frederic Archer, Esq., of a daughter.

TO CORRESPONDENTS

UNICORN.—In our opinion, the part was not merely "sub-acted," but sub-looked and sub-sung. "Unicorn" should consult *Godwin on Sepulchres*.

VULTURE.—On the contrary, Sig. Bianchi was the Bertram on that occasion. The "lost article" is found, and will prove it:—"It would appear that the Operas are now beginning to reap advantage from the unusual influx of strangers to the metropolis. Covent Garden on Saturday night was crowded to inconvenience. Even the 'pigeon-holes,' as the extreme upper boxes are familiarly entitled, were every one filled, and the theatre presented an aspect of extraordinary animation. The programme was highly attractive, and embraced, with the single exception of Herr Formes, the names of all the principal members of the company at present in London. The performances began with *Lucrezia Borgia*, of which we have so recently spoken that it is enough to mention the continued success of Grisi and Mario as Lucrezia and Gennaro, who excited the enthusiasm of the audience, and were recalled and applauded at the conclusion with the usual unanimity and fervour. The second act of *Roberto il Diavolo* followed the opera of Donizetti, Mad. Castellan on this occasion taking the part of Alice, it being impossible for Grisi, with all her indomitable energy, to sustain two such parts as Lucrezia and Alice on the same evening. Mad. Castellan sang charmingly and looked the devoted Norman peasant to perfection. The air 'Quando lasciai la Normandia' was sung with great purity, and in the unaccompanied trio with Roberto and Bertramo, Mad. Castellan took the high notes (some of which Grisi omits) with great clearness and brilliancy. Her acting in the duet with Bertramo was very pleasing and natural. Alice, however, is not a new part to Mad. Castellan; she has played it in Berlin, we understand, with the utmost success. Owing to the continued indisposition of Herr Formes, Sig. Bianchi, who had already been the substitute for Sig. Salvatori in the part of the Duke Alphonso (*Lucrezia Borgia*), replaced the great German basso in that of Bertramo, proving himself in both instances a highly useful and available member of the company. Sig. Bianchi has the valuable merit of always singing correctly. He has certainly no strikingly remarkable qualities as an actor, and does not even attempt to impart to the character of Bertram the gloomy grandeur and demoniac subtlety which, in the hands of Herr Formes, invest it with such a peculiar interest. He, nevertheless, acted the part with intelligence, and, though he was never forcibly dramatic, was always appropriate and painstaking. Sig. Tamberlik sang magnificently as Roberto; and in the little part of Rambaldo the new tenor, Sig. Stigelli, made further steps in the good graces of the public. Although the theatre was so crowded, the great majority of the audience remained until the end of the performance. As *Fidelio* is again announced, it is to be hoped that Herr Formes has entirely recovered from his indisposition, which has proved of serious inconvenience to the theatre, his services, pending the arrival of Sig. Ronconi, being of extreme importance." Sig. Salvatori was the barytone who was described by an enlightened contemporary as "more like Tamburini than any of them." The theatre was the Royal Italian Opera—not Her Majesty's Theatre, as "Vulture" supposes. By the way, "Vulture" is no Phœnix.

MR. S——Y B——S.—Come familiar uomo, a chi la insegna? Ma vidi lui, se vidi bene, io la vidi per certo, perchè egli la contemplò in ogni parte. (Dirci solo ho visto quel, che io di ciò.) Una stira si sarà perduta. Io ho aperta la porta. (V.S. ma perdona, e contali [illegible] scappai da la mala ventura.) Che diavolo d'intrigo! Oppure, [illegible])

"——" [illegible] de gli studj intento
[illegible] Paradiso in lei più [illegible]

Non te l'ho io detto! (Dunque scoprisi in [illegible] Scoppriasi.) Fa tu.

M. C. H. (Liverpool).—Mad. Arabella Goddard is in no way related to Mr. Joseph Goddard.

BILLETSTIGELLITHILLONIAN.—By an unexpected stroke of fortune we have been able to lay hands on the very article in question (*Morning Post*, June 3, 1851). Let "Billetstigellithillonian" peruse it, and then put his hands to his ears:—"M. Alexandre Billet has announced a new series of chamber concerts, the first of which took place yesterday afternoon at the Hanover Square Rooms. This admirable pianist has been already so highly eulogised in these columns, and his merits are now so widely known, that it is scarcely necessary for us on the present occasion to do more than record that he again gave evidence of that extensive reading, thorough knowledge of all schools of pianoforte music, and complete mastery over the mechanical difficulties of his instrument, which have for some time honourably distinguished him from many of his contemporaries. The pieces M. Billet performed yesterday morning were Beethoven's sonata in A, Op. 101; Weber's polacca, entitled *L'Hilarité*; Mendelssohn's *Rondo Capriccioso*, in E minor; and a batch of studies by Steibelt, Moscheles, Chopin, Potter, and Kalkbrenner, in all of which he was loudly and deservedly applauded. The concert-giver, however, did not depend wholly upon himself for interesting an audience, but judiciously secured the services of the fascinating Anna Thillon and the accomplished Herr Stigelli to vary the programme. The captivating powers of the former, both as a woman and a singer, are doubtless well known to our readers. She has long been a great favourite in the principal theatres and concert-rooms of London and Paris, but not long enough, fortunately, to enable the arch-destroyer to steal any of the bloom from her witching beauty, the freshness from her voice, or the artistic enthusiasm from her heart. On the contrary, she looked yesterday charming as ever, and sang one of Mozart's lovely cavatinas with admirable tonality, deep expression, and an amount of physical power which we did not previously believe her to possess. She was most enthusiastically cheered at the conclusion of this piece. Herr Stigelli was, as usual, highly successful with his German *lieder*, and the whole concert passed off with considerable *éclat*. The rooms were crowded." "Admirable tonality" is good.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co. 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

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To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, JULY 26, 1862.

THE Royal Society of Musicians of Great Britain held an extraordinary general meeting on Monday last, for the purpose of returning thanks to Mr. and Mad. Goldschmidt for their munificent gift of 441*l.* 16*s.* 2*d.* Mr. J. T. Willy having been voted to the chair, the Secretary (Mr. Stanley Lucas) read the requisition, signed by ten members of the Society, desiring him to call the meeting. He also read the circular convening it, and, after the Chairman had explained the circumstances under which the Royal Society of Musicians had received so large a sum from Mr. and Mad. Goldschmidt, the following resolution was carried with acclamation:—

"*At an extraordinary general meeting of the Royal Society of Musicians convened for the express purpose, held at the Society's Rooms, Lisle Street, it was unanimously resolved:—That the grateful thanks of the Society be tendered to Mr. and Mad. Goldschmidt for the munificent gift of* 441*l.* 16*s.* 2*d., being part of the profits of a concert given by them at Exeter Hall on the 4th June,* 1862, *in aid of the funds of the Royal Society of Musicians and the Royal Society of Female Musicians; and that a letter expressing the terms of the above resolution be forwarded to Mr. and Mad. Goldschmidt.*" It was further resolved:—"*That the thanks of this Society be given to Mr. Mitchell of Bond Street for his constant kindness towards this Society, as well as the interest he has ever taken in the welfare of the musical profession.*"

A vote of thanks to the Chair concluded this "extraordinary general meeting."

◆

CHARLES MAYER, favourably known as a piano *virtuoso* and composer, died at Dresden, after a long illness, on July 2. He was born in 1799 at Königsberg, and while yet a child, proceeded to Russia, his father, a first rate clarinettist, having been for many years musical director to the Count Scheremetieff. The family then resided in Moscow, and at a very early age, Charles Mayer became a pupil of John Field ("Russian Field"—Clementi's favourite scholar), the famous pianist. When only in his eighth year, he played at public concerts. In the year 1812 his parents fled to St. Petersburg, whither Field also proceeded, so that Mayer was still able to take lessons of the latter. In 1814 he made his first professional tour, going as far as France. He then returned to St. Petersburg, where he was highly esteemed, and most liberally paid as a pianoforte teacher. In 1847 he transferred his residence to the Saxon capital, whence he made several professional tours with the most brilliant results. As a composer and teacher of the piano, Charles Mayer was actively employed up to his death. He leaves a widow and two children, the elder of whom is 15, besides a mother 85 years old, whom he supported; but unhappily they are totally unprovided for.

◆

To the Editor of the Musical World.

SIR,—The second day's performance of the Thirty-ninth Musical Festival of the Lower Rhine opened with the "Sanctus," "Pleni sunt Coeli" and "Hosannah" from the High Mass in B minor, for eight-part and double chorus, orchestra and organ, by J. S. Bach. Executed with genuine enthusiasm, these extraordinary specimens of sacred music produced a deep impression upon the *élite* of the public. The next selection, scenes from Gluck's *Iphigenia in Aulis*, was not so effective. In my opinion, scenes from operas should not form part of the programmes at musical festivals, even when the operas are distinguished by the classical purity and elevation of such a composer as Gluck. Operas require action; they are written with an eye to this, and, without it, must lose part of their value. Amongst the soloists — Mad. Dustmann-Meyer, Clytemnestra; Mlle. Cotenthe, Iphigenia; Herr Schneider, Achilles; Herr Becker, Agamemnon; and Herr Hill, Calchas—Herr Decker, as Agamemnon, was particularly conspicuous by his full, powerful voice, and his dramatic excellence. Herr Schneider's pleasing lyrical tenor was not sufficient for the scenes of Achilles, which require a strong heroic tenor; and even Mad. Dustmann only partially fulfilled the expectations the public thought itself justified in forming of the first fair dramatic singer of the Imperial Opera, Vienna. There was nothing remarkable in her performance, either vocally or dramatically; it is true that a portion of her shortcomings may be attributed to the fatigue inseparable from her continuous exertions at rehearsals and concerts.

Beethoven's Ninth Symphony constituted the second part of the second day's concert. It was executed with an amount of spirit, precision and enthusiasm beyond all praise; and the impression made by a work, so wonderfully interpreted, but marked by extravagances pardonable only in a genius like Beethoven, was of a most elevated, nay, almost superhuman description. There is not the slightest doubt that the Symphony was the gem of the whole Festival.

On the third day, we had one of Haydn's Symphonies in D major. All the many delicate points in which this composition abounds were admirably brought out, the second movement more especially making an extraordinary impression. An air by Mozart—"Wah' mir in Wahrheit"—was well sung by Herr Schneider, but in itself, is the flattest production that ever issued from Mozart's pen. This was followed by "Die Nacht" (first time), a Hymn, words by Moritz Hartmann, set to music, for chorus, solo and orchestra, by Ferdinand Hiller. The estimable conductor of the Festivals of the Lower Rhine was, before the commencement of the Hymn, greeted by the male portion of the public, as well as the executants, with the most lively cheers, besides being overwhelmed with flowers and bouquets by the ladies. This brilliant ovation proves how highly Hiller's great worth is appreciated in Cologne. The Hymn itself—a beautifully gushing piece of poetry by Moritz Hartmann—displays, in a musical sense, the sound acquirements and honest purpose of the composer, and is a worthy companion to his other works. The first part of the concert was brought to a close by Robert Schumann's overture (brilliantly played) to *Genoveva*. The second part commenced with a repetition of the magnificent chorus already mentioned in a former part of this article—"Es nahe der Stille Keinstörender Laut"—from *Solomon*. Especial notice must be made, also, of Hiller's beautiful and perfect execution of Mozart's D major concerto, as likewise of the rendering by Mad. Dustmann of the air from *Jessonda*. Here the lady was quite at home. She sang with great intensity and true art, exciting among her hearers genuine admiration. The whole Festival was worthily brought to a close by Mendelssohn's overture to *Ruy Blas*, and the D major chorus—"Lobt den Herrn, Jung und Alt"—from *Solomon*.

Although there were many details to which objection might have been made, I cannot, in concluding my notice of this Festival, avoid dwelling on the fact that the performances on the whole were admirable, affording high and ennobling enjoyment, which will, doubtless, be long remembered by every one who was present.* A. A. A.

Cologne, July.

* * *

ROD. A. MUS., AND THE PRIZE QUARTETS.

To the Editor of the MUSICAL WORLD.

SIR,—It is due to the umpires in the recent quartet contest that their decision should be vindicated against the slur which your correspondent ROD. A. MUS. has endeavoured to throw upon it. He takes exception to their awarding the first prize to a quartet of which, while speaking of it in other respects most highly, they declare that "*it is not the richest, nor the most original in ideas*," and he argues that the umpires have neutralised their decision by thus praising some quartet, which has not won the prize, more than the fortunate one. Your correspondent is clearly in error. It would not have been consistent to award the prize to any work, however rich and original in ideas, in the absence of proper skill and judgment in their treatment. It would, I think, have really savoured of the "Emerald Isle" had the umpires said:—"*We award the first prize to No. —, because, of all you have submitted to us, it is the richest and most original in ideas, though they are entirely orchestral in character, and not at all adapted for a chamber composition. The author is evidently wholly unaware how to construct a movement of any kind. He is even ignorant of the compass and capabilities of the instruments for which he has professed to write, and his work is consequently quite impracticable; so that, while awarding the first prize to it in consideration of the richness and originality of its ideas, we regret that it is impossible to publicly present it.*"

The admission of your correspondent that he was a competitor, and that he considers he was fairly beaten, induces a belief that he will now, in the same honourable spirit, frankly acknowledge the invalidity of his exception to the umpires' decision.—I am, Sir, truly yours,

CHAS. E. STEPHENS.

3 Howley Place, Maida Hill, W., July 21, 1862.

* * *

HERR SCHACHNER'S oratorio, *The Redemption of Babylon*, is to be given, for the first time, on Wednesday evening, at Exeter Hall.

SACRED HARMONIC SOCIETY.—*Elijah* was performed last night at Exeter Hall. Full particulars in our next.

MAD. GOLDSCHMIDT LIND, accompanied by Herr Otto Goldschmidt and family, has left London on a visit to Stockholm, Mad. Goldschmidt's native city.

MR. T. M. MUDIE has arrived in town for the season.

MR. GEORGE CROZIER—tenor-singer—after an absence of two years in the United States and Canada, has returned to England.

MR. E. T. SMITH.—We are glad to learn that this enterprising gentleman has recovered from his very severe illness, and will shortly be able to resume the management of his affairs.

MDLLE. CSILLAG.—According to the German papers, this lady intends leaving the stage, and bestowing her hand upon a rich Englishman.

THERESA MILANOLLO, who is married to a naval officer in Brussels, intends, after a long absence from public life, to give a series of concerts, next winter, in the principal cities of Europe.

SIGNOR MARIO.—"The Directors have very great regret in stating that Sig. Mario is suffering from so severe a Sore Throat and Hoarseness as almost to deprive him of voice. In order, however, to prevent the postponement of the Opera, Sig. Mario has most kindly offered to make an effort to go through his part. The kind indulgence of the audience is, therefore, most respectfully requested towards him.—*Royal Italian Opera, April 20, 1852.*—[*Ancient Leaf.*]

CRYSTAL PALACE.—(*Communicated.*)—The attendances for the past seven weeks have amounted to nearly half a million of persons, or about seventy thousand per week. The exhibitors and refreshment departments have in consequence been crowded with customers. As the country and foreign excursionists in London for the International Exhibition increase, so it is anticipated will the visitors to the Palace. All strangers seem to think a visit to the Sydenham Palace as indispensable as a visit to the Exhibition, particularly as it is the policy of the directors to add to the many attractions already provided by some specialty each day in the week. Thus, on Monday Blondin walks the high rope across the fountains. On Thursday he gives one of his graceful performances on the low rope in the centre transept. The great fountains will be played on Tuesday and Friday. On Wednesday, Mr. Coxwell, the aeronaut, whose scientific ascent at Wolverhampton for the British Association in his new large balloon has created so much interest, will make his first voyage in London with that balloon. Partial ascents will be made during the afternoon, and as the car will hold fourteen persons, it is probable Mr. Coxwell will be accompanied by a full omnibus load of visitors on his aerial trip. That visitors from a distance may be informed of the arrangements for each day, the list is published on Friday or Saturday for the ensuing week. Saturday being the only half-crown day in the week, is of course a more select day. In addition to the opportunity for a quiet stroll through the Fine Arts Courts with their unrivalled collections, there is usually an afternoon concert by some celebrated artistes, aided by the fine band of the Company, and a display of the upper fountains. The gardens and grounds of the Palace are now in their prime, flowers and foliage at their best. The beds on the terraces and the Rosery have been kept back by the unseasonable weather, but the sun of the last few days is now bringing them out into astonishing beauty. The view of the surrounding country from the terraces, and from the superb dining-rooms in the South wing, are most charming; while, to those who do not mind a little fatiguing, the panorama spread out before them when at the top of the lofty water-towers is without its equal. The whole of London spread out as a map, the windings of the river, the extensive views into Middlesex, Essex, Kent, Surrey, Sussex, and Berkshire, show a beauty of home scenery which cannot be surpassed. Attendants with telescopes are provided in the tower galleries to point out surrounding objects of interest. The drawing for prizes in the Art Union takes place on Thursday, 31st.

* * *

"DON GIOVANNI" AT THE ROYAL ITALIAN OPERA.—"The performance of *Don Giovanni* last night was one of the most brilliant and successful ever given. The house was crowded to the ceiling, and the audience were enthusiastic. No less than five pieces were redemanded and repeated—"La ci darem" (Mdlle. Patti and M. Faure), "Batti, batti" (Mdlle. Patti), the trio of masks (Mad. Penco, Mad. Csillag, and Sig. Tamberlik), "Vedrai carino" (Mlle. Patti), "Il mio tesoro" (Sig. Tamberlik); and all the principal singers were recalled before the curtain after the grand *finale* of the ball scene. As the performance did not come to an end till past midnight, we must reserve our remarks until to-morrow." [What will "Antigone"—Gy(e)(psei)(i)—Ain't-he-Gye?—say to this? "One who pays," you're wanted. Can Mr Punch spare him?]

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* Owing to a typographical error, the word "bases" was inserted instead of "bars" in the concluding sentence of our correspondent's first letter, page 455. The correct reading is:—"We have given above the three or four notes of the four bars, on which the entire chorus of ninety bars is built."—ED. MUSICAL WORLD.

The Operas.

ROYAL ITALIAN OPERA.

THERE has been nothing new since our last. The *Trovatore* was given on Saturday with Mlle. Antonietta Fricci as Leonora, and Sig. Graziani as the Count. The lady made a very favourable impression, and the gentleman (of course) won an encore in "Il balen."

On Monday ("extra night") *Don Giovanni*. Thanks, in a great measure to Adelina Patti—"that pleasant little party," as Mr Punch calls her—the season 1868 is likely to be commemorated at the Royal Italian Opera as "the *Don Giovanni* season."

On Tuesday *Robert le Diable*, with Mlle. Fricci as Alice, and Mlle. Battu as the Princess. Mlle. Fricci's performance was, on the whole, very good, and had some really fine points. Mlle. Battu was much applauded in "Robert, toi que j'aime." Both ladies are making way.

On Thursday the *Huguenots*. Last night the *Barbiere di Siviglia*. Thanks, in a great measure, to Adelina Patti and —— (we forget his prename) Mario, the season 1868 is likely to be commemorated at the Royal Italian Opera as ——but no, we have already said that of *Il Don Giovanni*, which, by the way, is given again to-night!

Dinorah and *La Figlia del Reggimento* are both in preparation for Mlle. Patti, and *Masaniello* for Mario. Things could hardly go on more brilliantly.

HER MAJESTY'S THEATRE.

THE revival of Mozart's *Figaro* on Saturday night was, on the whole, a highly creditable affair. The traditions of this opera, regarded as a lyric comedy, seem in a great measure to be lost; the spirit of Beaumarchais, which, even through the attenuating process of Da Ponte, still preserved some of its original flavour, has now apparently evaporated; and, were it not for the incomparable music, but little interest would in the present day attach to the performance of such a work. That the *Marriage of Figaro*, however surpassing in artistic piquancy and refined delineation of character, is, regarded simply from a dramatic point of view, as less entertaining than the *Barber of Seville*, can scarcely be questioned. Mozart, at least, had a more difficult task to accomplish than Paesiello and Rossini; for while a larger variety of characters was given him to deal with, there was less concentration of plot on the one hand, and less individual situation on the other. Figaro, the busy "factotum," is a much more amusing personage than Figaro settled down and preparing himself for the amenities of wedded life; Almaviva, the ardent and romantic lover, is as pleasant again as Almaviva at once the faithless and the jealous husband; Rosina, perhaps, gains as the temporarily neglected and disconsolate spouse; but Bartolo and Basilio fade into abstractions. True, Susanna, the clever servant and confidant of Rosina, and Cherubino, the mischievous and love-sick page—to say nothing of subordinate characters—are added to the *dramatis personæ*; but these, in crowding the canvas, would only have thrown further impediments in the way of an ordinary musician. Mozart, however, was anything but an ordinary musician, and the manner in which he has idealized every one of the men and women comprised in his *scenario* causes us to forget altogether the almost heartless cynicism of their primary nature, as shadowed *forth* in the dialogue of the brilliant and keen-witted French dramatist. There was a time when the exigencies of the drama did not seem incompatible with the deep, soul-felt beauty of the music; but either the world has improved in moral dignity, or the actors of the day have, in this particular instance, lost the secret of the [illegible]. We are inclined to entertain the former proposition, and sincerely believe that the *Nozze di Figaro* still lives, and will live for ever, through the genius of Mozart, which, like the pen of Goldsmith, adorned whatever it touched, and, like the expansive heart of Shakspeare, found a vibrating tone for every manifestation of our common nature.

The merits of the performance at Her Majesty's Theatre are almost exclusively musical; and, indeed, in this sense we have seldom had reason for more entire satisfaction. Even the concerted pieces—in which Mozart has left nothing superior—were for the most part so well executed that, in spite of the lack of "finesse" which, in a histrionic sense, robbed the music of much of its significance, the effect was both spirited and charming. The inimitable *finale* in the first act, for example—which, from a duet between the Count and Countess, expands, through gradual steps, into a magnificent concerted "ensemble," for all the chief personages (except Cherubino, who has escaped through the window)—was admirably done; and nearly as much may be said for the superb sestet of the second act (where Figaro, in Bartolo and Marcellina, first recognizes his father and mother)—which, inasmuch as some of the less important characters were concerned, deserved all the warmer recognition. The songs and duets, nevertheless, formed the principal attraction; and as these are unexceptionably beautiful—a match, indeed, for their successors in *Don Giovanni*—the pleasure derived from their almost uniformly efficient execution was unalloyed. In the two airs allotted to the Countess—"Porgi amor" and "Dove sono"—Mlle. Titiens exhibited the splendour of her voice and the treasures of her art to perfection, winning in the last enthusiastic applause. This accomplished singer gave the true German portraiture of the slighted lady whose complaints are embodied in such touching melody—the portraiture of which, no doubt, Mozart himself approved, and which has come down to us from the earliest traditions. Miss Louisa Pyne, perhaps a somewhat over refined Susanna, was greatly applauded in "Venite inginocchiatevi" (where the ingenious waiting-maid tries the head-dress of the Countess on Cherubino), but made a still more vivid impression in the garden serenade, "Deh vieni, non tardar," which has surely been sung in a more unaffectedly expressive manner. This was unanimously re-demanded; as was also the familiar letter duet ("Sull' aria"), with Mlle. Titiens—one of those purely melodious inspirations that came oftener to Mozart than to any other composer, and the charm of which it is as hopeless to define as it is impossible to deny. In this last instance it would have been as well had the "encore" been declined, the second performance, from some mysterious cause, being as unsatisfactory as the first was faultless. Mlle. Trebelli, as every one may have anticipated, was thoroughly successful in Cherubino, representing the character of the amorous page with agreeable sprightliness, and singing the two airs "Non so più cosa son," and "Voi che sapete"—those unequalled embodiments of youthful aspiration—with such truthful and exquisite feeling that even the transposition of both of them, and one or two unnecessary "embellishments" in the last (to change a single note or inflection of which is virtually an act of ill grace), were overlooked, and "Voi che sapete" unanimously encored. It may be remembered that Mad. Alboni, who at first used to transpose (though never to alter) these airs, subsequently gave them in the original keys, and with so little disadvantage that she was compelled invariably to sing them twice. And yet Mad. Alboni (who did the same thing, by the way, with the two songs of Zerlina, in *Don Giovanni*) is even more strictly a "contralto," and therefore less of a "mezzo-soprano," than her clever successor. Such a precedent is surely worthy consideration, even by so great and deserving a favourite as Mad. Trebelli. Sig. Gassier, an excellent Figaro in the *Barbiere*, fully sustains his reputation in the *Nozze*, imparting life and vivacity to the character, and giving the music throughout with a freedom that betokens earnest and conscientious application. Nothing could be better than the two characteristic duets with Susanna in the first scene; nothing more pointed than "Se vuol ballare Signor Contino" (the air in which Figaro retaliates upon the Count); nothing more vigorous and dramatically effective than "Non più andrai," the song with which, at the first rehearsal, Mozart himself was so delighted that he is said to have rushed upon the stage, and, patting the singer on the back, cried, "Bravo! bravo!"—as though not Mozart but some other composer had written it. The Figaro was well matched, with a Count in Mr Santley, the English barytone—who has now scarcely a rival on the Italian stage, and who, notwithstanding the high position he has attained, continues to study, and therefore to improve. In the first act the Count has little else than concerted music to sing; but his part in the *finale*—where the duet with the Countess, and the trio in which Susanna takes part—is of the utmost importance, and here Mr Santley was all that could be wished. In the second act occurs the duet—

> "Crudel! perchè finora
> Farmi languir così?"

the impassioned phrases of which—unless the way in which Mozart has idealized all the personages of his drama is borne in mind—must appear strangely out of [illegible] with the passing colloquy between a fickle husband and an intriguing serving-maid. This duet—one of the most popular as it is one of the most beautiful ever imagined—was delivered with such warm and genuine sentiment by Mr Santley (and Miss Louisa Pyne) that the audience would have been only too pleased to hear it again. Mr Santley's most striking effort, however, was in the grand air, "Vedrò, mentr' io sospiro," in which the suspicious Count vents his anger upon the [illegible]—another preposterously ideal embodiment of what at the best can only be regarded as a mean and ignominious exhibition of feeling. Never, on any occasion, by any singer, have we heard this magnificent piece more finely given, and never were unanimous and hearty plaudits more legitimately earned. Among the more subordinate characters those of Bartolo and Basilio were well represented, the former by Signor Zoboli, who gave the noble air "La vendetta" (which Rossini had not forgotten when he wrote "La Calunnia") with spirited emphasis, the latter by Sig. Bettini, who had the good taste not to reject the one air allotted by Mozart to the running music-master and by the great majority of singers too frequently omitted. The band under the careful and thoroughly competent guidance of Sig. Arditi—in spite of many of the pieces including the overture, being taken too quick, and some few too slow—performed its duties with great efficiency, an occasional "piano" (it would be too much to ask for a "pianissimo") being pretty nearly all that was wanting. About the mise en scène there is nothing particular to say. The attractions of Mozart's music are, it may be presumed, so powerful that they stand in no need of extraneous aid; at least, such would seem to be the conclusion occasionally arrived at. All shortcomings, nevertheless, allowed for, the revival of *Le Nozze di Figaro* at Her Majesty's Theatre may fairly be recorded as one of the most interesting musical events of this unprecedentedly busy season.

On Tuesday the *Nozze di Figaro* was repeated.

On Wednesday *Don Giovanni*, with Mlle Carlotta Marchisio (for the third time) as Donna Anna.

On Thursday *Semiramide*—for the last time this season.

On Friday a morning performance of *Il Trovatore*.

To-night *Robert le Diable*.

Besides Sig. Schira's new opera (*Nicolo de' Lapi*), a cantata, the composition of Sig. Giuglini, is in preparation, the latter to be performed at the popular tenor's benefit.

Concerts.

Mr. Arthur Napoleon gave a concert at the Hanover Square Rooms, on Thursday morning, June 26th. The pianoforte performances were necessarily the most important features of the programme. These included Beethoven's trio for piano, violin, and violoncello, Mendelssohn and Moscheles' grand duo on *Preciosa* for two pianofortes, fantasia on the *Ballo in Maschera*, the composition of Mr Arthur Napoleon, and several solos. The remarkable talent of the young "virtuoso" was never rendered more conspicuous. Not only did his playing evidence that quality of finger and brilliancy of execution to which his childhood pointed, but a genuine feeling for the beauties of the classic school, as was manifested in Beethoven's trio, which by the way, with the assistance of Herr Pollitzer and M. Paque, was a really masterly performance. The fantasia on airs from the *Ballo in Maschera* exhibited Mr Arthur Napoleon as a composer almost in as conspicuous a light as a manipulator. In the duet for two pianofortes, by Mendelssohn and Moscheles, Herr Pauer presided at the second piano, and the performance of that brilliant piece was admirable. A violoncello solo by M. Paque, a harp solo by Mr Aptommas, and a violin solo by Herr Pollitzer, were the other instrumental performances. The vocalists were the Sisters Marchisio, Mlle. Parepa, Mad. [illegible], Mad. Nita Norrie, M. Gassier, Sigs. Bettini and Zucchini. The Sisters Marchisio created the usual sensation in the duet, "Deh con te" (*Norma*), and Sig. Bettini gave the charming romance "Una furtiva lagrima," from the *Elisir d'Amore* with genuine taste. Herr Wilhelm Ganz, Messrs. John Wilson and Lund, were the conductors.

Mad. James Drever gave a *soirée musicale* at the Beethoven Rooms, Harley Street, on Thursday the 19th ult. The lady is a clever pianist and harpist and no indifferent singer, and in all three capacities she signalised herself on the evening in question, and showed excellent judgment by suiting her performances to her talents. For her instrumental share of the programme she selected De Beriot and Osborne's *Duo* for piano and violin—played with Herr Deichmann—and for solos, Grand Valse, by Chopin, for the pianoforte, and Labarre's Fantasia on Irish airs for the harp. Her vocal contributions comprised, duet "Oh! di quale sei," from [illegible], with Mr Theodore Distin; Kücken's duet, "The dawn of day is early," with Miss Topham; and Rossini's trio, "La Carita" (without chorus, and consequently shorn of its strength)—with Mlle. de Villar and Miss Topham. Miss Rose Hersée's singing of Mr Wallace's ballad, "When [illegible] past," and the cavatina, "Com' è bello," from *Lucrezia Borgia*, is entitled to special distinction among the vocal performances.

The Matinée Musicale of Herr Lehmeyer—[illegible], Thursday, June 26—is particularly noticeable for the classic taste which pervaded the programme. Beethoven's sonata in G major, Op. 30 for pianoforte and violin; the same composer's Grand Trio in B flat, Op. 97 for pianoforte, violin and violoncello; Mendelssohn's *Lieder Ohne Worte*, Books 6, Nos. 4 and 6; and Moscheles and Mendelssohn's "Grand Duo e Variazioni" for two pianofortes, were the instrumental features, Herr Lehmeyer having for his assistants Mr Kettenus (violin), M. Paque (violoncello), and Herr Nicholas Rubinstein (piano). In point of execution the duet of Moscheles and Mendelssohn decidedly carried away the palm. In addition, Herr Lehmeyer performed his own *Impromptu* "The Mariner's Hymn" and "Serenade Turc," Chopin's "Berceuse" and Henselt's "La Fontaine." Also a solo on the harp was played by Signor Bellotta, who showed a good harp with good strings. The vocal music was well chosen and, the singers being Miss Anna Whitty, Miss Augusta Thomson, Miss Eleanora Wilkinson, and Mr Tennant, could not fail to prove most acceptable. Miss Anna Whitty—the young lady with the enormous provincial reputation—sang the romance from *Otello* and the *rondo finale* from *Cenerentola*, thus showing that at all events she would wish to be thought a Rossinian singer. Miss Augusta Thomson aspires higher than Miss Whitty by some half-octave, and would like to be chronicled as a brilliant bravura singer. Both ladies may be fairly said to have accomplished their desires. The new song of Sig. Pinsuti "Hast thou no tear for me?" was very neatly sung by Mr Tennant for whom it was expressly written. Mr Wilhelm Ganz presided at the pianoforte.

Sig. and Mad. Ferrari's second reception, at their handsome residence, Gloucester Terrace, was, if possible, more fully and fashionably attended than the first. The attraction was the performance of the Cambridge "*Installation Ode*," composed by Professor Sterndale Bennett. Mlle. Titiens, who sang the soprano part at Cambridge, was to have undertaken it on the present occasion, but at the last moment an apology on the score of illness arrived, and Mad. Ferrari, with the talent she is so well known to possess, undertook the arduous task of singing the part, [illegible], and accomplished it in a manner that must have fully satisfied the composer, who presided at the pianoforte, as it did the audience, who rewarded the efforts of the fair vocalist with enthusiastic applause. Mr Wilbye Cooper, who had already sung the tenor part with Mlle Titiens at Cambridge, acquitted himself with his accustomed ability and gained universal credit by the way in which he gave the air "Can we forget one friend?" The chorus, under the able superintendence of Mr. King, consisted of some of the best members of Mr Leslie's choir and several of Sig. and Mad. Ferrari's pupils; we need hardly say that they performed their allotted task admirably. Besides the "*Installation Ode*," there were vocal and instrumental contributions by several distinguished artists, among whom we may cite Mlle. Guerrabella, who sang "Bel raggio" (*Semiramide*) capitally; Mad. Ferrari, who gave Herr Ascher's "Alice, where art thou?" with great effect; Mr Wilbye Cooper, whose singing of Sig. Ferrari's admired serenade, "Vieni, vieni," was everything that could be desired; and Mr Tennant, who created a marked sensation by his admirable singing of the new song composed for him by Sig. Pinsuti, entitled "Hast thou no tear for me?" The most attractive instrumental performances were those of Mlle. Schiller in a sonata of Beethoven, which she played faultlessly, and Herr Ascher in the transcription of his romance "Alice" and in his "Danse Nègre," both of which are strong pieces, and were stoutly played. A duet by Bergolo, sung by Sig. and Mad. Ferrari, was one of the decided features of the performance.

Herr Wilhelm Kuhe's Annual Concert—almost invariably an entertainment on a monster scale—given on Thursday, the 26th ult., at St. James's Hall, was this year as lengthy and important as ever. With all its "monstrosity"—as the facetious writer in the *Sunday Times* might term it—and its mixed miscellaneous character, Herr Kuhe did not forget his classical reputation, but recommended it strongly by Dussek's sonata in B flat for pianoforte and violin, in which he had the good fortune to be joined by that great master of his instrument, M. Sainton. As may be supposed, Herr Kuhe was not undesirous to show his patrons how well he could compose as well as how well he could play; and, accordingly, he introduced and performed his own fantasia on "God save the Queen," entitled "Victoria," and also his "Hommage à Meyerbeer," and manifestly afforded high satisfaction both as creator and executant. Herr Kuhe moreover played Chopin's Nocturne and Valse. M. Sainton contributed his own fantasia on Scotch airs, and Mr Aptommas a harp solo. The vocal music was in excess. It was intrusted to Mesdames Guerrabella, Lemmens-Sherrington, Steele, Sainton Dolby, Vestvali, Fraulein Liebhart, Mr Tennant, Herr Reichardt, and Herr Formes. We do not intend to take an account of the various performances of these artists, in which there was nothing either new or unexpected, as may be gathered from there being no encores. The conductors were Messrs. Benedict and Francesco Berger.

A Grand Evening Concert was given at St. James's Hall, on Tuesday evening, June 24th, in aid of the funds of the 23rd North Middlesex Rifle Volunteers, under the most high and noble patronage. The following artists appeared:—The "Sisters Marchisio," Miss Stabbach, Mlle George, Messrs. Allan Irving, Ramsden, Moss and Winn, as vocalists; and Miss Cecilia Summerhayes and Mr Henry Baumer

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(pianoforte), Mr Henry Blagrove (violin), and Mr Richard Blagrove (concertina) as instrumentalists. The "Sisters Marchisio" sang two duets, "Deh! con te," from *Norma*, and Mercadante's "Dolce conforto;" Mlle. Carlotta, soprano, in addition supplying the romance "Sombre forêt," from *Guillaume Tell*, and Mlle. Barbara, contralto, the rondo finale from *Cenerentola*. The "Sisters" singly and jointly were loudly applauded, and were in high favour with the military part of the audience. Among the instrumental performances we may note Miss Cecilia Summerhayes in Thalberg's fantasia on English national airs, and Mr Richard Blagrove in a solo on the concertina, as particularly effective. The latter was encored. Benedict and David's Concertante Duet for violin and piano, performed by Miss Summerhayes and Mr Henry Blagrove, was also an excellent performance, and received with immense favour. The conductors were Sig. Randegger, M. Emile Berger and Mr W. H. Adams.

DUDLEY HOUSE, PARK LANE.—The Earl of Dudley, Prince Potentate of the Fine Arts, ever ready to assist artists of honourable name, having kindly accorded his magnificent Picture Gallery, at his residence, Park Lane, for the use of Mrs. Merest, that accomplished artist gave a concert there on Tuesday the 24th ult. under a very load, as we may term it, of aristocratic patronage. The vocal performers comprised Mlle. Titiens, Mad. Weiss, Miss Miller, Mad. Merest, Herr Reichardt, Mr Weiss and Mr Santley; the instrumental, Mrs. Sidney Pratten (guitar), Herr Lidel (violoncello), Mr Lazarus (clarionet), and Mr Charles Hallé (pianoforte). Mrs. Merest contributed a large instalment of the programme, comprising Haydn's canzonet, "She never told her love," the air from Mehul's *Joseph*, "Ere infancy's bud;" her own ballad, "I heard thy fate without a tear;" besides joining Mlle. Titiens in Mercadante's duet, "Di conforto;" Mlle. Titiens and Mad. Weiss in the trio from *Elijah*, "Lift thine eyes;" Herr Reichardt in the duet, "Si la stanchezza," from the *Trovatore*; Mad. Weiss and Miss Miller in Spohr's trio, "Night's lingering shades;" Mad. Weiss and Herr Reichardt in Winter's trio, "Mi lasci O madre," &c. &c. &c. Mrs. Merest's fine deep contralto voice, her pure and admirable expression and her earnest manner made a powerful impression on her distinguished auditory. Of applause, in such a locality and from such an assemblage, no great amount could be expected. That the fair *bénéficiaire*, nevertheless, had created a marked sensation could not be disputed. Mlle. Titiens' singing of the air "Vanne, vanne," from *Robert le Diable*, Herr Reichardt's singing of his own song "Good Night," and Mr Santley's performance of the romance "Pietà rispetto amore," from Verdi's *Macbeth*, were especially good. Mr Charles Hallé played two pieces by Chopin, Nocturne in F sharp, and Fantaisie Impromptu, and joined Mr Lazarus and Herr Lidel in Beethoven's trio for pianoforte, clarionet, and violoncello—all splendid performances. In short, the concert was of a first-rate character and afforded the utmost gratification.

ASSEMBLY ROOMS, EYRE ARMS.—Miss Susanna Cole gave a concert of more than ordinary attractions on Monday evening at the above rooms, which was honoured by the presence of most of the fashionables residing in the neighbourhood of St. John's Wood. The programme contained more than enough to please all tastes, and indeed, in the classical items would have furnished ingredients for a small Monday Popular Concert. When will concert-givers learn to know that "enough is as good as a feast?" It would have taken a strong musical audience—the strongest St. James's Hall could bear—to sit out Beethoven's trio in C minor for pianoforte, violin, and violoncello; the "Moonlight sonata," for pianoforte, of the same composer; Weber's pianoforte sonata in C major, with solos on the violin, violoncello, and flute. But when we mention that there were in addition some twenty vocal pieces to be performed, it will excite no surprise that the audience were thoroughly worn out long before half the selection was gone through, and that, though the room was crowded at the commencement, there was a beggarly account of empty benches at the termination. When Miss Susanna Cole next gives a concert she should present herself oftener, and not bring forward so much that is so far beneath herself. Her name stands high among our English sopranos, and she should not make her benefit an occasion for advancing the interests of certain friends instead of simply recommending her own talents. At all events, one-half of the programme of her last concert might have been decently omitted, and the public would be more likely to bear the next in their remembrance. Under the circumstances it will be enough to state Miss Cole's share of the performances, and to select a few pieces that merit special approval. Miss Cole commenced with the "grand" scena from Mr Wallace's *Lurline*, "Sad as my soul." The charming andante, "O thou to whom this heart"—one of the composer's most expressive and genuine melodies—was beautifully and chastely given and had a far greater effect than the recitative and allegro movement at the end. Miss Cole's style does not belong to the so-called "grand." Her other solo efforts were the new ballad written expressly for her, called "The Vesper-bell" and Bishop's song, "Tell me, my heart." Both were sung with perfect voice and sentiment, and were received with transport. Miss Cole also joined in sundry pieces with Mad. Gilbert, Miss Dixon, Mrs. Lockey, Mr H. Regaldi, and Mr Chaplin Henry. Among the songs best sung after those of Miss Cole, may be mentioned Mozart's "Io ti lascio," by Mrs. Lockey (our best contraltos might even now take a lesson from that lady); Mad. Gilbert's "Dove sono," and Mr W. Harrison's "Eily Mavourneen." These were excellently sung and loudly applauded. Mr Harrison had to obey a universal call for a repetition, and gave "When other lips" instead. Messrs. Benson and Alfred Gilbert conducted.

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NEWCASTLE.—The testimonial to Mr. Webbe (of which a correspondent spoke some time since) was presented by the Sheriff of Newcastle and other gentlemen, who formed a deputation, to the eager conductor at his own residence. The talented recipient returned a very appropriate and feeling reply. The testimonial consisted of a gold box containing 200 guineas.

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"Signor Ferrari makes an observation which, so far as we are aware, is new. [illegible] evidently [illegible] and of great importance. Owing to the want of attention to the tone in which children speak, they acquire bad habits, and contract an habitual tone which is mistaken for their natural voice. It is a result of this neglect, he says, that most young ladies of the present day speak in a [illegible] muffled tone, [illegible] be called [illegible], in consequence of which very few natural voices are heard. However, a young lady, when she begins to sing, frequently continues to use this habitual tone. 'The result,' says Signor Ferrari, 'is that not only does she never sing well, and even appears to sing out of tune, and finally loses her voice, but in too many instances injures her chest.' 'Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest affections from this habit of speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a deep tone, although engaged in common conversation. And he adds: 'I cannot advise too strongly the greatest attention to the free and natural development of the *lower tones* of the voice. It is by the [illegible] of the voice [illegible] deep foundation in the building of a house.'

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4.	Duet	"[illegible] at your feet."	Soprano	[illegible]	[illegible]
5.	Duet	"Is that what all lovers say?"	Soprano and Tenor	[illegible]	[illegible]
6.	Trio	"Whom we would trust."	Soprano and Barytone	[illegible]	[illegible]
7.	Song	"'Tis gone, the Hope that once I'd been"	Soprano	[illegible]	[illegible]
8.	Song	"Hurrah for the Chase."	Barytone	[illegible]	[illegible]
9.	Finale.	"Farewell, for ever."			

ACT II.

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11.	Ballad	"Love's brightest dream."	Soprano	[illegible]	[illegible]
12.	Quartet	"[illegible] I fear he sees a resemblance."	Soprano, Tenor and Barytone	[illegible]	[illegible]
13.	Song.	"The Belle of Ballingarry"	Soprano	[illegible]	[illegible]
14.	Duet.	"Which is mine, the hand or flower?"	Soprano and Tenor	[illegible]	[illegible]
15.	Song	"How oft unkindly thou my child."	Barytone	[illegible]	[illegible]
16.	Trio.	"Hold, you a [illegible] light I see"	Soprano, Tenor and Barytone	3	[illegible]
17.	Ballad	"Lost Maiden mine!"	Tenor	[illegible]	[illegible]
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5.—In the second year	Recit.—*Bass.*
6.—There is not a man	Chorus.
7.—Then Daniel spake and said	Recit.—*Tenor*
8.—But there is a God in heaven	Air.—*Tenor.*
9.—Then was the secret revealed	Recit.—*Soprano.*
10.—Blessed be the name of God	Air.—*Soprano.*
11.—He Revealeth the deep and secret things	Chorus.
12.—Nebuchadnezzar the King made an image	Recit.—*Soprano.*
13.—Confounded be all they	Air.—*Soprano.*
14.—Their idols are silver and gold	Chorus.
15.—For Thou, Lord wilt give Thy blessings	Air.—*Contralto*
16.—Wherefore at that time	Recit.—*Bass*
17.—These men, O King	Chorus.
18.—Then Nebuchadnezzar in his rage	Recit. Acct.—*Bass.*
19.—And who is that God?	Air.—*Bass*
20.—Hath God forgotten to be gracious?	Air.—*Soprano.*
21.—Our God whom we serve	Trio.—*T. T. B.*
22.—They that wait upon the Lord	Chorus.
23.—Then was Nebuchadnezzar	Recit. Acct.—*Bass.*
24.—How great are His signs	Air.—*Bass.*
25.—Blessed art Thou	Double Chorus.
26.—Belshazzar the King made a great feast	Recit.—*Tenor.*
27.—They drank wine	Chorus.
28.—In the same hour	Recit. Acct.—*Contralto*
29.—Lo! this is the man	Air.—*Contralto*
30.—Then Daniel answered and said	Recit. Acct.—*Tenor*
31.—March of the Medes and Persians	
32.—In that night	Recit.—*Bass.*
33.—How art thou fallen	Quartet.—*S. C. T. B.*
34.—The Lord hath broken	Chorus.
35.—My mouth shall speak	Air.—*Bass.*
36.—For He is the living God	Chorus.
37.—In all the things	Air.—*Contralto.*
38.—For we have sinned	Chorus.
39.—Yet deliver us out up	Air.—*Tenor*
40.—To whom Thou hast spoken	Chorus.
41.—Behold, the days come	Recit.—*Soprano.*
42.—O ye angels	Air.—*Soprano.*
43.—O all ye powers	Chorus.
44.—Rejoice ye with Jerusalem	Air.—*Tenor*
45.—O give thanks	Double Chorus.

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6.—Recitative and Song—"She walks [illegible] upon the grass."—*Mazeppa.*
7.—Chorus.
8.—Duet—"[illegible] why that face so full of care?"—*Teresa and Mazeppa.*
9.—Ballad—"Teresa! we no more shall meet."—*Mazeppa.*
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DURHAM CATHEDRAL.

THE APPOINTMENT of a TENOR SINGER to the vacant place in Durham Cathedral will be made on Monday the 29th day of September next.

The Trial will take place on the Thursday and Friday of the preceding week, immediately after Morning Service.

All Applications and Testimonials must be sent in, addressed to Mr. Edward [illegible], Registrar to the Dean and Chapter of Durham, at his office in the College, Durham, on or before Wednesday, the Tenth day of September next.

The travelling expenses of the Candidates who shall be summoned to the trial will be paid by the Dean and Chapter.

College, Durham, July 25, 1862.

HERR OBERTHUR will play his Transcription for the Harp, of Reichardt's popular Song, "THOU ART SO NEAR AND YET SO FAR," at Mr. Leonard Walker's Concert, August 11.

MLLE. GEORGI will sing "PENSA ALLA PATRIA" (Rossini) and "BY THE RED SEA WAVES" (Benedict), at Mr. Leonard Walker's Concert, August 11.

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THE MISSES HILES will sing the Duet for Soprano and Contralto, "O GLORIOUS AGE OF CHIVALRY," from Mr. Howard Glover's popular Operetta, "Once too Often," at Mr. Leonard Walker's Concert, August 11.

MR. EMILE BERGER will play his popular Solo, "LES ECHOS DE LONDRES," at Mr. Leonard Walker's Concert, August 11.

TESTIMONIAL TO CHARLES LEWIS GRUNEISEN, Esq.—Many inquiries having been made by Literary, Musical, and other Friends of the Secretary of the Conservative Land Society whether the subscription was restricted exclusively to the Members of the Society. The Committee beg to state that the Testimonial is open to all those persons who may wish to subscribe, and who are requested to signify their intention as early as possible.

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Alice was like a morn of spring;
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Till none but love-songs could she sing.
I loved her for her loving eyes.

Bertha was as an autumn eve.
O her still ways, her low replies!
Save love-songs none could I conceive,
Bitterly wept those loving eyes.

Now winter's winds have stripped the thorn;
Bare stands the sparrow's empty nest;
But ruddy berries still adorn
Love's place,—less withered than my breast.

P

* * *

Yankee Version of the Costa Bennett Difference.—Have you heard anything of the war between Dr Sterndale Bennett and "Costa, Esquire," as the French newspapers call him? Costa has considerably injured himself in England by his treatment of Dr Bennett and Verdi at the opening of the Exhibition. Do you know the origin of his quarrel with Dr. Bennett? I will tell you. Some years ago Costa was the leader of the orchestra of the Philharmonic Society. A symphony of Dr Bennett was among the pieces in the programme. While the orchestra were rehearsing it, Dr Bennett wrote in pencil on his card these lines, and passed it to his friend Lucas, the first violoncello of the orchestra:—"For Heaven's sake beg Mr Costa to change the time; show him, if necessary, what to do, for these Italians are the greatest ignoramuses on earth about symphonic music." Poor Mr Lucas, seeing Mr Costa's name written in large letters, imagined the card was destined for Costa, and with great delicacy read no further, but forwarded the card to Costa. You know poets seem as insensible as the philosophers when they are compared with musicians. Judge, then, of the scene which ensued! Costa vowed by all the patron saints of Italy that he would never more have anything to do with Dr. Bennett, except so far as to do everything in his power to injure Dr Bennett; and Costa has kept his vow as we all keep our evil promises. (!!!)—*Correspondence of the New York Gazette.*

Herr Tichatscheck.—On the 28th instant, Herr Tichatscheck celebrated his "Silver Wedding." This autumn, he will have been a member of the Royal Opera, as well as a "benedict," for five-and-twenty years.

Reviews.

"*The 3rd Duke of Lancaster's Own Regimental Quick March.*"—Jasper Norwood (Preston—J. Norwood; London—Brewer & Co.)

This is an effective pianoforte arrangement of an extremely spirited march. Mr Jasper Norwood is band-master to the regiment for which it was composed, and by whom (as well as by the 11th L. R. V. (Lancashire Royal Volunteers*) it has been repeatedly performed. The first part (C)—*allegro moderato*—is original, and not less fanciful than brisk and animated. The second part (F) is an adaptation of the popular air, "Sally come up," which serves famously as "trio," and makes a good contrast with the principal theme. This last is subsequently repeated, with the addition of a short and vigorous "coda" (C). In the fifth bar of line 4, page 5, there is a misprint—three A's for three G's—which should be corrected in the second edition; for that "*The 3rd Duke of Lancaster's Own Regimental Quick March*" is destined to reach a second edition and that very speedily, we have not the slightest doubt. It is very appropriately inscribed to Colonel J. W. Patten, M.P. (Aide-de-Camp to the Queen), and the officers of the regiment.

MENTAL HISTORY OF POETRY

By Joseph Goddard.

> "To search through all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the law."
>
> *Tennyson.*

(*Continued from page 462.*)

The truth is, the morbid condition is not, as is frequently supposed, a consequence necessarily ensuing from the possession of remarkable mental scope—a penalty accruing to the tasting of the tree of knowledge; but, to a certain extent, it is the cause of an active and vigorous mind. It is a condition favourable to mental development. That repletion of the physical wants and emotional sympathies—that satisfaction of all cravings, external and internal, conducing to the ideal repose of "happiness," tends to lull the mind to quiescence—to round it by the sleep of inert Nature, in which it first unfolds the dream of a limited, repeating objective life. But let the heart be despoiled of its idol, the breast of its hope, the general being of a portion of its customary wants—and the mind will wake to energy and activity. Joy is full content, and cares not to review its origin. Sorrow is querulous, and requires to unravel its causes. The origin of all moral philosophy ever lies in some corporeal or emotional insufficiency. It is ever the phenomena evolved by the human mind in seeking either the cause, the cure, or the reconciliation of some of the wounds or shortcomings attending the dispensation of life.

As necessity has been stated to be the mother of "invention," so it may be averred that disappointment is the author of philosophy. As the child pours its small sorrows into the lap of the mother, instinctively seeking a vague but sufficient relief in her sympathy, so the world, in its unrest, flies to the breast of nature, and gathers from the sublime, the exalted, and the eternal—empyreal balm. The original cares of the child are not removed or turned aside, but they are unfelt because they are shared and absorbed in the mother's large sympathy. The griefs of the man may not be healed; they may remain, but, blent with the general and inevitable conditions of creation, they are absorbed into the deep sympathy of nature. They partake less of the nervous and passionate spirit of humanity, and are lessened, and lulled to placidity, by nature's calm and majestic spiritual abstraction.

In the normal and ordinary condition of mind and body there is an all-pervading tendency to observe and account for the various phenomena in nature and life *from a human point of view*. It should, however, be remembered, this is not the only spot of observation existent—that there is as well as a human an abstract light, in which nature and life may be regarded. This variety in the scope of contemplation tends to produce different perceptions of the same truth, and the two characters of observation may be compared to those two standards, by means of one or the other of which we form our opinion of the constitution of natural influences. The one standard is formed from the impressions these influences produce on the physical or outward sense; the other from the effect they create upon a purely mental test. The first gives the verdict of the senses, the second of science, and with reference to the eliciting of moral truth, the former we compare to the human, the latter to the abstract process. Alluding to the natural world, it is well known that many very palpable effects thereon, have not by far such a complete external existence as appears, but that, on the other hand, they almost exclusively exist in the structure, character, and action of some organ or capacity in the observer. There is a similar change which occurs in certain truths of the moral world, accordingly as they are observed from a human or from an abstract point of view. For example, the phenomena of Love and Admiration are accounted for from the *human point of view*, by endowing them with an almost solely external cause of existence, such as by imputing a remarkable beauty, virtue, or excellence, to their object, whilst from the *abstract point of observation* they are regarded by the Poet in the following passage as springing almost solely out of the internal conditions of their conceiver:—

> "Who loves, raves—'tis youth's frenzy; but the cure
> Is bitterer still, as charm by charm unwinds,
> Which robed our idols, and we see, too sure,
> Nor worth, nor beauty dwells from out the mind's
> Ideal shape of such."

Thus we perceive that moral truth has often two presences, a human one and an abstract one, that it may vary like the colour of the chameleon, according to the point from which it is regarded. This is often the case with regard to the contemplation of moral phenomena involving deep and momentous truths. Change the point of view from the human to the abstract, and there is a metamorphosis in truth itself. Now, this fact, to a great extent, describes the difference between the character in contemplation of a mind in the state morbid, so called, and that of a mind in the normal condition. What is called the morbid character of contemplation is often only that which is taken from the abstract point of view. But the mental unhealthiness implied in the application of the term "morbid" in intellectual results, exists not so much in the mind itself as in the relationship of mind and body. This natural relationship in these circumstances is broken. Through some insufficiency relating to the health, the outward condition, or in the heart, the being has no delight in the body, but takes up its existence mainly in the mind. The mind then lives in a partially divested state, and in its contemplative survey reviews things less in their direct human relationship, and more in the clear, steady, and passionless light of abstraction. This is the true nature of that exceptional order of survey often improperly called morbid. Many instances of the expounding of moral truths might be given from the poets, in which what has been generally regarded as a morbid exposition is only in reality the result of a certain phenomenon being surveyed from an abstract point of view. The passage recently quoted contains one instance. So far from this abstract and divested character of contemplation leading to what is understood by morbid views of things, it can be shown that it may induce a very practical and equanimous survey of life. Thus that gloomy and disappointed cast of moral reflection which exudes into expression in the exclamation "vanitas vanitatum"—which delights to portray the futility of "Ambition," the unsatisfying nature of "Success" and "Fame," the fleeting character of "Happiness," and thus the general insufficiency and deception of Life—which is decidedly a morbid order of retrospect—results from a too individual and human order of survey. Fame no longer exhilarates, because the generous senses which once glowed before her breath are fading. Love no longer warms, because the heart is growing cold; and Happiness does not remain because the faculties which it appeals to are departing. Yet Love, Fame, Happiness are all ever bright, and in perennial bloom. They continually exist for those who possess the requisite conditions for their enjoyment.

Regarded from an abstract and not from a human point of view it is not these things that are false and fleeting; it is the individual who is changeful and human. These qualities do not decline or depart. It is the moral unit which passes away and is no more seen. The prospect does not fade nor the light darken as life wanes and the eye grows dim; it is the man only who dies.

We have thus far endeavoured to expose in this enquiry all the principal circumstances, moral and material, out of which the manifestation of Poetry arises. We have endeavoured to discover as nearly as possible, its relationship to the other Fine Arts, to Nature and Life, and to the human mind. It has been endeavoured to be demonstrated that it arises in one species of impulse, and in exuding into outward form, employs one principle in common with all other art demonstration. All Art being evolved out of the action of one desire in the mind, the desire of expressing a deep emotion of admiration, and attaining expressional form through one principle—the principle of *reproducing* the objects, qualities or persons that evoked the above emotion.

It has been endeavoured to be demonstrated that, whilst the fundamental impulse preceding all art-display is the same in nature and tendency, whilst the same "motion of the soul," pushing itself into expression through the demonstrative faculties of Man, consummates the general birth of Art—the modifications it undergoes through the rendering of these faculties, and from outward circumstances generally, divides it into the different orders of art-display—and that thus the varied branches of *Fine Art* arose.

It has been shown that the original art-impulse, in assuming an expression belonging to certain of those outward forms of Art, such as the expression of "Painting" and "Music," is joined by a new influence—the influence of that sensible material out of which the effects of these Arts are immediately wrought, namely Colour and Sound; that thus the original art-impulse, in exuding in outward expression through either of these mediums, is surrounded by new conditions, such as the necessary faculties for wielding effects of Colour and Sound, which depend upon the natural endowment and the artistic cultivation of the organs of eye and ear. It has been shown that the original art-impulse, in attaining manifestation in either of the above directions, is thus met by numerous conditions relating to the individual—such as the favourable endowment, and the education of the above-mentioned faculties; and to outward circumstances, as to the stage of development in which the art-materials of Colour and Sound exist, which depends upon the general state of Man—the progress of enlightenment.

On the other hand we have seen that the primary and general art-tendency in seeking expression through the medium of "Poetry" involves none of the above circumstances, demands none of the above conditions; and from this it has been assumed that Poetry must have been the primeval Fine Art.

In the course of seeking the above conclusions it has also appeared—with reference to the general external relationship of Poetry to the other Fine Arts—that in Poetry there is no *abstract effect*. There is no influence proceeding solely from art-material, as is the case in the effect of the pure colour in "Painting" and in that of the pure sound in "Music."

It has also been inferred that the original art-impulse, being at its outset of one nature, character and tendency, whatever ultimately may be the form of its palpable manifestation—in tending towards the expression of either "Painting" or "Music," as it is here met by the demand for separate and exceptional faculties relating to the pure materials of these Arts, and the due efficacy of which depends not only upon long cultivation, but also upon natural endowment mental and physical conformation,—that where this accident of creation or these general conditions are imperfect this original art-impulse cannot consummate its outward expressions in these directions. It has been inferred that in these circumstances it must of necessity revert to Poetry as a medium of display—that consequently in Poetry the effects of these diverted and unmatured tendencies of the mind towards the expression of Painting and Music might be expected to be visible.

In considering, in the next place, the presence in Poetry of the musical and pictorial element of æsthetic demonstration, it has been clearly shown that not only the outward features of these Arts are to be traced in poetical effect—as in scenic and imagerial clusterings with regard to "Painting," and in rhythmical arrangement and sentential design with reference to "Music;" but that also the inward spirit of both these Arts is also distinctly to be discerned in the deeper constitution of Poetry. For it has been shown that some of the deepest principles regulating artistic effect, and on which high pictorial impressiveness depends, are exemplified in the poetical projections of natural scenery; and that the inmost spirit of Music (her ultimate essence, her soul, her sense, meaning and purport)—the spirit of lofty and original sentiment which invests language with the "music of Eloquence"—pulsates in Poetry in a degree of vividness only falling short of that palpable yet etherial form of radiance and beauty it reveals in its unveiled reality of Music.

It has appeared that whatever abstract effect the Art of Poetry may possibly receive, is not original, but is borrowed from that purely abstract influence indigenous to the arts of Music and Painting. But with reference to the general nature of poetical effect, it has also been further demonstrated that this dominion by far partakes solely of the silent, but subdued influence of the above Arts—of the high strains, the glowing colours of their resplendent midday—sobered to soft echoes, to waning tints—sobered into the grey and breathing mass of mingled object and sound—the twilight of Poetry; but that in Poetry is a further and an original nature, in which the distant *stars of moral truth* are visible shining in intense etherial, and eternal brightness. It has been demonstrated that, just as the presence in the nature of certain faculties favourable for developing effects of the art-materials, "Colour" and "Sound," induces the original art-impulse—that determination of the mind to reproduce, to create, to express—to put on palpable form arrayed in one or the other of the above mediums, revealing thus respectively Music or Painting, that so, in other cases, the presence in the nature of a vivid, deep, and broad *mental perception*, blent with the general circumstances inevitably attending the existence of the impulse of Art, such as a broad emotional consciousness and a vivid imagination, draws all the fundamental impulse of Art into the direction of Poetry—inspires its possessor to vent his admiration of beauty not by reproducing it in the mimic reality of "Painting," or by expressing the emotion it has aroused through the fine emotional language of "Music," but by projecting it from the deep and solemn setting of *philosophy*, by exhibiting it, not only in its intrinsic beauty and isolated reality, but side by side as the image, exemplar, and illustration of its spiritual likeness, of its correlate in moral truth.

Lastly, it has been shown that Poetry may be evoked through a process originating from a totally different source to the process which has just been detailed. That, instead of originating in *admiration*, and being self-prompted to expression by a vivid mental perception, it may arise in *disappointment* and be spurred to revelation through the tendency the mind, thus circumstanced, instinctively evinces to seek out in Nature or Life some image of its condition—to take refuge and consolation from the sharp *individual* inflictions of Providence in contemplating its dispensation upon the broad scale of Life and in Nature. It has been explained that there is consolation and relief from personal sorrow to be found in generalising the action of its particular infliction with some grand and prevailing law in Life, or even in associating it with some merely incidentally faithful likeness in Nature. It has been pourtrayed that in these processes there is a scope opened for personal emotion to merge, soften and subside into abstract sentiment. That, in the course of their action, the mind is naturally, and of itself, induced to reflect upon the higher truths of *Life*, and is softened into sensitiveness to the beauty and sublimity of Nature. That, from the first circumstance, its habit becomes contemplative and philosophic; from the second—from its leaning upon the sympathetic breast of Nature—creative and poetical, and that thus Poetry may be formed.

Thus, whatever be the particular circumstances of its production, Poetry of the highest type partakes always of one nature, and even contains the same specific attribute. It is even the imperfect but glorious pourtrayal of that tendency to moral equilibrium that necessitates motion, continually prevailing in the world—of that progress of the events, deeds, thoughts, passions, and feelings of humanity towards the level of eternal justice and peace. The music of the ocean is the music of rest. Its surface, ever rolling and upheaved, is ever tending to the level of calmness and repose. Poetry is the ocean music of life. It is the interpreter in the modulations and melodies of natural beauty of the world's deep and eternal spirit of harmony. Its specific attribute is the light of mental perception. The blent hues of palpable beauty reflected from the Arts of Painting and Music, constitute Poetry's form. The soul of Morality and Philosophy is its spirit. Truth is its vital spark. In the case of the arts of Painting and Music, the main art idea, the motive, beauty or truth forming the theme of the art-display is irradiated with the both tangible and etherial beauty which effuses from the physical material of these Arts. In the case of the Art of Poetry it is suffused in the chaste light of philosophy. In the former circumstances the æsthetic idea shines through a glowing medium of abstract charm, as of colour or sound, and thus all its intrinsic features are vividly and minutely pourtrayed. In the latter circumstances it is not bathed anew in the sparkling waters of charm, it beams with no collateral effect, and thus its individual consequences may not appear so intense, but it diffuses around a magic *mental halo* which has the mystic property of glistening in the remotest distance wherever it falls upon the polished surface of sympathetic beauty and truth. Thus Poetry appears in a twofold presence, and its very effect, like that of Harmony, proceeds from this duality, this variety in the elements of its constitution. Thus Poetry is Music—music adorned by the melodies of Nature's beauties. Music of the world evolved out of the concord of Creation,—built upon the harmonies of the World.

JOSEPH GODDARD.

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NEUSTADT-EBERSWALDE.—The tenth "Märkisches" National Musical Festival was held on the 29th and 30th ult., under the direction of Herr Franz Mücke. It was a great success. Fifty-six associations, numbering about two thousand singers, took part in it, Berlin alone being represented by thirty-two choruses.

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MENDELSSOHN'S "GONDOLA SONGS"

(*From "Dwight's Boston Journal of Music"*)

We have received various applications of late for copies of a certain decent piano analysis, "translation," or what not, of a *Gondel-lied*, referred to in Miss Prescott's interesting account of the authoress of "Charles Auchester" in the June number of the *Atlantic* as having been written by us. For some time the allusion puzzled us. We had a dim recollection of something of the sort, but nothing more — some calm day of leafy solitude in the country many years ago, when our piano served us for communion with the masters, in the pause of concerts and the absence of better interpreters than our own clumsy fingers — aided by eyes and ears, and memory and guess, or fancy, or what not — and when perhaps we did sketch for our own amusement, and had the audacity to print and speedily forget, some poor effort to express or hint in words the feelings, images, &c., which one, perhaps more, of the "Gondola Songs" awakened in us. And whatever we may have done in that way then or at any other time, about any other subject, was of course done more for the sake of bearing some grateful testimony to the beauty, the imaginative truth to nature of the composition in question, than with any such impracticable thought as that of *translating* the music into words. For (with all deference to the gifted and lamented writer of "Charles Auchester," and to her scarcely less gifted admirer who has only now disclosed the real author to us) we have always known, as every really musical person knows, that words can never take the place of music and stand for it; that music supersedes words, beginning properly where these leave off. Words cannot go where music goes, except in the humble capacity of vehicles to bear the tones proceeding from the human voice; in which case, of course there must be a certain correspondence, chime, agreement between carrier and carried; but horse cannot commute for rider.

Well, so much by way of caution. We have hunted up the story and we know no way by which to furnish copies to the extent requested, except by reproducing (vulgarly copying) the old thing here. We are pleased to find that, on reading it over, it does recall the music to us much more truly than we should have expected. To us — but whether it will do so to others is another question! We may say, too, that when, for the first time we were so blessed as to be in Venice a little more than a year ago, these *Gondel lieder* sang themselves inevitably in our mind, and we felt more than ever *how near* they were to nature. Strange that, in Mendelssohn's letters from Venice, he talks only of Titian and Giorgione, and of the gay scenes by daylight, and says not a word about his feelings or sensations in a gondola! No, not strange; he knew a finer language for confessions of such spiritual depth and delicacy — music, more private than any letter to the only friend, and at the same time universal, bearing its message to all souls attuned to such vibrations, which, once set in motion, run along the spiritual atmosphere for ever. This message it was that we tried to interpret in the course of some articles, the drift of which was to find all the essential traits of Mendelssohn's peculiar genius, apart from his mastery of musical means, in those six books of little pianoforte poems, called "Songs without Words." Here is the part referred to.

Without words, and without names even! It is music speaking for itself, or rather speaking for the human heart, disdaining any other interpreter. Each melody, with its accompaniment, is like a pure stream flowing through rich scenery. The stream is the soul's consciousness, the scenery is the world of mingled associations through which it flows, throws a shadow on its surface. Sometimes, however, the accompaniment suggests unearthly scenery, enchanted regions, and the song is like the life of a soul disembodied, or translated where it knows no more the fretting bounds of time. Several of these pieces, however, bear a title, indicating merely their general character: there is one styled a "People's Song;" and there are three "Venetian Gondola Songs." Let us take these latter to begin with. After being rocked by this music till it haunts your thoughts, you feel that you know Venice though you may never have been there.

> "My soul is an enchanted boat,
> Which, like a sleeping swan, doth float
> Upon the silvery waves of thy sweet singing."

The atmosphere, the limpid coolness of the water, the rhythm of its motion, and the soft, and yet voluptuous colouring of all things — in short, the very volatile essence of all that life, is, as it were, caught and perpetuated in these subtle, accommodating forms of melody. What is the meaning of Venice in history is a question which might perhaps be answered, if we could only tell what influence this music ministers to the mind. Hearing it, and losing yourself in it, you inhabit an ideal Venice, the soul, as it were, of the real one, without its sins and infirmities, its horrible suicidal contrasts.

The first of the three (No. 6 of the First Set) is a sustained *andante*, in six eight measure. The accompaniment, by a very simple figure, gives the rocking sensation of a gondola, while the "oars keep time." The gentle key, G minor, suggests soft moonlight, or starlight; and presently the song floats off in loving thirds and in the lull of tenderness and musing sadness, which has more of longing in it than of regret for actual suffering. It rises higher and louder at times, but never breaks through the gentle spell, always sinks back into the dreaminess of the hour. The sentiment is so pure, that one might dream himself in heaven — only the sadness makes it human. Far off in the smooth stream the boat for a time seems fixed, suspended, and the voice alone, amid its natural accompaniments, informs the distance. Again the motion is resumed, but fainter and more remote, and as the sounds die away in the smooth shining distance, how magical the effect of those soft high octaves, ever and anon interstruck, as if to assure us that beyond it is as beautiful as here; and finally all the harmonies converge into a single note, just as broad spaces on the farthest verge and boundary of sight are represented by a single fine line! And the introduction, after the rocking accompaniment, so soft and dreamy, has proceeded a few measures, you seem suddenly to touch the water and have a cold thrill of reality for a moment, as the harmonies brighten into the relative major of the key. The predominating expression of the air, however, is more that of tranquil, child-like harmony and peace, than of any restless passion; an innocent delight just slightly tempered with the "still sad music of humanity." The coolness of the buoyant element allays all inward heat. In the next one (Second Set, No. 6), which is a quicker movement, marked *allegretto tranquillo*, and in the key of F sharp minor, there is a more stirring and exquisite delight. It rises to a higher pitch of enthusiasm, as if the heart in its still joy overflowed. The beauty of nature seems almost too much for the soul, the harmony of all things too complete. Fancy's images run thicker than before. The hills, the clouds, the gleaming waters seem more living than before, and the soul stretches out its arms to them. Listen to that high trill, which seems to carry the thoughts up and afar, as if they had left the body to play with the fleecy, pearly clouds about the moon, while the boat glides on in its sleep measure only below; and then the rapture of that bold delicious cadence with which the reverie is ended, as if the skies came down with us to earth! The memory of that aerial incursion haunts the following melodies; the song floats in the middle between two accompaniments, the waves below and a faint prolonged vibration of that same high note above, like a thin streak of skyey colour in a picture. The last one, which is No. 5 of the Fifth Set, is perhaps the most beautiful of the three. It is in A minor, *andante con moto*, and still the same rocking six-eight measure. There is even more of the physical sensation of the water in this. Ever and anon the stillness is startled by a loud stroke of the key note, answered by the fifth below, and sometimes in the lowest octave, which gives one an awed feeling of the depth of the dark element, as if a sounding line were dropped. And again the mingled gurgling and laughing of the water, as it runs off the boat's sides, seems literally imitated in those strange chromatic *appoggiaturas* which now and then form a hurried introduction to the regular note. The whole tone and colouring of the picture is deeper than the others. It is a song of the *depth* of the water. The chords are richer and the modulations, climbing towards their climax, are more wild and awe-inspiring. By degrees the motion grows more gentle, and the sea more smooth, and the strain melts away in a long lingered cadence, in the major of the key, like closing the eyes in full assurance of most perfect bliss.

You feel that no soul ever conversed more intimately with nature than did Mendelssohn when he composed this music. And music only could reveal what is here revealed. If the above remarks shall prove enough to satisfy the reader that we have a feeling about this music, and that it means more than words can express, they will have answered their end as far as we dared to hope. For in truth they are not, in any sense, a description, and perhaps deserve the penalty of a rash attempt to talk about what claims the privilege to be "without words."

STUTTGARDT. — Herr Eckert, who was at first engaged for a year only, has been appointed *Capellmeister* for life. On the 27th September, the King's birthday, his opera, *Wilhelm von Oranien*, will be represented for the first time.

HERR EMIL DEVRIENT, who was born in 1804 and, since 1820, has belonged to the German stage, has resolved to retire "altogether" at the end of 1863. During his professional career of three-and-forty years, he has earned not only laurels, but a fine landed estate, and about 100,000 thalers in hard cash.

THE ADELPHI THEATRE IN CHANCERY

It is not often that the general public shows itself in the Courts of Chancery. The nearest approach to a crowd in those placid realms of justice is on what is called "petition day," when a number of newly-fledged barristers are assembled to make to the Court applications which are disposed of almost instantaneously, and without any opportunity for the display either of eloquence or of legal lore. The officers of these Courts are so entirely unaccustomed to the presence of spectators, that it may be questioned whether they have the least notion how to control an excited crowd. Ordinarily their only duty is to cry out "silence" when the hum of conversation rises above the drone of argument. The idea that anybody's feelings could possibly be worked upon by an argument addressed to a Judge in Equity would have seemed, until the present week, preposterous. That very improper practice of expressing the sentiments of the audience at the conclusion of a counsel's speech was attempted, probably for the first time, on Tuesday last, and it was as promptly and severely checked as it deserved to be. The language of Vice-Chancellor Wood suitably expressed his indignation at this indecency, but whether the power he threatened to invoke would have been adequate to the occasion may be doubted. An usher who has usually nothing to do but doze is scarcely likely to be wide awake enough to detect offenders in all parts of a crowded court. However, the majesty of the law is usually able to command respect in England without even sending for that policeman who possibly might prove to be engaged on urgent private affairs at the moment when his quick eye and ready truncheon would have been a valuable reinforcement to the somnolent and unwarlike usher. The offence of expressing applause on the termination of a counsel's speech was not likely to be committed more than once, for the very sufficient reason that only one of the counsel engaged in the case before the Court had had occasion to cultivate the habit of speaking so as to please or amuse a crowd.

The popular orator who then sullied the serenity of the Court of Chancery was Mr Serjeant Ballantine. The cause of his appearance in that uncongenial region was the dispute which has arisen between those two distinguished actors and dramatic authors, Mr Benjamin Webster and Mr Dion Boucicault, who have quarrelled over their joint management of the Adelphi Theatre. Like many other men whose habits and duties would be more likely to suggest caution, these two artists, when they were very good friends, made a rather loose agreement, to which, now that they are at variance, they call upon a Court of Law to give definiteness and stringency. Rather less than a year ago they entered into a kind of partnership for three years in the carrying on of the Adelphi Theatre. Either through carelessness or contempt for legal technicalities, the agreement into which they entered was not drawn up under professional advice, and hence the lawyers who did not make have been busy in endeavouring to expound it. Of course, too, when questions began to arise, and the diversities of interest had time to emerge, there was the usual infusion of acrimony into the proceedings; and thus by the absence of caution at the outset and the presence of irritability as things went on, sufficient provision was made for the rise and progress of a complicated and angry lawsuit. A bill was filed by Mr. Boucicault against Mr Webster and a cross bill was filed by Mr Webster against Mr Boucicault. The object of the first bill was to restrain Mr Webster from issuing announcements of a certain programme of performances at the Adelphi Theatre. The object of the second bill was to restrain Mr Boucicault from acting or bringing out plays at Drury Lane Theatre during the subsistence of his partnership with Mr Webster in the Adelphi. Advertisements had announced the early opening of Drury Lane Theatre, where Mr and Mrs. Boucicault were once more to test the popularity of the *Colleen Bawn*. These advertisements had been stopped pending Mr Webster's application to the Court, and he sought by his motion to prohibit their reappearance. But although it might be very desirable for Mr Webster to confine to his own theatre the attractions of the *Colleen Bawn* or at least of the artists who had made it and whom it had made famous, Mr Webster had unfortunately forgotten to introduce a stipulation to that effect into the agreement. If A. and B. go into partnership in trade, it may be very injurious to A's interest that B. should go into partnership with C. in the same line of business in the next street, but, in the absence of any restraining provision, the law leaves B. quite at liberty to do so. The contract between Mr Webster and Mr Boucicault did not contain any express restriction, and their practice since they entered into the contract tended to show that no such restriction had been intended—inasmuch as both parties had occasionally either acted, or allowed their plays to be performed, at other theatres besides the Adelphi during the existence of the partnership. As regarded Mr. Boucicault's suit against Mr Webster, the agreement did contain a clause upon which the pretensions put forward by him might be justified. That clause provided that "the stage and all its departments" should be under Mr Boucicault's control, and "the front of the house and its departments" under Mr Webster's. The matter complained of was the issuing of play bills announcing the intended reproduction of the *Colleen Bawn* and other prospective arrangements, to which Mr Boucicault objected on the ground of various deficiencies, either of actors or of scenes and properties, which could not be supplied by the time named in the handbills. Mr Webster seemed alive to the money-drawing quality of the *Colleen Bawn*—at any rate to the extent of objecting to its production at Drury Lane; but he raised obstacles to its revival at the Adelphi, or at least to that sumptuousness of re-decoration which the original performer in it considered necessary. There was a question about two celebrated scenes—the daylight view and the moonlight view of the lake. It appeared that the "water" of the *Colleen Bawn* had been "cut up" for some other piece, and it was necessary to paint those two scenes afresh. The "cloths" which Mr Webster considered suitable for this purpose Mr Boucicault declared to be so old and so thick with paint that scraping could do no good to them, and therefore, he had ordered new cloths. Mr Webster protested against this order, and indeed against everything else which Mr Boucicault either had done or was likely to do in connection with the management of the theatre. There was also a question about filling for a time the part which has heretofore been so admirably acted by Mrs. Boucicault. On the one side, it was insisted that a certain lady was competent to succeed her, while on the other it was urged that, "when so many ladies were in the market" it would be easy to find a more efficient substitute. Mr Boucicault contended that to him belonged, under the agreement, what he called "the artistic management" of the theatre, which would include the power of directing what plays were to be produced and when, and under what conditions; and, therefore, that the issuing of bills contrary to his intentions ought to be forbidden by the Court. The Vice-Chancellor seemed disposed to think that Mr Boucicault was entitled to the power which he claimed, but he also thought very decidedly that Mr Boucicault's engagement to act at Drury Lane Theatre would have a tendency to interfere with his exercising that power impartially for the benefit of the Adelphi; and, accordingly, he refused to grant the injunction which Mr Boucicault desired.

The result, therefore, was that neither party got anything by his motion, except earnest advice from the Court to settle all matters in dispute without further litigation, which must necessarily prove ruinous to their common property. This advice, which was given early in the progress of the case, appeared at one time to have had the effect which all friends of the parties must have hoped for. Terms were proposed and partially agreed to, and while they were being reduced to writing the Court proceeded with some other business. Indeed the whole matter would have been settled, but for a question about two ladies belonging to the company whom Mr Webster required Mr. Boucicault to take with him to Drury Lane, and Mr Boucicault agreed to take, but with the proviso that they should themselves consent to go. Mr Webster objected to this condition, and when Mr Boucicault proposed that each party should undertake the burden of the engagement of one of these ladies unconditionally, Mr Webster objected to that also, and then the negotiation was broken off. The strife, of which these two ladies were the unwitting cause, raged hotly during the remainder of a long day, and it ended, as we have seen, in the defeat of both the contending parties. The theatrical profession and the general public which had thronged the Court in a very unusual way had dispersed, under the belief that the fun was over, when they saw wigged heads laid together in conference upon terms of compromise; and, therefore, when the fight actually did come off, the spectators were not so numerous as might have been expected. However, the patience and sagacity of those who kept their places had at length their due reward. The compromise fell through, and the tedious affidavits having ultimately got read, Mr Serjeant Ballantine addressed the Court somewhat in the style which the general public can understand and appreciate. The general public liked his speech so well as to commit the impropriety of applauding it.

It was remarked by the vice-chancellor that the Court could not undertake to give directions for the carrying on of the Adelphi Theatre. Certainly the notion of a judge settling play-bills in Chambers, and considering the advisability of new scenery for the *Colleen Bawn*, or of going into the market for a lady to replace Mrs. Boucicault, would be impracticable as well as ludicrous. Even the threat of the interference of the Court, although that interference had been withheld, might possibly have proved beneficial; and therefore it was satisfactory to find, on visiting the Adelphi Theatre in the evening, that things were going on there as usual. The play-bill for the night had at its head the name of Mr Webster as "sole proprietor and manager" and then followed the name of Mr. Boucicault, with no capacity ascribed to him, but in very much larger type, as though Mr. Webster were disposed to let his rival have the pomp, and keep the power to himself. It is only fair to say that the accommodation for visitors to the Adelphi Theatre is most ample, and offers a very strong contrast to that obtainable in the Court of Chancery, in the Court where the managers and actors of the Adelphi spent that morning while counsel pleaded before a distinguished judge. To speak in theatrical language, "the stage and its departments" are maintained at the highest possible efficiency; but "the front," that is the arrangement for the public convenience, is deplorable. There are very few seats, and what there are have been so contrived that the occupation of them is a prolonged agony; whereas at the Adelphi Theatre you may get a stall well-cushioned and warranted to be two feet in width. If you are an admirer of Paul Bedford you will not despise this comfortable arrangement, inasmuch as it is reasonable to conclude that he who loves stout actors must himself be stout. But if you are a friend of Paul Bedford you will hope that it may never be his fate to sit for a whole day on a hard and narrow bench in the Court of Chancery. Mr. Boucicault was forced to undergo that misery, but then he is a smaller and slighter man. It did not appear that a long day's imprisonment at all affected the spirit of his acting as the Yankee overseer. The tedious detention before Vice-Chancellor Wood did not impair the vigour of his eloquence in the court of Mr. Justice Lynch; nor did the last named eminent judge object to any amount of applause being bestowed upon the speeches delivered before his tribunal. Certainly the Adelphi Theatre is quite itself although it has been for a short time in Chancery. The "sensation drama" still moves the audience, or part of it, to pity, to horror, and almost to tears; and the "screaming farce" is still the cause of laughter so uncontrollable as almost to worry those in whom it is excited. Both the new and the old elements of popularity are in high perfection. You may see Mr. Boucicault, after fighting in the Arkansas duel, uphold between his two [illegible], and you may see Mr. Paul Bedford fighting in the Exhibition Building, and upheld, when he gets a knock-down blow, by the mixed pickle trophy which we have all admired. To describe this farce would be to spoil our readers' pleasure in witnessing it. We will only say that Mr. Bedford and Mr. Toole take refuge from the [illegible] and perils into which they fall—the one in the disguise of a diver, and the other in that of an Esquimaux, whose costumes are made to adorn the Exhibition in the immediate proximity to the mixed pickle trophy. Each stands rigidly on his pedestal when first one and then another pair of visitors pass that way. The first pair consists of Mr. Toole's intended wife, to whom a sergeant of the Lifeguards is making love. The second pair consists of Mr. Bedford's actual wife, receiving the attentions of one Mr. Babbles. When we say that these flirtations are carried on at the bases of the respective statues, we shall sufficiently indicate that the fun of the Adelphi Theatre has not been spoiled by the contact of its managers with the gravity of the Court of Chancery.

MONDAY POPULAR CONCERTS.

The large number of persons unable to obtain admission to the director's benefit (on July 7th) warranted the announcement of two extra performances (101st and 102nd), the first of which took place on Monday night, in presence of one of those enormous crowds which the Monday Popular Concerts so often have the privilege of drawing to St. James's Hall. The programme was identical with that on the occasion alluded to; and the visitors to London, both from abroad and the country—who, by the way, formed the great majority of the audience—had an opportunity of judging what sort of music and what sort of playing, in the winter and spring months, form a perpetual theme of praise in the mouths of those who believe that genuine art, when fairly represented, is by no means necessarily beyond the understanding and recognition of the "mixed multitude." It is only fair to add that the comparatively uninitiated amateurs of Monday night were in no way behind their more experienced contemporaries—most of whom have probably had enough of music, even of classical music, for the present—in their appreciation of the rich harmonious treat prepared for them by the director of the Monday Popular Concerts. They listened to the quartet (Mendelssohn's magnificent "No. 1") with an interest and undeviating attention that showed how completely it had engaged their sympathies, and especially applauded the *scherzo*, which, like the rest of the work, was delivered *con amore* and to perfection by MM. Joachim, Ries, R. Blagrove, and Piatti; they heard with unfeigned delight the quaint sonata of Boccherini, which Signor Piatti, the incomparable violoncellist, enjoys the credit of having been the first to revive, and which he plays as, we may safely say, no one else could play it; they even entered into the spirit of Domenico Scarlatti's *Harpsichord Lessons*, three of which were given by M. Charles Hallé with a vigour and neatness of finger peculiar to himself; and as for the beautiful and profoundly touching *Elegie* of Herr Ernst—sung on his instrument by Herr Joachim like some inspired and impassioned singer with a fiddle for a voice—they greeted it with an enthusiasm wholly uncontrollable. Not less to their taste were the songs—all right excellent in their way. Spohr's delicious "Bird song," and Haydn's tender canzonet, "Fidelity," both most gracefully rendered by Miss Banks, were particularly admired and applauded. Schubert's expressive "Wanderer"—which it would be difficult to declaim more expressively than Mr. Weiss, or with truer dramatic feeling—was redemanded "with one voice," while the pieces assigned to Mr. Sims Reeves—who in each instance sang his very best—created a positive *furore*. Two of these—"Dalla sua pace" (Mozart), and "The Stolen Kiss" (Beethoven)—were encored with rapture; and the same compliment might have been fairly accepted on behalf of the plaintive and charming "Savoyard" (also one of those genial and inimitable "trifles" of Beethoven, who infused heart and soul into his smallest compositions), but that it was to be immediately followed by another song of a gayer and more sparkling character. Conscientious and unbending enemy as Mr. Reeves is (and who can blame him?) to the "encore" system, in its too frequently indiscriminate application, he was unable in pure courtesy to refuse compliance with such hearty and unanimous demands. The superb sonata for piano and violin—by the dedication of which to Kreutzer Beethoven immortalised a name that might otherwise, in process of time (by this time, indeed) have been forgotten—splendidly executed by MM. Hallé and Joachim, brought this admirable concert to an end with appropriate brilliancy and *éclat*. Mr. Benedict accompanied the vocal music with his accustomed ability.

At the concert on Tuesday (the 102nd) the crowd was just as great. The instrumental pieces were all from Beethoven, and included the noble quintet in C for stringed instruments (No. 2), which was at the head of the programme. The players were MM. Joachim, Ries, H. Blagrove, [illegible], and Piatti; and a finer performance has rarely been heard. The attention of the audience was unremitting, and the applause tremendous. The quintet was followed by a duet ("Lauda Sion") from Cherubini, sung by the Sisters Marchisio, who were recalled. A new (and pretty) ballad called "Lucy," by Mr. Macfarren, and Mozart's well-known "Addio"—the first sung by Mr. Wilbye Cooper, the last by Mlle. Barbara Marchisio—came next; the first part terminating with the *Sonata Pastorale*, of the performance of which by M. Charles Hallé (who was recalled at the end) it would be superfluous to say one word. The second part began with the Romance in G (Op. 40), played to perfection by Herr Joachim, and enthusiastically redemanded by the whole audience. "Non sai dir" (Mlle. Carlotta Marchisio); "The Nightingale"—another new (and pretty) ballad, the composition of Mr. Henry Smart—(Mr. Wilbye Cooper); and the duet, "Serbami ognor" from *Semiramide* (the Sisters Marchisio) separated the romance from the grand trio in B flat, dedicated to the Archduke Rodolphe, with a splendid performance of which, by MM. Hallé, Joachim, and Piatti, the 102nd concert and the fourth season—a concert and a season upon which the spirited director Mr. S. Arthur Chappell, may fairly be complimented—came to a conclusion.

* * *

St. James's Theatre.—Mr. William Brough's graceful extravaganza, *Endymion*, originally produced at this house under the management of Mr. Alfred Wigan, has been revived with great splendour. The picture of Mount Latmos, in which Miss Herbert as Diana descends in her crescent to visit the sleeping youth, is one of the most beautiful that has ever been witnessed, and admirably serves to develope the genius of Miss Herbert for graceful attitude and gesticulation. Indeed, the scenery throughout is unique, and entitles Mr. Lloyds to a high place among the now numerous band of painters who have brought stage-decorations to such a high degree of perfection. Endymion is played by Miss Rosina Ranoe, a promising novice of agreeable appearance; and as Cupid, Miss Clara St. Casse, an established favourite at St. James's, and one of the very best of burlesque singers, has re-appeared to be welcomed with enthusiasm. Mr. Brough's ingenious combination of the fable of Actæon with that of Endymion reveals a new talent in Mr. Charles, whose execution of the "Jockey Hornpipe" almost amounts to a gymnastic feat and commands an undisputed encore. The lack of *vis comica* can scarcely be considered a fault in an extravaganza which so poetically embodies one of the most beautiful legends connected with the mythology of ancient Greece. Those who have seen the two exquisite *tableaux* in which the elegant figure of Miss Herbert first descends to Endymion and then ascends with him, will not regret that the number of puns is more than usually small.

* * *

TO CORRESPONDENTS.

Inquirer.—The song sung at the Lyceum Theatre in the *Lakes of Killarney* is the composition of Mr Balfe. The poetry is by Mr. Falconer. The first lines run thus:—

"By Killarney's lakes and fells,
Emerald isles and winding bays,
Mountain paths and woodland dells,
Memory ever fondly strays."

The lady whose singing has attracted the attention of "Inquirer" is Miss Anna Whitty, the "Liverpool *prima donna*," whose professional successes in Italy have frequently been noticed in the Musical World.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m. *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editorial care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concerts, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, AUGUST 2, 1862.

IN alluding to the foundation of the Monday Popular Concerts (in February 1859), the editor of the Analytical Programmes remarks:—"This was the first attempt to provide a selection exclusively of what is termed 'classical' music for a large mixed audience. That it succeeded may be readily concluded from the fact that between February 14, 1859, and June 23, 1862, ninety nine concerts were given, the concert held on the evening of July 7, for the Director's benefit, including the eleven given in the provinces, being the hundredth Monday Popular Concert. The Director claims no credit beyond that of having entertained a belief in the existence of a *musical* public in this metropolis and its environs, ready to hear and able to appreciate the genuine masterpieces of the art.

This belief has been warranted by the result. What had been previously a sealed book to all but exclusive circles is now open to general inspection; and the quartets, sonatas, &c., of the greatest composers bid fair to become "familiar as household words." Mendelssohn, who led the way in 1859 (Feb. 14), was followed (Feb. 21) by Mozart; Mozart (Feb. 28) by Haydn and Weber; Haydn and Weber (March 7) by Beethoven; Beethoven (April 4) by Bach and Handel; Bach and Handel (April 25) by a group of English composers; the English composers (May 16) by Schubert and Spohr; and so on. The six concerts originally contemplated were extended to fourteen, and the first series terminated (June 27) with a selection from "Various Masters," which proved so attractive that hundreds of persons were sent away from St. James's Hall, unable to find standing room. A second series was the consequence. This commenced on Monday, Nov. 14, 1859, with a selection from the instrumental works of Beethoven, together with vocal pieces by several masters, and comprised no less than twenty-seven concerts, the last of which—on the 2nd of July, 1860—was devoted to a selection from the works of Spohr, Scarlatti, Bach, Mendelssohn, Handel, and Mozart (instrumental); Schubert, Beethoven, Meyerbeer, Haydn, and Rossini (vocal). At this concert—as at the last performance of the first series (June 27, 1859)—hundreds were unable to obtain places. The third series commenced on the 12th of November, 1860, with a selection from the works of Spohr, Dussek, and Weber. The public appetite having grown with what it fed upon, this third series—extending to twenty-three concerts—was even more flourishing than its precursors; and the Directors had the gratification of being able to inform their numerous patrons that the Monday Popular Concerts were established on so firm a basis that there could no longer be a doubt of their permanency. The fourth series—commencing November 16, 1861, with a selection from the works of various masters, and including no less than twenty-seven concerts—has fully answered expectation, its success being greater and more uniformly sustained than that of any of its predecessors. Under these circumstances, the Director announces, without further preamble, 'that the Fifth Season of the Monday Popular Concerts will begin early in November.'"

That the success of these healthy and improving entertainments is wholly without precedent may be regarded as a proof of the remarkable advance in musical taste which of late years has distinguished London from almost every other capital.

* * *

"*CHE farò senza Euridice?*"—or freely (very freely) translated—what has become of *Orfeo*? We may put the question to Mr. Gye without offence, inasmuch as he announced *Orfeo* in his prospectus for the now rapidly expiring season of 1862. He cannot plead as excuse that Gluck's music was not appreciated by the patrons of the Royal Italian Opera; for it was liked—if we are not grossly misinformed—as much by the subscribers as by the general public. Mad. Csillag, Mad. Penco and Mad. Nantier Didiée, too, were all in the original cast. What, then, has become of *Orfeo*—with its music nothing less than Orphean?

By London—as by Paris—in the year of Grace (if the *Superfluous Review* will pardon the euphemism) 1860, *Orfeo* was more quickly understood and accepted than by Vienna at the time of its production (1764). The first representation in the Austrian capital excited more surprise than pleasure, the ear accustomed to the recitatives and airs of Italian opera finding itself disconcerted by music so entirely at variance with the universally admired patterns to which the genius of Mozart had not yet thrown down the gauntlet. Nevertheless the great passages with which the work abounds struck many connoisseurs, to whom the simple and affecting beauties of situation and expression imparted wholly new emotions. Before the fifth performance all objections had died away; the opera was unanimously applauded, and its success increased by each succeeding representation. In the following year Gluck was called to Parma, to assist in the fêtes given in honour of the marriage of the Infant. He proposed that *Orfeo* should be brought out, but the Court objected. They did not consider the applause of Vienna at all binding on Italian amateurs, and were at a loss to imagine how anyone could pretend to write a better poem than Metastasio, or better music than Jomelli, Sacchini and Piccini. When Millico, the first singer, was spoken to about undertaking the character of Orfeo, he declined to forfeit his reputation. But Gluck succeeded in vanquishing opposition. He knew the people with whom he had to deal, and rightly imagining that they possessed more sensibility than vanity, and were more influenced by their sensations than by their opinions, he persevered and took upon himself all risks. The opera was performed with brilliant success; and when, after a certain time, another was about to be substituted, *Orfeo* was re-demanded with acclamations. It was subsequently produced at the Court theatre of Naples in 1773, when an attempt was made to replace the duet in the third act by one from the pen of another composer. When the opera was given at the public theatres, the new duet was not listened to, and the audience called loudly for that of Gluck. Thenceforward Italy ceased to applaud with transport music so perplexing to ears reckoned naturally effeminate and unable to sympathise with the vigorous conceptions of the north. Parma, Naples, Rome, Milan, and Venice, became the alternate witnesses of Gluck's triumph. Bologna was enriched during a single winter, by nearly fifty thousand pounds, contributed by foreigners attracted through the renown of *Orfeo*. When, translated into French, *Orfeo*, was produced on the Parisian stage, Rousseau was so much charmed with it that he did not miss a single representation; "for," said he, "if so much exalted pleasure can be enjoyed in the space of two hours, it serves to convince us that life is really good for something."

For the present, however, the patrons of the Royal Italian Opera must be content to do without *Orfeo*, but Gye forbid they should be deprived of it next season!

GOETHE'S heroic tragedy was a fit subject for a tyrant-hater like Beethoven. It offered him a kindred theme with his *Fidelio* and his *Sinfonia Eroica*. In *Egmont*, the music illustrates a drama, the subject of which is that reign of terror which Philip II. of Spain, through his stern instrument, the Duke of Alva, established in the Netherlands, and the fall of a hero "whose blood became the seed of liberty and freedom from the tyrant's yoke." The music consists, with the exception of two little songs in the charming part of Clara, of a series of instrumental pieces foreshadowing the events, characters and passions of the several acts, or tinged with the impressions of the scenes just passed—and in the last instance accompanying the action.

First, in the dark key of F minor, we have the overture, so well known in concerts. This is a marvellous compression into one brief intense expression of all the elements of the tragedy. You feel all the gloomy background, the vague apprehensions of that reign of terror; while a ray of heavenly light of maidenly purity and sweetness, an intimation of the love of Egmont and Clara, crosses and relieves the gloom; and the heroic will, the spirit of liberty, blazes out in glorious triumph at the end. At the close of the overture the curtain rises, and the music is silent until the scene in which Clara appears, and radiant with happiness and pride in her noble lover, sings her soldier song:—

No. I.

"The war-drum is rolling, high soundeth the fife;
My lover, all harnessed, commandeth the strife;
He holds the lance; proudly he orders the army.
My heart throbs aloud—how it fires my blood!
Ah, that as a soldier beside him I stood!
From home would I follow with courage and pride;
Wherever he led me I'd fight by his side.
The foemen would shrink as we charged on the van;
O heaven! what pleasure, were I but a man!"

The simplicity and beauty of the original are but faintly reflected in the above translation of this very exquisite little song. Still one may form some idea of the young girl, who, from her low social position looks upward with love and veneration as to a god. Of all soldier songs we know there is none the music of which is so full of emotion and artless beauty as this. It is the beauty of the German popular song, and must be judged from that standard—a style of music as distinct and national as that of the Scotch.

No. II. This is the short musical introduction to Act II. It begins with an *andante* in which Beethoven paints the grief of the constant Brackenburg over his unhappy love for Clara, referring especially to the words, "Could I but forget the time when she loved me, or seemed to love me! And—and now? Let me die! Why do I hesitate?" The *andante* is followed by an *allegro con brio*, in which are painted the restlessness of the citizens of Brussels under the Spanish yoke and the constantly increasing excitement among the people.

No. III.—the introduction to the next act,—combines the warnings and presentiments of the Prince of Orange with the replies of the joyous, careless Egmont—their farewell, to which these words are the key:

Egmont. What! tears, Orange?
Orange. To weep for one who is lost is manly.

No. IV. is the song in which Clara speaks her longing for the presence of her lover. Thus she sings:—

"Cheerful and tearful, now tossing in fear,
Longing and mourning in passionate pain;
Joy to feel heavenly, or anguish to prove,
Happy alone is the heart that can love."

No. V.—introduction to Act IV.—consists of an echo of the love-scene between Egmont and Clara. Clara at Egmont's feet—"So let me die; the world has no joy after this!"—march of the soldiers of Alva into Brussels; and to conclude, indications of the feelings of the citizens, expressed in the words of Jetter—"I felt it badly the moment the Duke came into the city. Since that moment it seems to me as if the heaven was covered with a pall, which hangs so low that one must bow himself not to touch it. I smell the odor of an execution morning; the sun will not appear—the mists stick."

No. VI. Introduction to Act V. Egmont's feelings when Alva orders him to surrender his sword; the warning words of Orange again rising in his memory; Clara's emotions upon learning of her beloved's arrest; her attempt to arouse the citizens to his rescue; and, finally, her resignation and determination not to outlive him.

No. VII. Clara's death. "I draw nearer and nearer the blessed fields, and the delights of peace from that world already breathe upon me. I have conquered; call me not back again to strife."

No. VIII. Melodrama. Egmont sleeps and dreams to the sound of what Shakespeare would call "still music." He sees his beloved appear in the form of Liberty, proclaiming victory to the people; her hero falls, but in his blood is the seed of freedom.

No. IX. is a repetition of the close of the overture, the triumph of the people over the power of Spain, and the expulsion of Alva.

A. W. T.

APSLEY HOUSE.—His Grace the Duke of Wellington gave a magnificent entertainment to the Victoria Rifle Volunteers, of which corps his Grace is Colonel, on the 24th ult. In the course of the evening a concert was given, in the Waterloo Gallery, by THE LONDON GLEE AND MADRIGAL UNION under the direction of Mr Land.

Testimonial to Professor Bennett.—At the Philharmonic Annual Whitebait Dinner (held at the Trafalgar, Greenwich, not long since), after the health of Professor Sterndale Bennett had been proposed, Mr Anderson, in the name of the Philharmonic Society, presented him with a costly and magnificent silver salver, with the following inscription:—

Presented July 16th, 1862,
to
Professor W. S. Bennett, Mus. Doc.,
by the Members of
The Philharmonic Society of London
in token of their appreciation
of the liberality constantly manifested since he has
held the office of
their Conductor
and as a mark of their admiration of
the Musician
and esteem for the Man.

This presentation was acknowledged by Professor Bennett in a brief and appropriate speech.

A POEM TO PATTI

(From *Punch*.)

O Charming Adeline!
How sweet is thy *Amina*!
How bewitching thy *Zerlina*!
How seldom has there been a
More tunable *Norma*!
And have I ever seen a
More enjoyable *Rosina*?
But to tell the praise I mean a-
-Las! there should have been a
Score more rhymes to Adelina.

A well-known Violin, by Joseph Guarnerius, date 1733, has just changed hands through the agency of Messrs. Withers of Coventry Street: the purchaser is Herr Carl Deichmann.

The Conservative Land Society in North Essex.—A public meeting was held at the Three Cups Hotel, Colchester, last Wednesday evening, the 30th of July, for the purpose of hearing explanations as to the mode of allotment of an estate just purchased on the Mersea Road, Colchester. P. O. Papillon, Esq., M.P., took the chair. Viscount Ranelagh, Col. B. Knox, M.P., J. C. Cobbold, Esq., M.P., and Col. Meyrick, members of the Board, were unavoidably absent. The deputation consisted of Henry Pownall, Esq. (Chairman of the Middlesex Magistrates), Charles E. Newcomen, Esq. (Director), Mr Gruneisen (Secretary), Mr. Henry Smith (Solicitor), and Mr J. Wylson (Surveyor). The Mayor of Colchester was prevented by indisposition from attending the meeting, but there was a large assemblage of the principal inhabitants of the town. The speeches were principally directed to show the value and importance of Land Societies in a social and commercial point of view; the system of buying land and paying for the same by instalments, as also for raising funds to erect houses on the land so acquired, were fully gone into. At the conclusion a vote of thanks was unanimously passed to the deputation for their lucid explanations, and the resolution also embraced a vote of confidence in the working of the Conservative Land Society. After the usual complimentary vote to the Chairman, the proceedings terminated. It is intended by the Executive Committee to set apart a piece of land for the erection of a church on the Mersea estate, the freehold being given free of any charge.

ROYAL ITALIAN OPERA.

Crowded houses and no change since our last. On Saturday *Don Giovanni*, on Monday *Roberto il Diavolo*, on Tuesday *Il Barbiere*, on Thursday *Le Prophète*, and last night the *Sonnambula* were performed. *Dinorah* has been postponed until Tuesday in consequence of the indisposition of M. Faure, and for the same reason *Le Prophète* was substituted for *Guillaume Tell*, which had been promised for Thursday. One might have thought the postponement of *Dinorah* unnecessary, inasmuch as Signor Graziani, the original representative of Hoel in London, was at Mr Gye's disposal. *Masaniello*, which was to have been produced this evening, is now put off till Thursday, and *Il Ballo in Maschera* substituted in its place. The last performance of *Guillaume Tell* is announced for Monday—M. Faure willing.

HER MAJESTY'S THEATRE.

The "regular season," as Mr Mapleson terms it, came to an end on Saturday night, with Meyerbeer's *Robert le Diable*, cast as it has hitherto been, and with Mlle. Titiens as Alice. Notwithstanding the excessive heat of the weather the house was crowded. At the conclusion of the opera the National Anthem was sung. The following address was circulated in the house:—

Her Majesty's Theatre, Saturday, July 26, 1862.

"To the Nobility and Gentry visiting Her Majesty's Theatre.

"I cannot allow the opera season of 1862 to terminate without tendering you my heartfelt thanks for the kind support and liberal patronage you have accorded me during this my first season of direction in Her Majesty's Theatre. It would be in vain to deny that during the past season a few shortcomings may be laid to my charge; but when the magnitude of the undertaking on which I entered at a very short notice is taken into consideration—two weeks only having been allowed me for preparation—I trust they will be deemed unimportant. The chorus during the early part of the season was not on some occasions all that could be wished; but I was compelled to organise a new one, many of the members being entirely unacquainted with each other. By next season I shall be prepared with a chorus which I trust will be worthy of your approval. I feel I may with pride draw your attention to the orchestra, which includes some of the most accomplished executants in Europe. In that respect I venture to claim your approval, and to point to the unanimous opinion of musical critics on its merits. I may also be permitted to hope for your approval of the varied *répertoire* which I have been enabled to present to you. I do not dwell on Sig. Verdi's new cantata, nor Meyerbeer's *chef d'œuvre*, *Robert le Diable*, given with the greatest completeness and effect; but I beg respectfully to point to the thirteen different operas which have been brought out during the first season of my management, and to the very able manner in which they have been supported. Such *artists* as Sig. Giuglini, Vialetti, Gassier, Santley, Zucchini, &c.; Mesdames Trebelli, Louisa Pyne, the Sisters Marchisio, and Titiens (incomparably the greatest *artist* on the European lyric stage), together with Arditi, need no eulogy from me. I content myself with drawing your attention to the fact that the first representations of nearly all these operas were given on subscription nights, and were not reserved as attractions for extra performances, which in many instances is now the practice. It is my intention, during the next six months, to make myself acquainted personally with any talent that exists abroad, in order that I may be able, next season, to place before you a galaxy of talent unrivalled in London, supported by an orchestra and chorus complete in every particular. In the production of operatic spectacle, I shall be greatly assisted by some very extensive alterations that are to be made in the theatre, which will render the stage more capacious, and the task of producing each opera with completeness more easy of accomplishment. I hope you will not deem me presumptuous in troubling you with this short *résumé* of what I have done, and what I intend doing. The position of director of so great an establishment as Her Majesty's Theatre is one which, while surrounded with risks and troubles, is not unaccompanied with pleasures—I may say honours; in both the latter I shall have largely shared if I have succeeded in gaining your approbation for the past, and your good wishes and patronage for the future.—I remain, your faithful and obliged servant,
J. H. Mapleson."

A series of "eight farewell performances," at cheap prices—or, to use the official language, "a graduated reduced scale of prices of admission, without the restriction of evening costume," have been commenced. The first of these took place on Tuesday night, when *Norma* was repeated, with Mlle. Titiens as the Druidess; on Wednesday *La Zingara* (the Italian version of Mr Balfe's *Bohemian Girl*), with Miss Louisa Pyne and Mlle. Trebelli, Mr Santley, Sig. Vialetti, and Sig. Giuglini in the characters of Arline, the Gipsy Queen, Arnheim, Devilshoof, and Thaddeus (a performance of which we must defer speaking); and on Thursday *Il Trovatore*, with the usual cast. To-night *The Huguenots*.

Signor Schira's *Nicolo de' Lapi*, we are informed, made so highly favourable an impression at the first band rehearsal, that it is now determined not to bring out the opera during the "cheap nights," but to reserve it as an attraction for the ensuing season. We think this step in every sense a judicious one. A new descriptive ode, entitled *Italia*, the composition of Signor Giuglini, is in preparation, and will be performed on the occasion of this popular singer's benefit.

EXETER HALL

The performance in aid of the funds of the British Columbia Female Emigration Society, which has been for some time announced, took place on Wednesday night. To judge from the appearance of the hall, which was crowded in every part, the concert was a brilliant success, and, if the outlay necessarily incurred has not been unusually extravagant, we may fairly assume that a considerable sum will be handed over to the fund. It has been even reported—on what foundation we are unable to say—that an English amateur, a staunch admirer of the talent of Herr Schachner, paid the whole expenses, with an understanding that the net proceeds should be devoted to the interests of the charity.

A better execution of an oratorio we have very rarely heard; and considering that this was the first trial of an entirely new work, the greatest possible credit is due to Mr. Alfred Mellon, and to the singers and players under his control. The orchestra—chiefly, we believe, from the Royal Italian Opera (with no less distinguished a musician than Herr Molique as leading violin)—was magnificent; the chorus, between 500 and 600 strong, the majority from Mr. G. W. Martin's National Choral Society, was one of the freshest, most vigorous, and (what more important) most capable that has taken part in an oratorio for years, whether in London or at the country festivals. The principal singers were Mlle. Titiens, Mad. Laura Baxter, Messrs. Sims Reeves and Weiss, and as all these eminent artists sang in their very best style, the perfection with which the solos and concerted pieces were given may be readily imagined.

About the oratorio itself we must at present refrain from offering a decided opinion. The subject—*Israel's Return from Babylon* (which also supplies the name)—is not very promising at the outset; and as there is no story, and consequently no dramatic interest, it comes—like the *Song of Moses* (the second part of *Israel in Egypt*) and the *Creation*—under the category of the "didactic." Now, the sublime genius of Handel was required to illustrate the recapitulation of the miracles of the *Exodus*, the graceful fancy of Haydn to invent music for the successive wonders of the "cosmogony;" and although in the deliverance of the Jews from Babylon Herr Schachner has set himself a far less arduous labour, the manner in which the book is compiled (from Scripture and other sources) places him in exactly the same position as Handel and Haydn, with hardly the capacity of either to maintain it triumphantly. Since, however, this arrangement of the materials at disposal is due to Herr Schachner himself, if at times the progress of his oratorio flags, he enjoys at least this advantage—that he may attribute it to the book without offence to anybody. *Israel's Return from Babylon* is divided into four sections—"The Captivity," "The Deliverance," "The Reconcilement and Return to Zion," and "The Promise and Song of Praise." How each of these departments has been treated by Herr Schachner we may have another opportunity of examining. At present it is our agreeable task to record the unanimous favour with which the oratorio was received, and the hearty approbation bestowed upon almost every piece. The applause began with the *contralto solo*, "Fallen is thy Throne, O Israel," immediately following the orchestral introduction—an impressive example of vocal declamation on the part of Mad. Laura Baxter. This was the chief "sensation-point" of the first section ("Captivity"). At the commencement of the second ("Deliverance") Mlle. Titiens and Mr. Sims Reeves were conspicuously prominent; and the alternation of two such voices—whether employed simply in recitative, or in the more measured and rhythmical divisions of the aria—would, under any circumstances, have aroused an audience to enthusiasm, as was the case on Wednesday night. A very lively chorus—"Sound the loud timbrel"—splendidly executed, kept up the excitement thus created; and as this included a declamatory solo for Mlle. Titiens ("Praise to the Conqueror"), its effect was all the more extraordinary. A duet for tenor and bass (Messrs. Sims Reeves and Weiss), one of the best things in the work, and declaimed with singular emphasis by the two singers, was the other point of the second part. In the third ("Reconcilement and Return to Zion") occurs the gem of the oratorio—a duet for soprano and tenor, "Hark! 'tis the breeze"—in which the voice parts (to speak technically) are treated in canon—each phrase allotted to one being strictly and literally imitated by the other. This was given by Mlle. Titiens and Mr. Sims Reeves to absolute perfection, and won an encore as enthusiastic as it was unanimous. An arietta for Mad. Laura Baxter and an air for Mr. Weiss—both interesting and both remarkably well rendered—were the other solo exhibitions that elicited marked attention in the third part, which also comprised a chorus—"Go forth to the Mount"—more ambitious and developed with greater ingenuity than any that had preceded it. In the fourth part ("Promise and Song of Praise") the most striking feature was an air with chorus (solo by Mlle. Titiens), directly preceding the chorale and chorus ("Praise to the Lord") with which the oratorio terminates. This, grandly delivered, raised unbounded applause. At the end of all, in obedience to a generally expressed desire, Herr Schachner, composer of the new work, made his appearance in the orchestra, and was vociferously cheered. There was then a loud call for Mr. Alfred Mellon, who, nevertheless—legitimate as was his claim—did not respond to the summons.

CRYSTAL PALACE

The special amusement at Sydenham on Saturday afternoon was a concert of Welsh melodies, arranged by Mr. John Thomas, who is considered a high authority in matters connected with Cambrian music, and glories in the title of "Pencerdd Gwalia." The melodies were for the most part choruses sung by 800 voices, in the Welsh language, and accompanied by a band of twenty harps. There were, however, a few songs sung by Miss Edith Wynne and Miss Lascelles, and the number of solo pieces would have been greater had it not been for the absence of Mr. Lewis, whose name appeared in the programme. Mr. Benedict officiated as conductor.

In the Welsh melodies there is much to gratify a general London audience. They are simple, pleasing, and intelligible, and capable to a high degree of those expressions of joy, sorrow, and defiance, the value of which cannot be over-estimated, when music appears, not as the result of a high art, but as the exponent of a national feeling. Moreover, some of the Cambrian tunes have been already naturalised among that portion of Her Majesty's subjects which, unhappily, cannot boast a descent from the Ancient Britons, and these were very judiciously introduced by Mr. John Thomas. "Ar hyd y nos" has been settled among us for a good thirty years as "Poor Mary Anne," and we suppose there is nobody, old or young, who is not familiar with the sufferings of that ill-starred young lady. "Cease your Funning," which was sung in the *Beggars' Opera* as far back as 1728, and to which a new popularity was given in the beginning of the century by Mad. Catalani, who executed the air with elaborate variations, is perhaps scarcely so well-known as it was forty years ago, when Gay's dramatic masterpiece was deemed nearly as essential to the education of an Englishman of the world as the principal novels of Fielding and Smollett; but was recognised, nevertheless, when sung on Saturday by Miss Lascelles under its Welsh name, "Llwyn Onn," and was encored with the warmth due to an acknowledged favourite. We may observe, by the way, that the Cambrian origin of "Cease your Funning" is not conceded as a matter of course by English archæologists. Mr. W. Chappell in his history of "Popular Music" informs us that the Welsh air which resembles the English one was not printed till 1802, and he strongly suggests that it is infinitely more probable that it was derived from "Cease your Funning" than that a tune noted down seventy years after the *Beggars' Opera* had been performed in Wales should prove to be the original of one of its melodies. Leaving this pretty little question of discord to be tossed about by English and Cambrian antiquaries, we proceed to state that by far the most effective melody performed on Saturday was the "March of the Men of Harlech," which must have been fresh to the generality of the audience, and was heartily encored on account of its spirit-stirring character. Another capital chorus was "Mob y dau danno," in which a rustic lover expresses his devotion to his mistress. The words that constitute the title (with a melody) seem to be without meaning, and to correspond to such combinations as the "Fal lal la" of our own roundelays, the "Hop sa sa" of the German, and the "Mirliton, Mirliton, Mirlitaine" of the French *Malbrook*.

As a vocal performance the concert on Saturday was worthy of all commendation. The choruses could not have been executed with greater precision, nor in a more expressive manner; nor could the ancient Britons have put themselves under a more zealous and experienced chief than Mr. Benedict. The songs, too, were very prettily sung by Miss Lascelles and Miss Edith Wynne. The voice of the latter is scarcely powerful enough to fill a concert-room compared to which St. James's Hall is only a snug apartment; but she is regarded by her countrymen as the "Eos Cymru," or "Cambrian Nightingale," and her appearance on Saturday was deemed an important event. With respect to the twenty harps that accompanied the 800 voices, we are afraid that their full value cannot be properly estimated by anyone who is not strongly impregnated with that national sentiment which may be called patriotism or prejudice, according to the temper of the speaker. The harp in a large hall is essentially a weak instrument, nor does it gain much strength by multiplication. Generally the tendency of the voices was to drown the accompaniment, but nevertheless we must admit that the row of harpists (nearly half of them ladies) presented a very picturesque appearance, and that the chords sounded effectively enough at the end of each melody. In national solemnities one must concede something, and doubtless to the Welsh portion of the audience a song without a harp would have seemed as incomplete as a dance without spurs to a Magyar. We Anglo-Teutons may think lightly of harps and spurs as accompaniments respectively to vocal music and to dancing, but we have no right to expect that all the world will share our indifference. He who lays it down as an axiom that trousers are an indispensable article of male attire is ill prepared to enjoy a Highland festival. The songs were accompanied by Mr Thomas on a single harp. The crowd of the consonants without vowels, so startling to all who for the first time read the Welsh inscription, exists only for those who are ignorant of the phonetic value of the printed letters. The sound of the language, as sung on Saturday, was remarkably soft and agreeable, and those who wished to study it might have taken advantage of the programme, in which the original text stood in juxtaposition to a decent English version by Mr T. Oliphant.

The palace was not remarkably full, but the concert-room was so crowded that only standing-room could be obtained after the performance had commenced.

Letters to the Editor.

MUSIC IN THE MONTH OF MAY.

SIR,—Will you allow a constant reader of the MUSICAL WORLD to atone in its columns for a few omissions inevitable, no doubt, in this unprecedentedly busy season, which may now be said to be "on its last legs"? An amateur of some experience, and an intense lover of the beautiful art you so ably and impartially represent, I keep a regular diary of musical events of importance from year to year. On comparing my own notes with the broad sheet of information hebdomadally supplied by the MUSICAL WORLD, I find that, in May especially, some highly interesting concerts were left unnoticed by your reporters. That a paper so influential and so widely circulated should also be a complete annual record—a volume of *reference*, in short, as well as of ordinary news—is obvious. With your approval, therefore, I will send you, from time to time, such leaves from my diary as may fill up blanks in your general mass of information. I begin with the month of May, up to which period very few omissions (none of much consequence) are to be noted in this year's now more than half completed volume:—

"The Philharmonic Society (in the Hanover Square Rooms) has held its fourth and fifth concerts. At the fourth there was a novelty—a quasi novelty—in the shape of an orchestral symphony by Herr Niels Gade (in A minor, No. 4), which, though extremely well given under the direction of Professor Sterndale Bennett (who, on appearing in the orchestra, was greeted with reiterated cheers), was generally voted dry, and so failed to please. The other symphony was Beethoven's No. 1 (in C), the first of those nine imperishable masterpieces to which a large part of his fame is due. Mozart's Adagio and Fugue in D, which had not been heard since 1850, and the overture to *Der Freischütz*, were the other orchestral pieces. There were two concertos—Hummel's in B minor (pianoforte), and Mendelssohn's in E (violin)—both played with spirit, the first by Herr Ernst Pauer, the last by Mr Henry Cooper, a fiddler of whom England has reason to be proud. The singer was Mlle Titiens, who, besides two pieces from Mozart, sang 'Va dit elle,' from *Robert le Diable*, so finely as to elicit the marked approval of the composer, the fact of whose presence was soon circulated through the room, and led to a general shout of 'Meyerbeer,' which drew the unwilling *maestro* from his hiding place in the gallery. At the fifth concert the symphonies were Mozart's in E flat, and Beethoven's Pastoral, which were both performed with remarkable vigour. The overtures were Mendelssohn's picturesque *Hebrides* (Fingal's Cave), and Cherubini's *Anacreon*, which last must always possess an interest apart, as having been the opening piece at the first public performance ever held by the Philharmonic Society, in the Argyll Rooms, on Monday, March 8, 1813, the year of its foundation. There were again two solos. The first—a concertino for the violoncello (in B minor), composed and played by Herr Davidoff (from St Petersburg), who, if not quite a Piatti, is a *virtuoso* of eminent distinction, and whose music, if not extremely good, can hardly fail to astonish when Herr Davidoff himself is its interpreter—achieved a real success. The second—a fantasia on themes from *Guillaume Tell*, for the oboe, the composition of MM. Lavigne and Ardell—was no less fortunate, and deserved all the applause it obtained. More finished execution on the oboe has rarely been listened to. The singers were Miss Louisa Pyne and Sig. Belletti, the English *prima donna* delighting her hearers in the grand scena from *Fidelio* ('Invocation to Hope'), the Italian basso selecting the Count's air in *Figaro*, and the two contributing together 'Dunque io son' (*Barbiere*). At both concerts the Hanover Square Rooms were crowded. (So that the Jubilee year of the model of our musical institutions was at this period going on as prosperously as could be desired.)

"Dr Wylde's New Philharmonic Concerts were never doing better, and it must be added, never deserved better. At the second, the symphony was Mozart's great one in C, nick-named 'Jupiter'; at the third Spohr's gorgeous 'Weihe der Töne'—'Consecration of Sound,' or as London programme-makers obstinately mistranslate it, '*Power of Sound*.' Cherubini's overtures to *Les Abencerrages* and *Lodoiska*, Auber's to *Masaniello*, and Weber's *Ruler of the Spirits* were included in the two concerts. Of Auber and Weber nothing need be said—they, at least, are not neglected; but praise is due to the director of these entertainments for the attention he bestows on the less generally known among the dramatic preludes of Cherubini, all of which, without [illegible], are masterly. The splendid orchestra, too, which Dr Wylde has got together is just calculated to set them off to advantage, for in brightness as well as pomp of instrumentation no composer has excelled Cherubini. Two concertos, one for piano and one for violin, were introduced on each occasion. At the second concert the pianist was Mr John Francis Barnett, whose reputation steadily advances, and who in Beethoven's concerto in C minor obtained unanimous applause. At the third, a pianist who was in England in 1852, and we believe played only once in public, came forward with the grandest concerto of the same master (No. 5, in E flat). The name of Herr Alfred Jaell is well known to amateurs, both in the old world and in the new; and that his abilities will meet with fair recognition in this country when he shall [illegible] be repeated, may be taken for granted. The violin concertos were Spohr's in E minor and Mendelssohn's in the same key, the player in each instance being Herr Joachim, whose unequalled performances have undoubtedly up to this moment been the musical events of this extraordinarily prolific season. As a master of his instrument Herr Joachim has not, nor within the memory of the present generation has he had a rival. In addition to this he possesses the secret of moving his audience by a reading of great works as fervid, graceful and poetical as it is classic and correct. Though Beethoven is his ideal (and no violinist ever played Beethoven like him) he is as much at home with other composers—which, if it had not already been proved over and over again, his incomparable execution (as usual, from memory) of the concertos in E minor of Spohr and Mendelssohn, works that have nothing in common but their excellence, would have fully established. The enthusiasm created by each of these performances beggars description. Dr Wylde was unusually liberal in providing for the entertainment of his patrons at these concerts. To the rich instrumental treats thus briefly glanced at, were added vocal performances of the highest merit—at one performance, the duet-singing of Mlles. Carlotta and Barbara Marchisio; at the other some pieces by Mozart and Weber, with Mlle Titiens for the singer.

"The third performance of the Musical Society of London (held, like Dr Wylde's Concerts, in St. James's Hall) was one of uncommon interest. Mozart's colossal 'Jupiter,' the symphony of the evening, was perhaps, on the whole, never played more grandly and never enjoyed with more heartiness. The audience, too, were in raptures with M. Meyerbeer's grand overture, composed for the International Exhibition, the elaborate details of which were now for the first time clearly revealed, and, desirous of hearing it again, expressed themselves to that effect loudly and with long-continued plaudits. Perhaps the conductor, Mr Alfred Mellon, considered the overture too long to repeat *in extenso*, and was unwilling to pay M. Meyerbeer the ill compliment (so frequently paid to Rossini, when his *Guillaume Tell* is redemanded) of merely, *pro forma*, going through the '*pas redoublé*.' At any rate he did not consent, and thus a great number who arrived late (serve them right, by the way) only heard the concluding portion; others who arrived later none at all. A new piece of such consequence ought not to have been placed first in the programme. So remarkable was the performance, however, and so vivid the impression it created, as to raise general regret that M. Meyerbeer had not remained another day in London to hear it. The fourth act of Mr Arthur Sullivan's *Tempest*—comprising the overture, the duet for Juno and Ceres (Misses Parepa and Robertine Henderson), and the 'Dance of Reapers'—was placed at the end of the first part of the concert, and though (the duet excepted) not quite as irreproachably executed as under Herr Auguste Manns at the Crystal Palace, was listened to with equal satisfaction and received with equal favour. The "Dance of Reapers" was encored, and (being much shorter than M. Meyerbeer's overture) at once repeated. The Messrs. Alfred and Henry Holmes (brothers), pupils of Spohr, have long been celebrated for their performances of that great master's fiddle-duets; and in the Concertante (with orchestral accompaniments) in D minor on the present occasion, were eminently happy. No applause could have been more genuine than that which greeted them as they retired from the orchestra. Besides her share in Mr Sullivan's music, Miss Parepa gave Mendelssohn's fine scena, "Infelice," in a style which, often as it has been delivered in public by singers of renown, has probably never been surpassed. The other vocalist was Mr Santley, who introduced a very effective piece from Hummel's little-known opera of *Mathilde de Guise* (instrumented for the occasion by Mr Alfred Mellon). The singing was just as good as the music, and the excellence of that will doubtless lead to further researches among the vocal works of the celebrated pianoforte-composer. These pianists and composers for the piano, by the way, seem to have a happy knack of writing songs—witness Dussek, among the dead, Sterndale Bennett, among the living, and others. The concert terminated almost as effectively as it had commenced with the overture to Spontini's Eastern opera, *Nourmahal*—the brilliant instrumentation of which displayed to admiration the strength of Mr Alfred Mellon's orchestra.

(*To be continued.*) "P P"

[More musical performances of various descriptions have taken place since the opening of the International Exhibition than was probably ever the case at any former period, even in London, the most music-loving city of the world. To keep a regular account of all of them was simply out of the question. Were we to notice in uninterrupted succession the public transactions of the concert-room from one end of the season to the other, we should not have a corner left for other matters. Nevertheless, so many good things have been doing this summer that a bird's-eye retrospect of the principal incidents may not be unacceptable, while it will amply serve the purpose. "P P" is therefore thanked, and welcome.—Ed. M. W.]

MRS MEREST

"*Sir,—Can you inform me whether Mrs. Merest (late Miss Hawes) was the vocal instructress of the Princess Mary of Cambridge, as I see her concerts are under the patronage of the Princess and her mother?*"

Sir,—In answer to the above question, I beg to state that, although I have been the vocal instructress of a large number of the nobility, I have not had the honour of teaching the Princess Mary Adelaide. I have been well known to the Royal Family all my life (and my father before me); and whenever I have applied for their patronage for my concerts, my request has been granted immediately.—I remain, sir, your obedient servant,

Maria B. Merest.

7 *Adelphi Terrace, Strand*, W.C., July 31, 1862.

THE OLYMPIC THEATRE.

Sir,—In your impression of the 26th ult., page 471, under heading "Olympic Theatre," you announce the "condemnation of a new five-act play in blank verse, entitled the 'Warden of Galway.'"

The managers court the most severe criticism; but when I tell you that no new five-act play *has ever been produced under the present management*—that I never in my life saw a play called "the Warden of Galway" in England (as it is a stock piece in Ireland)—and that it is utterly beyond the province of this theatre to produce such a play, however good—you will, I think, agree with me that I only ask for what is fair and right when I request that you will take notice of this disclaimer in your next number.—I am, Sir, yours truly,

W. Shell,

Olympic Theatre, July 30. (For Messrs Robson & Emden).

A MUSICAL PETITION

(From *Punch*.)

My Dear Gladstone,—The Royal Academy of Music is in want of funds, and I hear that a Memorial has lately been addressed to you to notify the fact. Of course I need not ask if you have read this composition, for I know that, as a conscientious servant of the State, you carefully peruse every paper put before you, with as much pains and attention as you do your weekly *Punch*. I need therefore scarce remind you that, besides a number of equally good grounds for claiming aid from your Exchequer, it is urged in this memorial:—

"That the good effect upon the million of the introduction of practical music into the course of national education must afford her Majesty's Government perfect satisfaction with that important measure. As the public power of comprehending an art increases, to elevate the character of those whose duty is both to form the public taste and gratify it becomes more and more indispensable. Music has made prodigious progress in England during the last forty years, and it now holds prominent importance in the intellectual development of the country; coincident with this course of advancement have been the workings of the Royal Academy of Music, and the national advantages that might issue from such an Institution would increase with the natural capacity to benefit by them. The revived importance of Church Music is a significant feature of this progress; and another is the improvement in the Music of the Army; in both of which departments it would surely be of value to the authorities that have the granting of appointments, could they refer to certificates as to the competency of candidates for such appointments from an institution like the Academy, which was dignified by the countenance of Her Majesty's Government. In the consideration of the desirability and the capabilities of the Academy, the immense importance of music in furnishing occupation to the industrial classes must be taken into account, many thousands of the population being at present engaged in the manufacture of musical instruments, the engraving and printing of music, &c., and the extent of employment of this nature increases with the increase of the knowledge of the art throughout the country."

Surely, my dear Gladstone, for these reasons alone the Academy of Music is deserving of support; and although only a few nights of the session now are left to you, I am sure you will name one of them to bring the application for a grant before the House. What is wanted the memorialists have taken care to state; and you will not doubt their competence to judge of it when you see among their signatures such names as Bennett, Garcia, Smart, Benedict, Macfarren, Leslie, Mellon, Wallace, Tietjens, and Jenny Lind:—

"The Academy is not now to be considered as an experiment; the forty years' experience of its operations, through all its vicissitudes of fortune and of management, is a sufficient test of its capabilities. These capabilities are restricted by the extent of its funds, and qualified by the necessary means of acquiring these funds. It is not always the most gifted individuals who have the best pecuniary resources, and it is therefore deeply to be regretted that the present large rate of annual payment (three and thirty guineas) should be required from the pupils. While, therefore, the grant by Government of a building for the carrying on of the operations of the establishment (a support enjoyed by all the scientific and artistic bodies in the metropolis) would greatly relieve the Academy of its apprehensions, the concession of yet more liberal assistance would give the power of diminishing the charges to students, and increasing the number of free scholarships, and thus vastly enhance the benefits of the Institution."

Being devoted to "the spreading of a pure knowledge of art and the extending of its refining influence," the Academy of Music, if helped liberally by Government, might really work such wonders as one hardly dares to guess at. If only properly encouraged, there is very little doubt that its "refining influence" might eventually be extended to street-singers and musicians; and that, being instructed in a "pure knowledge of art," these performers would no longer cause such torture as they now do to the ears of all who hear them. Much as I now loathe, detest and execrate street-music, I should not complain if Joachim came once a week or so and played a bit of Beethoven; while beneath my window; nor should I growl or grumble if a Mario or a Sims Reeves were now and then to serenade me with Rossini or Mozart. Well, you see if the Academy of Music be supported, there really is no saying how the Joachims and Marios and Sims Reeveses may be multiplied; and I am sure that this reflection will be in itself sufficient to incline a liberal Government to be liberal in its grant. Music, it is true, has done much for the million; and something short of a million might do much for music.

With just a nudge to Pam to back you in the matter, I remain, my dear Gladstone, yours most sincerely, Punch.

THE AIRS, BALLADS, FANTASIAS QUADRILLES, WALTZES, &c. IN THE OPERETTA OF

"ONCE TOO OFTEN."

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Brinley Richards' Fantasia, on "Once too Often"	4s. 0d.
Emile Berger's Fantasia, on "Once too Often"	4s. 0d.
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4. Duet "See your lover at your feet" Soprano — [illegible]
5. Duet "Is that what all lovers say?" Soprano and Tenor — [illegible]
6. Trio "When ye would trust," Soprano and Barytone — [illegible]
7. Song "'Tis [illegible] the Rose that once did bloom" Soprano — [illegible]
8. Song "Hurrah! for the Queen" Barytone — [illegible]
9. Finale "Farewell, for ever"

ACT II.

10. Serenade. "As I lay under the Linden Tree." Tenor — [illegible]
11. Ballad. "Love's brightest Dream" Soprano — [illegible]
12. Quartet. "Ah! I feel [illegible]" Soprano, Tenor and Barytone 4 [illegible]
13. Song. "The Belle of Ballingarry" Soprano — [illegible]
14. Duet "Which is mine [illegible] hand or flower?" Soprano and Tenor — [illegible]
15. Song. "Has oft unkindly [illegible] we chide." Barytone — [illegible]
16. Trio "Hold! you wish to fight, I see." Soprano, Tenor and Barytone — [illegible]
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6.—There is not a man	Chorus.
7.—Then Daniel spake and said	Recit.—*Tenor*
8.—But there is a God in heaven	Air.—*Tenor*
9.—Then was the secret revealed	Recit.—*Soprano.*
10.—Blessed be the name of God	Air.—*Soprano.*
11.—He revealeth the deep and secret things	Chorus.
12.—Nebuchadnezzar the King made an image	Recit.—*Soprano.*
13.—Confounded be all they	Air.—*Soprano.*
14.—Their idols are silver and gold	Chorus.
15.—For Thou, Lord wilt give Thy blessings	Air.—*Contralto.*
16.—Wherefore at that time	Recit.—*Bass.*
17.—These men, O King	Chorus.
18.—Then Nebuchadnezzar in his rage	Recit. Acc.—*Bass.*
19.—And who is that God?	Air.—*Bass.*
20.—Hath God forgotten to be gracious?	Air.—*Soprano.*
21.—Our God whom we serve	Trio.—*T T B.*
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27.—They drank wine	Chorus.
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29.—Lord this is the most	Air.—*Contralto.*
30.—Then Daniel answered and said	Recit. Acc.—*Tenor*
31.—March of the Medes and Persians	
32.—In that night	Recit.—*Bass.*
33.—How art thou fallen	Quartet.—*S. C. T. B.*
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35.—My mouth shall speak	Air.—*Bass.*
36.—For He is the living God	Chorus.
37.—In all the things	Air.—*Contralto.*
38.—For we have sinned	Chorus.
39.—Yet deliver us not up	Air.—*Tenor*
40.—To whom Thou hast spoken	Chorus.
41.—Behold the days come	Recit.—*Soprano.*
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MR. SWIFT will sing BALFE's admired new Song, "SI TU SAVAIS," at Mr Leonard Walker's Concert, August 11.

MR. GEORGE PERREN will sing ASCHER's popular Song "ALICE, WHERE ART THOU?" at Mr Leonard Walker's Concert, Hanover Square Rooms, Monday Evening, August 11.

THE MISSES HILES will sing the Duet for Soprano and Contralto, "[illegible] CHIVALRY," from Mr Howard Glover's popular Operetta "Once too Often," at Mr Leonard Walker's Concert, August 11.

MR. EMILE BERGER will play his popular Solo, "LES ECHOS DE LONDRES," at Mr Leonard Walker's Concert, August 11.

MR. LEONARD WALKER will sing at his Concert, Hanover Square Rooms, Monday Evening, August 11, "LARGO AL FACTOTUM" (Rossini), "THE SINGING LESSON" ([illegible]), Randegger's Trio, "I NAVIGANTI," and "THE BELL RINGER" (Wallace).

MISS ALICE DODD will sing, on the 11th instant, at the Hanover Square Rooms, a new Ballad, "I'M VERY SAD TO-NIGHT, MOTHER," composed expressly for and dedicated to her by Mr HERMANN [illegible].

MLLE. MONTEBELLA, Mr GEORGE PERREN, and Mr LEONARD WALKER will sing Randegger's Trio, "I NAVIGANTI" (The Mariners), at Mr Leonard Walker's Concert, August 11.

MR. FABIAN will sing Howard Glover's popular Ballad (composed for Mr Sims Reeves), "SHE MAY SMILE ON MANY," and Reichardt's popular Lied, "THOU ART SO NEAR, AND YET SO FAR," at Mr Leonard Walker's Concert, August 11.

MLLE. FLORENCE LANCIA and Mr LEONARD WALKER will sing the Grand Duet from Il Trovatore, "MIRA, DI ACERBE LAGRIME," at Mr Leonard Walker's Concert, August 11.

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AMERICAN PIANOFORTES.

Not one of the least anomalous things in the present state of affairs on the other side of the Atlantic is, that whilst Birmingham was manufacturing arms to send to America, New York should be making pianos to send to London. The reverse would have been a more natural order of things, seeing that Europe is at the present time in the attitude of a peacemaker, whilst America unhappily is in that of a belligerent. Nevertheless it is pleasant to know that Americans are not all wedded to the dread Bellona, and that amid the fruitless strife between North and South the peaceful arts still flourish, and the meek-eyed Cecilia holds her own. It is indeed singularly striking how peaceful are all the products in the American Department of the Great Exhibition, and how the emblems of kindly plenty still prevail there. The husbandman finds ingenious tools for wooing the stubborn earth, the handicraftsman a variety of labour-saving machines for bringing useful manufactures to the million, the artist, paintings and sculpture, the musician, musical instruments. Only the warrior is left unrepresented.

The International Exhibition is so rich in musical instruments from all parts of the Globe, that in ordinary times it would not excite surprise that our cousins from the other side of the Atlantic had availed themselves of a good opportunity to show the Old World that they too can do something in the way of making them, especially as regards the pianoforte. A few travelled artists, and one or two manufacturers, were at least aware that excellent pianos were made in the States, and that exportation from Europe had virtually ceased. The more enthusiastic of the artists who long since had visited America did not hesitate to claim for the pianos made there a high perfection of tone and workmanship, but the sceptical hesitated to believe that the trade had progressed so far as it really has. We are now able to judge for ourselves. Messrs. Steinway & Sons, of New York exhibit four pianos in the American department. They are so excellent that the jury has awarded a prize to and an encomium on the fortunate makers. When we find that they are thus officially ranked with the best instruments in the building we may readily conclude that they combine all the best known points of the manufacture, and perhaps introduce some novelties. The instruments are handsome in exterior, displaying taste and richness of carving without any overwrought striving for splendour, or special predilection for mere cabinet work. Musically they are of the fullest compass, and speak with real grandeur of tone,—a square or horizontal piano made by this house having the power of an average grand, and withal a quality of sound which will bear favourable comparison with that of any country. In America the square piano takes the place of the upright piano here. It is the instrument of the home circle. To this circumstance may be ascribed the marked improvements which have been made in its manufacture—improvements which we may here add have been extended also to grand pianos. The manufacturers claim the following peculiarities in the building of their instruments:—

1. A novel distribution of the sounding board, of the bridges, and of the strings; 2ndly. A new construction of the iron frame; and 3rdly. The adoption of a double repeating mechanism, which imparts to the touch greater ease, elasticity and promptness.

The opinion has widely obtained latterly that the square or horizontal piano could not be perfected to the same extent as the grand, as, indeed, the fruitless efforts in that direction would seem to demonstrate. The attempt to obtain more power and volume of tone by stretching the lower-toned wires over the shorter or higher-toned ones (called overstringing), in order to gain more room and sounding board surface proved only partially successful in consequence of the inequalities in the scale which resulted from that plan. The makers who were most enthusiastic for the theory abandoned it at length as impracticable; but Messrs. Steinway & Sons seem to have extended their experiments to a successful issue. By the invention of an ingenious acoustical instrument, they were enabled to ascertain the exact vibrations of the sounding board, and to place the bridges—two or more, as the case might require—on exactly the spots that would least interfere with the same. The result was a great increase of tone, and unusual equality throughout the scale. This principle they have applied to all kinds of pianos, with the most satisfactory results.

Being enabled, then, to allot to each individual string a larger share of sounding board, and to bring it into closer harmony with the workings of the same, their next efforts were directed to the *quality* of the tone produced. To combine the mellowness of wood-constructed pianos with the strength and brilliancy of those in which iron constituted a principal feature, was obviously the desideratum. The pianos exhibited at South Kensington described by the Jury as "powerful, clear, and brilliant," demonstrate the gratifying, and in many respects surprising, success which has attended this effort. The iron frame used by Messrs. Steinway & Sons is a single casting contrived—for horizontal pianos—in such a way that the heretofore unavoidable intersections of the sounding-board bridges are entirely done away. This important modification secures at once an even and uninterrupted scale. In consequence, too, of the pressure of the iron frame upon and against the tuning-block—thus welding, as it were, the two substances into one solid whole—they have obviated the transverse vibrations, and avoided those dull thumping by tones which are so offensive to the sensitive ear. The iron frames of the grand pianos are upon the same principle, being distinguished only by the shape of the iron bars, which form a triangle pressing with the broad end against the tuning-block,—a construction which gives strength, and assists materially in keeping the instrument in tune.

The advantage of Messrs. Steinways' double repetition action over that heretofore in use seems to consist in its independence of the "jack" and "nut," thereby permitting a free and unrestrained movement. Experience has shown that all appendages to either the "jack," the "nut," or the "hammer," ultimately and inevitably result in a rattling kind of noise, and an injury to the tone, whereas this mechanism insures ease, elasticity, promptness, and force of touch.

These fine instruments have attracted the attention they merit, and have been purchased by Messrs. Cramer, Beale & Wood, who, we learn, have become the English agents for Messrs. Steinway & Sons.

Boston (Massachusetts).—The Mendelssohn Quintette Club are setting out upon a summer tour spreading Art and courting Nature, through the free mountain regions of New Hampshire and Vermont. On their way they will furnish the music for the commencement exercises at Burlington and Middlebury Colleges,—music worthy of such "classic shades." They mean also to give concerts in various places, especially at the favourite resorts in and about the White Mountains. Truly the visitors to North Conway and the Glen House and Franconia have good things in store for them. How Beethoven will sound under the solemn shadow of the mountains!—*Dwight's Journal*.

CHERUBINI.*

I.

Maria Luigi (Carlo Zenobio Salvadore) Cherubini was born at Florence on September 8, 1760. This date has been generally accepted as the correct one, on the strength of the notice with which the great master himself furnished Choron, author of the *Dictionnaire historique des Musiciens*, in the year 1809. On the other hand, in the autograph list of his compositions which was published from his papers, at Paris, in 1843, by Bottée de Toulmon, Cherubini names September 14 as the day of his birth. In the same year, 1760, Prince Esterhazy appointed Haydn, then twenty-eight, his Capellmeister. Three years later Mozart, a boy of seven, excited the wonder of the Parisians; while Beethoven first beheld the light of day ten years after the subject of this memoir.†

Cherubini's father, Bartolomeo, was a musician. He gave lessons in Florence, and was *maëstro of cembalo* (pianoforte accompanyist) at the Pergola. The son received musical instruction when only in his sixth year. At nine, he learned harmony and thorough-bass from the Felicis, father and son, and continued his studies in composition, as well as in singing, under Pietro Bizarri and Joseph Castrucci. His extraordinary talent for composition quickly developed itself. When only in his fourteenth year he wrote a mass (the first in his list), and an *intermezzo* for a private theatre. These works were speedily followed by two masses for four voices, with orchestra; and before he had attained his seventeenth year, by two "Dixit," several "Lamentations," a "Miserere," a "Te Deum," an oratorio (performed in St Peter's church, Florence), a motet, a second *intermezzo*, a grand cantata, and several operas.

Despite the seductions of incipient reputation and wondering applause, young Cherubini felt the necessity of continued and deeper musical study, in order to enable him to attain the high summit towards which his genius irresistibly impelled him. He yearned to work under a great master; and the admiration of Leopold II., Grand Duke of Tuscany, and eventually Emperor, furnished him with the means. In the year 1777, having been granted an annual allowance by the Grand Duke, he proceeded to Bologna, and placed himself under the superintendence of the eminent Sarti. When Sarti, in 1779, went to the cathedral at Milan, as successor to Fioroni, Cherubini followed him; so that he enjoyed the instruction of that admirable teacher for nearly four years. This instruction, after the manner of the Italian masters of the period, was of a far more practical than systematically theoretical nature. Working and writing in imitation of great models formed its principal feature. In this way all the necessary rules of art were learned and exemplified, under the unceasing supervision of the teacher, who, however, rarely gave any other reasons for his corrections than the authority of the school. Consequently in the list of Cherubini's works during this period we find, for the most part, only antiphonies, or choral songs for four, five, and six voices, after the fashion of the old composers of the Roman Church. These student works constitute the result of his exercises up to his twentieth year. Thus he laboured eleven years in educating himself to become a thorough musician—an example of perseverance and serious resolve, which, of a truth, forms a striking contrast to the rapidity which marks the education of many modern composers. We must not, however, forget that custom, and the mode of teaching adopted by the composers of that age had something to do with these long years of study. A rational systematically progressive method of instruction was not known, or, at any rate, not applied. Nevertheless, that, thanks to the mode of study in question, Cherubini invariably proved a more sure and complete master of musical composition than he otherwise would have done is shown indisputably by all his subsequent productions; though as a teacher of the theory of his art he always manifested, in his scientific explanations, a certain amount of awkwardness, also the result of the course of study he had pursued. While for all his rules he was ready with the most admirable examples, which displayed the fulness and solidity of his knowledge, he rather disdained or found it a really difficult task to explain theoretically what he taught practically with the utmost perfection; and he used to get annoyed when people did not understand the half hints which he threw out. Yet, in 1835, he published a book of theoretical instruction, *Cours de Contrepoint et de Fugue*. How does this agree with the above facts? Fétis furnishes us, in the second edition of his *Biographie Universelle*, with an explanation, which must be considered all the more reliable, inasmuch as he himself enjoyed the advantage of Cherubini's instruction. According to Fétis, "Cherubini never thought of writing any manual of this description. He had however written for his pupils models of all kinds of counterpoint, single and double, imitation, canons and fugues. Prefixed to this collection were two or three pages of fundamental rules, comprising pretty much what Mattei* had given in his work. All Cherubini's pupils copied out these pages, and know what they contain. Some one, though I cannot say who, now hit upon the idea of turning the collection of examples to account. It was, however, necessary to have accompanying letter-press. Cherubini would not write it, and so Halévy undertook the task. It was in this way that Cherubini's *Course of Counterpoint* was produced. It was precisely in this manner also that Cherubini contributed only practically to the various "Schools" of the Paris Conservatory, though he did so, certainly most admirably, as, for instance, in the case of the "Singing School" by his classical *solfeggi* and, in that of the "violin and violoncello schools," by the examples which accompanied them. Sarti, however, did not keep his favourite pupil employed only in contrapuntal studies. We learn from Cherubini's own entries before his catalogue that his master initiated him in the secrets of dramatic composition as well, and made him compose the airs, &c. of the second parts in his operas. In the autumn of 1780 Cherubini, then in his twentieth year, began his career as a dramatic composer with the opera of *Quinto Fabio*, performed in Alessandria, during the fair. He inserts it in his list with the remark: "This was my first opera; I had then completed my nineteenth (twentieth?) year"—without saying anything about the success, which, to all appearance, was not very great, since he was not requested to write an opera for 1781, and during that year composed nothing for the stage except portions of another opera, intended for Venice, and which he actually began, although for reasons not known, he never finished it. The year 1782, on the other hand, was fertile in compositions, part of which, probably, he had prepared in the foregoing year. Three grand three-act operas were produced: *Armida*, during the Carnival, at Florence; *Adriano in Siria*, in the spring, for the opening of the new theatre at Leghorn; and *Mesenzio*, in the autumn, at Florence. In addition to these, he wrote, in the same year, ten Notturnos for two voices, four melodies for one voice, an aria, with full band, for Crescentini, one for Rubinelli (an older tenor of that name) and two duets with accompaniment of two *Cors d'Amour*,† for an Englishman. Under the date of 1783, we learn from the catalogue the fact, previously unknown, that Cherubini wrote a second opera, called *Quinto Fabio*, played at Rome in the month of January. In the same year also, his comic opera *Lo Sposo di tre, Marito di Nessuna*, was produced in Venice.

From the publications of the day, we find that Cherubini's was already a celebrated name in Italy. The comic opera just mentioned appears to have been successful in Venice. The composer was there called "Il Cherubino," "less as a play upon his name, than on account of the beauty of his melodies" (*Indice teatrale* for 1784). The Jesuits of Florence, in order to fill their church for some charitable purpose, even manufactured an oratorio out of fragments selected from his operas, and he himself composed two fresh choruses for it (1787). In the same year he supplied the theatre at Florence with the opera, *L'Idalide*, in two acts, and that at Mantua with *Alessandro nell' Indie* in three.

(*To be continued.*)

* * *

Weimar.—The Grand Ducal Theatre closed a short time since. During the season the following operas were performed:—*Die Kinder der Haide* by Rubinstein; *Robert le Diable*; Gounod's *Faust*; *Die Zauberflöte*; Wagner's *Fliegender Holländer*; *Le Prophète*; *Die Saalnixe*, by Kauer; *Lohengrin*; *Orpheus in der Unterwelt*; *Fra Diavolo*; *Tannhäuser* and *Don Juan*, which masterpiece brought the season to a close.

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* From the *Niederrheinische Musik Zeitung*. Translated expressly for the Musical World by J. V. Bridgeman.

† The writer might have added that the year preceding Cherubini's birth was also that of Handel's death.—Ed.

* Pater Mattei, Martini's most faithful pupil (and instructor of Rossini), died in 1825, in his native city Bologna. He left behind him a theoretical work, *Pratica d'Accompagnamento sopra Bassi numerati, &c. con diverse Fughe*, Bologna, 1825 and 1830, in three volumes. The examples, however, are alone admirable. Mattei also owed, therefore, his immense reputation as a teacher to his practical method of instruction. Fétis can refer only to this book, since nothing is known of any other theoretical work by Mattei.

† *Cor d'Amour*, *Amorshorn* and also, *Amorschall*, was the name given by the Russian composer Kolbel, to a horn which he invented about 1760, and the improvements in which consisted of valves and a semicircular cover upon the opening. This idea of a valve-horn was not pursued farther because the "Inventionshörner" introduced a short time subsequently were another step towards the end afterwards obtained by the "Ventilhörner."

THE CHURCH OF ST PAUL, COVENT GARDEN, AND ITS NEW ORGAN

St. Paul's, Covent Garden, was one of the earlier of London's suburban churches, called forth by the gradual extension of the town westward, that set in in the earlier part of the seventeenth century. The district,—twenty-six acres in extent,—which now constitutes the parish, was anciently a garden belonging to the Abbot and Convent of Westminster and then called Convent Garden, of which the present appellation is an evident corruption. This garden, with other contiguous lands of the Abbot, which were originally named the *Elms* and afterwards Seven Acres, and Long Acre, having reverted to the Crown on the dissolution of monasteries, was given by Edward VI. to his ill-fated uncle, the Duke of Somerset, after whose attainder the Convent Garden portion was given, in 1552, to John Russell, Earl of Bedford, who was Edward's Privy Seal; and the Earl built thereon a town residence for himself, the site of which was where is now the junction of Southampton Street with the Strand. Up to the reign of Charles I., the ground was disposed in fields for pasture. At this time James, fourth Earl of Bedford, began to build the district, and soon the Piazza as now seen and several of the adjacent streets sprang up. To meet the requirements of his numerous new tenantry, the Earl resolved to build a new church; and in 1631 a piece of ground was set out for its site, as also for its burial ground, and at the hands of Inigo Jones, who had been the Earl's architect in the laying out of the estate, and building the houses, the edifice was raised at a total cost to the Earl of 4,500l. It was then a Chapel of Ease to St. Martin's-in-the-Fields, with an endowment provided by the Earl of 100l. per annum to the minister, and 60l. for the curate. Immediately on the restoration of Charles II., an Act of Parliament was obtained constituting it an independent parish church, under the title of St. Paul, Covent Garden, and assigning to it the Bedford estate here, as its parish; the living being made a Rectory in the county and archdeaconry of Middlesex, in the diocese of London, with the patronage vested in the Earl of Bedford and his heirs, three churchwardens being appointed for the management,—the patron having the privilege of nominating one, the Rector another, and the parishioners the third.

In order to meet his employer's views of economy, and at the same time produce an edifice in accordance with classical art, Inigo had recourse to that order which properly admits of no ornamentation—viz., the Tuscan—adopting for the structure the plan and proportions of ancient Grecian and Roman temples (omitting, however, in the erection the Peristyle, with which these famous structures were usually surrounded) as described by Vitruvius, for neither in Greece or Italy is there any standing examples remaining of these ancient works.

The proper rank in the scale of excellence to which this building belongs as a work of constructive art has been a subject of much controversy; the conflicting criticisms by men of talent are not a little extraordinary. For instance, *Ralph* the architect, in his "Critical Review of Public Buildings," thus praises it:—"The church here is without a rival, it is one of the most perfect pieces of architecture that the art of man can produce; nothing can possibly be imagined more simple, and yet magnificence itself can hardly give greater pleasure. This is a strong proof of the force of harmony and proportion, and at the same time a demonstration that it is taste and not expense which is the parent of beauty." *Walpole*, on the contrary, in his "Anecdotes of Art," thus speaks of the Church and the Piazza. "Of these structures I want taste to see the beauties. The barn-roof over the portico of the church strikes my eyes with as little idea of dignity or beauty as it could do if it covered nothing but a barn." And he further adds, "but in justice to Inigo, it must be owned the defect is not in the architect, but in the order;" and corroborates his own judgement by repeating an anecdote which was related to him by the Speaker Onslow—namely, "When the Earl of Bedford sent for Inigo, he told him that he wanted a Chapel for the tenants of Covent Garden, but added he would not go to any great expense; in short, says he, I would not have it much better than a Barn." "Well then," replied Jones, "you shall have the handsomest Barn in England."

Mr. Papworth (an architectural critic of later day), in allusion to the church and Inigo Jones, says:—"Having accomplished in this work all that he intended, combining with economy, suitableness, stability, force of effect, and the beauty that results from propriety and just proportions, and as it exists an unique and chaste example of an ancient and neglected order, the building is surely entitled to the suffrages of the public, particularly as it has increased in reputation as the works of the Greeks have become better known to the connoisseur, and he has improved in architectural acumen; and perhaps it will not be valued the less as being an interesting subject of curiosity to enlightened foreigners, and certainly possessing their approbation."

Papworth's criticism would seem a sort of medium between Walpole's severe censure and Ralph's unqualified praise—and perhaps the happy medium. In reference to the latter, few will say that the edifice is particularly taking either out or in. Nor on the other hand would more accord entirely in Walpole's views. Yet it will generally be conceded that the portico and overhanging roof of the east end are picturesque in effect, and that the whole edifice is impressive from its vastness and apparent stability, and agreeable from its excellent proportions and the simple rusticity of the order. Nor is the interior less remarkable. If the outward plainness here shows economy to have been the primary consideration of the founder, suitableness to its application is not a less striking characteristic. The absence of columns and arches, and secondary walls of any kind, contribute to render the edifice in an auditorium point of view convenient and useful, yielding as it does some fifteen or sixteen hundred sittings, with the advantage that the occupant of every sitting is enabled to distinctly see and hear the preacher.

The circumstances of utility and adaptation to purpose here adverted to would seem to have been appreciated at their value up to the end of the first quarter of the present century; for we see the Church Building Commissioners of that day select this parish church as the model for arrangement for several of that familiar batch of a score or so of new metropolitan churches that were then erected under their direction; these are more particularly St. John's, Waterloo Road, St. Peter's, Eaton Square, St. Pancras, New Road, St. Barnabas, King's Square, and others. But the revival of the Gothic style, which set in some thirty years later at the instance of the High Church party, has now taken such firm possession of the public taste, for our modern Church Building, as to render the advantages just adverted to, all important as they are, of no consideration as set against the associations attaching to Gothic columns and pointed arches, high-pitched roofs, "fine-drawn aisles, transepts, chancels, and chapels.

The ground plan of the church is a parallelogram, with two wings attached at the west end. The eastern front is formed of a deeply-recessed portico, composed of two massy Tuscan columns and square piers at the angles, surmounted by an architrave and cantilever cornice of immense projection, and crowned with a pediment of like projection, and which latter, in the pure style of the ancient temples, really finishes the roof.* Within the triangle of the pediment is a bold clock dial, illuminated at night, remarkably convenient for the adjacent market. Underneath the portico are apparently three entrances, but those of the sides only are doorways, the altar piece being placed against the interior wall of the central compartment. The western front is similar to the eastern, but without the portico; and here the centre doorway being used, the side doors are blank. The flanks of the church have four lofty arched windows, the elevation being finished with the cantilever cornice continued from the front and the eaves of the roof. The southern wing is a porch and contains a staircase to the gallery of that side; the northern one is a vestry. On the top of the roof at the western end is a square turret with cupola top of remarkably insignificant appearance. There are two bells—the larger a fine one. The interior of the church is an unbroken oblong square of 103 feet by 55, without arches or columns, other than the small ones that carry the galleries, which latter occupy the sides of the edifice. The ceiling is horizontal and rests on a block cornice which forms a finish to the side walls. It is panelled into circles and other figures. In a large circle in the centre is the name of the Deity, in Hebrew characters, in a glory and clouds.

The altar-screen is formed of pannelling and pilasters of the Corinthian order, surmounted by an entablature and pediment. On the apex of the pediment is an urn and pedestal, and an angel in a reclining posture on each side. These figures were from the chisel of Mr. T. Banks, the Royal Academician. Above the Tables of the Law, the Belief, and the Lord's Prayer are two circular frames containing the texts, "The Law came by Moses," and "Grace and Truth came by Jesus Christ;" and on a label in the pediment, "Glory to God in the Highest!" This composition occupies the whole of the central east wall, there being no altar window.

According to Walpole, the church was repaired and beautified at the private charge of the tasteful Earl of Burlington. Done out of veneration of Vitruvius, at whose shrine the noble amateur was so enthusiastic a worshipper, as well as out of respect to the church and work of Inigo Jones, the first exemplifier in this country of true classic architecture. This was in the year 1727.

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* It may here be remarked, in reference to the very striking portico of this church, that it is quite certain Inigo Jones's original design for Covent Garden embraced a piazza entirely surrounding the market place; and a part of the plan was that the portico of the church should range with and form part of the piazza of the west side. But the breaking out of the Civil Wars stopped the progress of the work; and when, at the Restoration, building operations were resumed, circumstances had intervened frustrating the completion of the latter; the original design being carried out only to the extent of about one third of the square as now seen.

In 1788, the entire building was repaired at the expense of the parishioners, when the outer walls, which originally were merely brick covered with plaster, were cased with Portland stone, and the interior was re-embellished at an expense to the parishioners of about 11,000*l.* And at the same time, the rustic gateways on either side the eastern end, which Jones had imitated in brickwork from Palladio, were rebuilt in stone. The church was then esteemed one of the handsomest, most costly and most beautiful of the metropolitan churches. The ceiling was a grand painting, the work of E. Pierce, sen., a pupil of Van Dyck.

In 1795, this grand edifice was destroyed by fire. Unfortunately for the parish, an insurance for 10,000*l.* in the Westminster Fire Office had been allowed to lapse twelve months previous to the fire, by neglect of renewal, hence the entire loss by the sad event fell on the parish. The restoration was effected under the direction of Mr. Hardwick, architect. The exterior was given its former appearance, the old walls, having withstood the flames, remained. The interior is also considered to have been strictly a restoration, minus, of course, the Earl of Burlington's tasteful decoration. Indeed, economy in the work of restoration seems to have so far prevailed, that the remarkable plainness gives to the interior a quaker-like appearance, and produces, therefore, disappointment when contrasted with the simple grandeur of the outside. The edifice is well maintained. It had a thorough repair in 1851.

The organ has always occupied the west gallery. The old instrument was of the GG "long octave" class, having three rows of keys, ten stops on the great organ, six on the choir, and six on a "Fiddle G" swell, with a set of pedals and pipes. It was built by Gray at a cost of 500 guineas, and a gift to the parish by the Duke of Bedford at the time of the restoration of the church after the fire. The organ always ranked as a very inferior one, and besides this, it has been badly cared for. Nothing in the way of renewals or improvement—with the exception of a set of pedals, and unison pipes for them, which were put in a few years ago—appears to have been done for the instrument, from the time it was set up in 1798 to the time it was taken down in 1861.

On the breaking down last year of this organ, His Grace the Duke of Bedford — the patron of the living, and owner of the freehold of the parish and the market dues — consented, at the intercession of the Rev. Mr. Hutton, the Rector, to bear the expense of a new one. And a new instrument has just been built for the church by the Messrs. Bevington, under the immediate direction of Mr. Willing, organist of the Foundling Hospital Chapel; and as it is fair to infer that this organ, in its constructional arrangement, is the perfection of a church organ of its piece, according to that distinguished artist's views, a synopsis of its constituent parts may be instructive to the curious in such matters.

GREAT ORGAN.
CC TO A IN ALTISSIMO.
1. Bourdon, 16 feet tone.
2. Open Diapason.
3. Gamba (Tenor C).
4. Stopped Diapason (Clarabella Treble).
5. Principal.
6. Fifteenth.
7. Twelfth.
8. Mixture.
9. Trumpet.

CHOIR ORGAN.
CC TO A IN ALTISSIMO.
1. Dulciana.
2. Stopped Diapason (Metal).
3. Suabe Flute.
4. Clear Flute.
5. Principal.
6. Clarionet.

SWELL.
TENOR C TO A IN ALTISSIMO.
1. Bourdon.
2. Open Diapason.
3. Stopped Diapason.
4. Dulciana.
5. Principal.
6. Mixture (3 Ranks).
7. Hautboy.
8. Horn.
9. Contra Fagotto.

PEDAL.
CCC TO F, 30 NOTES.
1. Open Diapason (wood), 16 feet.
2. Bourdon, 16 feet tone.
3. Posaune (wooden tubes), 16 feet.

COMPOSITION PEDALS (DOUBLE ACTION).
No. 1. Bringing on Diapasons only.
2. Ditto up to the Fifteenth (not including the Twelfth).
3. Ditto Full Organ without Reeds.
4. Ditto Full Organ.

COUPLERS.
No. 1. Swell to Great.
2. Swell to Choir.
3. Great to Pedals.
4. Choir to Pedals.
5. Octave up to Pedal.

The draw-stops are arranged in two irregular rows on either side of the manuals—the swell-pedal and coupler handles being placed to the left, the great and choir on the right. The movement is smoothed by the draw rods being made circular, and the perforations of the case being fitted round. The composition pedals work from left to right. A double-action pedal shifts the great to pedal coupler. The swell to great and swell to choir couplers fix by a notch, and recede with a spring. The metal pipework throughout is said to be of the best spotted metal. The instrument is tuned upon the equal temperament principle. The cost was 650*l.*, i.e. 575*l.* in money, and the inside of the old organ, the latter valued at 75*l.* The old mahogany case remains, having been enlarged in the profile to take in the new works. Its front is a poor copy of the design usually adopted in Father Smith's organs.

When the setting up of the organ in the church was completed, the parishioners were invited to hear its powers tested at the hands of Mr. Willing; and the event having also been well advertised, brought together a large auditory, in which was a pretty good sprinkling of organists and organ amateurs. In the course of the interpretation upon it of some ten or a dozen pieces of music of more or less fulness of part, Mr. Willing displayed the most striking of the effects the instrument is capable of. However, no grander effects were discernible throughout the performance — masterly as the same was — that could be said to be attributable to any constructive speciality of the instrument, or other than such as are commonly produced upon large modern church organs generally. Nevertheless the organ is a fine one, and the parishioners of this snug little parish may congratulate themselves on the acquisition, and without cost to themselves, as it is. But the organ connoisseur would say here was a chance lost of doing something very fine to the profession generally of the art of the builder of the "king of instruments." With so magnificent a patron something grand might have been achieved. Had the worthy Rector been bold enough to have opened his mouth at 1000 guineas, instead of the 500 he went in for, subsequent circumstances would seem to justify a conclusion that the larger amount would have been at once forthcoming; or failing that, the parishioners of this well-to-do little parish might readily by subscription have afterwards eked out the Duke's contribution to the requisite fund. Not that the discriminating musician would have desired to see here a reproduction of the huge inflated work recently set up in a neighbouring church, but say an instrument of about thirty-five registers, distributed on three manuals of uniform compass and pedal, appropriating to the latter some seven or eight of them, thus giving to the pedal the distinctive character of a strictly independent organ, a principle of construction which all enlightened English authority concurs in pronouncing the correct thing.

But the extra cost, and the additional space requisite for this deep tone work, seem to set a bar to the adoption of this principle in this country, and thereby the make-shift—the pedal-coupler—is perpetuated. Such an instrument, however, as is above sketched, might have been set up here, in the old case, for the sum adverted to, and we should then have had in London at least one model church organ.

55 Regent Street. F. C.

THE LONDON MUSIC HALLS

(From *The Observer.*)

THE London music halls, after having rapidly risen to be considered one of the institutions of the metropolis, are as rapidly degenerating into a great public "social evil," arising not more from their increasing numbers than from the manner in which they are generally conducted. This may be thought at first reading a harsh and undeserved condemnation, but its truth will become apparent upon examination.

When Mr. Morton, the present proprietor of The Oxford, and the originator of these music halls, first opened the Canterbury Hall, in the Upper Marsh, Lambeth, some dozen years since, the public were taken by surprise at the vast improvement he had effected over the old "free and easies" and "cock and hen clubs," until then patronised by the working classes; and the press spoke unanimously and deservedly in favourable terms of the undertaking. Mr. Morton, though he doubtless opened the Canterbury as a commercial speculation, at the same time combined with it a sincere desire to improve the musical tastes of the masses. With this view he surrounded himself with a staff of male and female vocalists who, if not pre-eminent in their profession, were all possessed of respectable talent; were good musicians, with good voices; and were capable of rendering the glees and catches of Bishop, or the songs and ballads of Dibdin, Russell, Balfe, &c., which formed the staple of the entertainment, in a pleasing and effective manner. The lighter or comic business was confided to a gentleman of experience and education, possessed of a large fund of genuine comic humour, who had earned considerable popularity as a low comedian on the legitimate stage, and who fully sustained his reputation at the "Canterbury." In this satisfactory manner Mr. Morton for two or three years carried on his establishment, ever on the alert to place before his patrons musical novelties of a character suited to it. Under this good management the "Canterbury" soon gained a name; its fame spread far and wide, and it became the nightly resort of those who, at the end of their day's labour, wished to pass a pleasant hour of recreation in listening to some healthy songs tolerably well sung. The success of this establishment called up a host of competitors amongst

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the proprietors of public houses, and amongst scheming speculators; but, unfortunately, in that case, competition did not improve the quality of the article. Money was the main object with the new competitors, and the elevation of the taste of the people was either entirely overlooked or thought of only as a secondary consideration. The love of art was in fact unknown to, or unthought of by them. The result was not surprising. Instead of producing an entertainment by which the tastes of their visitors might be improved, they lowered the standard of the entertainment to suit the previous habits of their patrons; and as the "halls" increased in number the proprietors, to retain their patrons and "draw" an audience, vied with one another in producing "sensation novelties," no matter how absurd or out of place in a "music hall" so long as it brought "grist to the mill" or "money to the till." Even the "Canterbury" itself was compelled to succumb to the rage then created for "sensations," and its proprietor was constrained either to close his establishment, or follow in this "sensation movement," although it has never descended so low as some of the so-called "music halls," where the chief attractions are acrobats, "gymnasts," juggling, "tub running," bad nigger singing, "the Cure sung by a man standing on his head," and a class of songs and style of singing that would not have been tolerated in the old "free and easy" parlour of the public-house, but is hailed with delight in the well-lighted, gaudily-decorated and spacious "music hall."

That these "halls" have become a great "social evil" must be patent to all who have taken a glance at their interiors; and there is no exception from the aristocratic hall of the West End to the sailor's delight in the East. The class of entertainments provided in them and the nature of the scenes nightly enacted in the drinking bars and saloons with which these "halls" are now supplied are identical. As regards the entertainments, there is generally, to keep up appearances, one really good selection of music sung from some popular opera, with more or less talent; but the rest is made up of hackneyed songs by half-intoxicated comics, "comic" singing by men and women destitute of one spark of genuine humour, for which deficiency they make up by slang, obscenity, and buffoonery; nigger melodies by minstrels who have sung themselves hoarse by their exertions in the streets during the day; and by the "sensation" feats of the acrobat and trapeze—the latter clever enough in their way, but suited only to open air amusements, or gardens, such as Cremorne or Highbury, and totally out of place in a "music hall." One, however, of the most objectionable features in these entertainments, and which has done more to deteriorate them than anything else, has been the introduction of "female comic singing." None of these halls now consider their company complete without one or more "comic" or "serio-comic"—the new name for fast and slangy dialogues—ladies. These "comic ladies" are mostly devoid of any real talent or humour and are generally third and fourth-rate actresses, who have failed on the regular stage as "singing chambermaids," and whose only attraction seems to consist in their fine dress, a liberal display of legs, suggestive attitudes, the utterance of *double entendres*, slang and sentiments unwomanly and unnatural, and a boisterous vulgarity and brazen impudence, which though it may excite the laughter and admiration of the fast clerk or the dissipated roué, causes the reflecting and judicious listener to grieve to see women placed in so equivocal a position for a few shillings per night. Another objectionable feature is the senseless encore system now pursued in these halls, and encouraged by the proprietors, as, by compelling the singers to appear two or three times in succession, they save expense by keeping the number of their company at the minimum. Formerly an encore was only given as a mark of satisfaction by the audience at the extra exertion or talent of the person so honoured, and was accepted by him as a just recognition of his merit; but now it is the invariable custom to encore every song save only the good musical selections; no matter how rubbishing the song or wretched the style or the singer, the encore follows as a matter of course, and the sonorous voice of the conductor may be heard exclaiming, "Mr —— will oblige again." In the case of comic singers, this system is carried so far that three encores is the rule. This absurd practice takes away all stimulus from the singer, and disgusts the great majority of the audience, being indulged in chiefly by boys and youths "out for a lark," and who by their noise and clamour drown the remonstrances of the more rational listeners. So much for the entertainments; in themselves quite a sufficient condemnation of the claim put forward by the proprietors of these "halls" to be considered instrumental in "improving the musical taste of the masses."

It is, however, in the disgraceful scenes enacted in the drinking bars and saloons attached to these "halls" that the greatest evil exists—evils which cannot fail of exercising a fatal influence upon the frequenters of these places of both sexes, who, in the first instance, "go to hear a song," but become initiated in vice and immorality rendered more easy and dangerous by the seductive influences with which they are surrounded. The more "respectable" the "hall" the more prominent is this feature. These saloons are filled by "men about town" of all ages and conditions, with and without character; there may be seen the young and inexperienced clerk and the heartless skittle sharp and cheating, the patrician roué and the plebeian "fancy man;" and there also may be seen, and heard too, the real "social evil," the members of the "frail sisterhood," some decked out in gaudy trappings and finery, others in plain garb, "assuming a virtue if they have it not," but all intent on one thing—the taking in of any "young man from the country" who may fall in their way. This mixed crowd of folly and vice keep up a continued chattering composed of obscene jests and vulgar repartees, to the great annoyance of the decent tradesman or working man, who, accompanied by his wife or sweetheart, may have visited the "hall" in the delusive hope of hearing some good singing, but whose ears are then polluted with vulgarity and slang. It is this sort of thing that has driven, and is still driving, the respectable portion of society from these "halls," and is it to provide attraction for the more "spicy" patrons that "comic ladies" and other "sensation performances" have been introduced. In these saloons the scenes that used to be enacted in the lobbies and saloons of the theatres are reproduced even in a worse and more offensive form.

The police and the parish authorities are now occupied in a very proper crusade against vice and immorality in the Haymarket and its neighbourhood; but what is the difference between the saloons and bars of these music halls and the saloons at "Kate Hamilton's" in Leicester Square or at "Godorodo's" in Piccadilly, except in the hour of the night at which they are open? The class of frequenters and the proceedings are the same. The music halls close at twelve, the Haymarket saloons open about that hour. As no police or magisterial interference takes place with the music halls, it would appear that what is vicious, and obscene, and immoral in the Haymarket saloons between twelve and four in the morning is harmless and innocent between nine and twelve at night in the saloon of the "music hall."

The above remarks are written only with the object of drawing the attention of the more respectable among the proprietors of these halls to the evils existing, in the hope that they will devise a remedy, and thus prevent their establishment being placed under such police regulations as, while it would protect public morality, could not fail, at the same time, of being personally annoying and inconvenient. Let the system on which the "Canterbury" was inaugurated be acted upon, with all necessary and desirable improvements, and nothing more could be required. Let the present system continue and "music halls" will become a public nuisance, equally with "penny gaffs," to be treated accordingly.

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STUTTGART (*From a Correspondent*).—From the annual report of the season of 1861–62 at the Theatre Royal, we learn that on eighty-six evenings that the theatre was opened for opera, forty-two works of twenty three different composers were performed; thirty-nine works, by twenty two composers, constituting the entire entertainment on eighty-one evenings, and three operettas, by three composers, forming on the five remaining evenings only a portion of the programme, which was completed by a short farce, play or ballet divertissement. Of Auber five operas were performed on eleven evenings; of Mozart, four operas on seven evenings; of Meyerbeer three operas on seven evenings; of Flotow, two operas on six evenings; of Lortzing two operas on six evenings; of Verdi, three operas on six evenings; of Gounod one opera (*Faust*) on six evenings; of Rossini, three operas on five evenings; of Abert, two operas (*König Enzio*, three times, and *Anna von Landskron*, once) on four evenings; of Méhul, two operas on four evenings; of Offenbach, two operas on three evenings; of Donizetti, two operas on three evenings; of Halévy one opera (*La Juive*) on three evenings; of Benedict, one opera (*Die Kreuzfahrer*) on three evenings; of Beethoven, one opera on two evenings; of Boieldieu one opera on two evenings; of Marschner one opera (*Hans Heiling*) on one evening; of Kreutzer one opera on one evening; of Bellini, one opera on one evening; of Gläser one opera on one evening; of Pressel, one opera on one evening; and of Grisar one opera on one evening. Of the above thirty-nine operas, the following were new; Gounod's *Faust*; Verdi's *Ballo in Maschera*; Abert's *König Enzio*; Auber's *Gustave*, and *Haydée*; and Benedict's *Kreuzfahrer*. Of the operettas, the following was new: Offenbach's *Lied des Fortunio*, and revived at last after the lapse of a generation, Méhul's *Schatzgräber*. With reference to dramatic productions, works by the following authors were performed—namely: Shakespeare, eleven times; Mad. Birch-Pfeiffer eight times; Benedix, eight times; Feldmann, seven times; Scribe, six times; Gutzkow, five times; Raupach, three times; Göthe, four times, and Schiller, four times.

TO CORRESPONDENTS.

Symphonist.—That Mozart must at first have taken Haydn for his model in the composition of orchestral symphonies seems as reasonable to conclude, as that, subsequently, he so greatly surpassed the original as to induce Haydn to return the compliment. To the truth of the latter proposition, the fact that all the grand symphonies composed by Haydn for the concerts of Mr Salomon, the violinist, were not commenced till the year of Mozart's death, bears unquestionable testimony. Mozart was born at Salzburg January 27, 1756 (three years before Handel died). Haydn came into the world nearly a quarter of a century earlier, at Rohrau, March 31, 1732. Mozart died at Vienna, December 5, 1791, at the age of thirty-six; Haydn, seventeen years later, in the same city, May 31, 1809.

Subscriber (Uttoxeter).—The tune was originally wedded to an old Venetian canzone, beginning—

"[illegible] non è perfetta
Quando manca la [illegible]."

Contrapuntist.—J. S. Bach died nine years before Handel (in 1750).

NOTICES.

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The Musical World.

LONDON: SATURDAY, AUGUST 9, 1862.

THE success of the season just passed at Her Majesty's Theatre is not solely to be attributed to the influx of visitors to the International Exhibition. The management is entitled to unmeasured praise, and the performances have been distinguished by variety and excellence. Mr Mapleson, indeed, in his initiative essay to carry on the great establishment in the Haymarket has shown an amount of enterprise and liberality with which few, except those who knew him well, could have accredited him. His task was by no means easy, and the anticipations of his friends not over sanguine. When the opulent Spanish banker, who had been for some time in treaty for the theatre, withdrew his application and Mr Mapleson had been accepted by the noble proprietor, barely two months was left him to provide band, chorus, principals, and a working staff to get the house in order. Yet, within that period, a thoroughly efficient, if not a large, company of singers was engaged and an orchestral force secured, that wanted little more than reinforcement in the leading stringed instruments to render it irreproachable. The new manager appeared to have been guided by one determination, which cannot sufficiently be lauded in the director of a theatre. He obtained, and where he could not, endeavoured to obtain the best artists in each department. The engagement of Mlle Titiens and Sig Giuglini at starting, was a foregone conclusion. Without these two favourites of the public, the theatre could hardly have opened its doors with any prospect of success. But Mr. Mapleson knew that more was expected. Variety is as much the soul of operatic enterprise as excellence. No doubt he had cast his eyes widely abroad for some time previously in search of singers, in the hope that he might be inducted into the government of the Old Opera. His survey was not circumscribed by the Old World. He had heard from reliable sources favourable accounts of a young *prima donna* of the Piccolomini school who had been turning the heads of the audiences in New York and elsewhere across the Atlantic. He engaged her incontinently and announced her for several parts. The young American artist, however, did not put in an appearance, owing, as we have been informed, to a severe domestic affliction. Consequently some of the operas set forth in the prospectus were not given. The engagement of Miss Louisa Pyne may be taken as a compromise for Mlle. Kellogg, and the substitution of so eminent and popular a songstress could not have proved otherwise than satisfactory in the highest degree. Miss Louisa Pyne played three parts—Zerlina in *Don Giovanni*, Susanna in the *Nozze di Figaro*, and Arline in the *Bohemian Girl*, in all of which she sustained her position beyond disputation as the most accomplished and gifted of English prima donnas. If Miss Pyne's engagement is to be renewed next season, we would suggest, with deference, the production of Auber's *Crown Diamonds*, or the *Domino Noir*, or Meyerbeer's *Pardon de Ploermel*, as singularly agreeable to the fair artist's style and means.

The engagement of Mlle. Trebelli proved one of the decided "hits" of the season. The young artist may be said to have jumped with a bound into public favour. The merits of Mlle. Trebelli are indeed rare. Possessed of a voice of beautiful and sympathetic quality—a true *mezzo-soprano* at once rich and sonorous—with intonation never at fault, and musical taste and feeling not to be surpassed, she has proved a veritable trump card for the establishment, and promises to exercise no inconsiderable influence on its future. With such an artist many of Rossini's operas, laid aside for want of proper exponents, may be produced with advantage. We have seen *Semiramide* take its place on the stage directly singers had been found who could interpret the music. With Mlle Trebelli—provided, however, a Rossinian tenor could be procured; no difficulty, we imagine, with Sig Calzolari open to a summer engagement—the management might vary the performances gracefully with *Cenerentola*, *L'Italiana in Algeri*, and *La Donna del Lago*. The last opera indeed—if, as we hear, Sig Mongini is to be engaged next season—might be produced with very great effect, with Mlle. Titiens as Elena, Mlle. Trebelli, Malcolm, Sig Giuglini, Fitzjames, and Sig Mongini, Roderick Dhu. But we are speculating about the future, when we should be commenting on the past.

The success of the "Sisters Marchisio" went even more to prove that Rossini's music was becoming a necessity at the opera than that the "Sisters" themselves were great artists. That their style was admirable—that they had studied in the best school—and that their example was invaluable could not be disputed. *Semiramide*, which had been looked upon by modern purists as little better than a musical mummy, became a positive attraction, even although the general execution was by no means so satisfactory as that of other operas given during the season. The reputation of the "Sisters," and their extraordinary *ensemble* singing, no doubt excited unusual interest in their behalf; nevertheless, we maintain from attending the performances of *Semiramide* frequently, that the music was a special source of delight, and would have been still greater if the cast had been as efficient as that of the *Trovatore*, the *Nozze di Figaro*, the *Ballo in Maschera*, or the *Bohemian Girl*.

That Mlle Titiens has been the special mainstay of the theatre during the season everybody will acknowledge. The popular artist, indeed, this year more than ever, vindicated her claims to the title of one of the greatest dramatic singers of modern times. Moreover, by her performances in oratorio she advanced herself considerably in the estimation of the public; and half her fame this year has been won out of the theatre. Perhaps Mlle. Titiens was never rated more highly as a vocalist than after singing the music of Alice in *Robert le Diable*, unless when she sang the part of the Countess in the *Nozze di Figaro*. Signor Giuglini, only inferior to Mlle. Titiens as a public favourite, was indisposed at the beginning of the season, and had to take his *congé* for a few weeks, to recruit his health. His place was but indifferently supplied by Signor Armandi—a tenor, however, of unusual energy, if not extraordinary accomplishment, who maintained the character of Roberto in *Robert le Diable* throughout the season. The production of Meyerbeer's masterpiece was creditable to the management—although the cast was susceptible of improvement—as was also Mozart's *Nozze di Figaro*—although the piece might have been better acted. The other novelties or revivals do not call for particular comment. Signor Giuglini's return to the theatre, with renovated powers, brought back the *Trovatore*, the *Huguenots* and *Lucrezia Borgia* to the manifest delight of the admirers of the modern repertory. Signor Giuglini, on his return, sang with all his old charm, and with the co-operation of Mlle Titiens, Mlle. Trebelli and Miss Louisa Pyne, the season went on swimmingly towards the conclusion. Nor should we omit the eminent service rendered to the performances by M. Gassier, who proved himself not only one of the most versatile, but one of the most excellent of artists, sustaining with equal effect Assur in *Semiramide*, Figaro in the *Barbiere* and the *Nozze di Figaro*, Enrico in *Lucia*, and the first conspirator in the *Ballo in Maschera*. The engagement of Sig. Zucchini was useful in an important point. A good buffo had long been wanting at the Opera, and the want has been in a great measure supplied. If Sig. Zucchini be not a first rate singer, he is an experienced and conscientious artist, and has a good deal of natural humour. He should be welcomed with honours. Among the basses, above all, we would particularly mention Mr. Santley, now, perhaps, as regards vocal powers and singing, the most accomplished barytone before the public. Mr. Santley is young as an actor, but experience comes speedily, and to so shrewd and clever an observer time is never thrown away. He is fast winning fame on the Italian stage.

The other artists who figured more than respectably in the performances were Mlle. Louise Michal, Mad. Lemaire, Signors Bettini, Naudin, Vialetti and others. But of these we shall have something especial to say when we come to our Resumé of the Season.

◆

HERR LENZ, author of the *Trois Styles*, is a strange compound of intelligence and eccentricity. He cannot be uniformly sane even about Beethoven, the hero of his idolatry; but when he speaks of others, his lunacy is still less steadily manifested. Writing, or rather "talking," of Mendelssohn's three quartets, Op. 44, he tells us that the first *allegro* of No. 2 (in E flat)—"*échappant comme une fusée d'un mordant gruppetto*"[*]—is a masterpiece. Its energy, the passion breathing through each melodic phrase, the variety and interest of its instrumentation, make it a worthy rival of the grand allegros of Beethoven. The *scherzo* is of an order which, excepting in the works of the triumvirate of instrumental music, surpasses in originality all that has been written in the style." Presuming the "triumvirate" to mean Haydn, Mozart, and Beethoven, it would be difficult to find where Haydn has matched this *scherzo*—or indeed Mozart—considering that neither of them wrote what is commonly termed *scherzo*.[*]

Elsewhere, in the same rhapsody (*Beethoven et ses Trois Styles*), Herr Lenz devotes a chapter apart to Mendelssohn, and says a sufficient number of things to prove that he was as incapable of appreciating the composer of *Elijah* as Oulibicheff—the panegyrist of Mozart, *quand même*—of estimating Beethoven. In one place our "critic" pronounces Mendelssohn incontestably the *fourth* great master of the Quartet; while in another he says—"Mendelssohn is the *only* author whose quartets can be played with effect after Beethoven's;" and in a third, we are apprised that "the quartets of Mendelssohn have, generally speaking, a *more* symphonic character than those of Beethoven." It is difficult to reconcile these anomalous statements; still more to understand what the Mozartite *dilettante* and *anti*-Oulibicheffist writes about the *scherzo* of the celebrated Ottet for stringed instruments. After pronouncing the first *allegro* a composition of the highest order, he descends into speculations about the *scherzo* as mystical as anything to be met with in the wildest effusions of Herr Richard Wagner's "*Art-work of the Future*," or "*Oper und Drama*." Here is an example, in which Herr Wagner's paradox about the influence of Judaism on music is transcended:—

> "The Hebraic turn of the *scherzo* appears now; but it will never be a truth in music, inasmuch as this element of the thought of Mendelssohn is neither a necessity nor an exception justified by sufficient motive, but the reflection of an individuality too exclusive to have the right of imposing itself upon the world. We are reminded of a leaf from the Talmud serving as title-page for a book which treats of wholly different matters" (!).

Of the *scherzo* of the quartet in E minor the same ingenious critic says:—"Freed from the Hebraic 'tic' of the author, its value is enhanced"—besides more of the same kind of rhodomontade. Such paradox, happily, will not be accepted for *criticism* by impartial judges, more especially when applied to genial, exquisite, and thoroughly original music, like that of Mendelssohn in general, and his *scherzi* in particular, of which the one in the Ottet (afterwards abbreviated, scored for the orchestra, and substituted for another in his first orchestral symphony[†]) is among the earliest and raciest examples.

◆

IN directing attention to the subscription now being raised for the purpose of presenting a testimonial to Mr. Charles Lewis Gruneisen, we are performing a most pleasurable task, and one in which we feel sure of finding many sympathisers. The substantial character of the Conservative Land Society has this year been most thoroughly proved; and, thanks to the ability and untiring zeal with which the business has been managed by its indefatigable Secretary, the "*coup de main*" intended fatally to damage its interests proved literally a "*coup manqué*." The Society passed not merely successfully but triumphantly through the ordeal. That such an occasion should have suggested a recognition of the trustworthiness of the principal officer, must be readily admitted and that the members of the Society will one and all shew their strong sense of his invaluable services there can hardly be a doubt.

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[*] It would be a difficult task to translate this into intelligible English.

[*] What can be expected, from an æsthetico-critical point of view, of a man who says:—"Those who make Bach and Handel a constant preoccupation most frequently understand nothing at all about the mission of those great men, which was to create for their art a style *rigorously didactic*." Handel "rigorously didactic!"

[†] For the Philharmonic Society, at whose concerts the Symphony in C minor was first played in London, under the direction of the composer himself.

But it is not alone as testimony to his official integrity and capacity that Mr Gruneisen's friends are anxious to come forward with their subscriptions. The musical and literary world have long known in that gentleman one of the ablest contributors to the critical press, as well as one of the warmest supporters of art — to whom, moreover, we are in a very great measure indebted for the establishment of the Royal Italian Opera, which fifteen years since first raised its head in proud and successful rivalry to the long-established theatre in the Haymarket, and has since reached the topmost pinnacle of European fame. It has therefore been decided to extend the privilege of contributing to those who, not being members of the Conservative Land Society, may still desire to express their esteem for a man who has in so many ways shown himself entitled to the highest consideration.

◆

English Opera Association (Limited).—We understand the Association will, in all probability, make its *début* at the Theatre Royal, Drury Lane.

Mdlle. Tietjens, having terminated her engagement at Her Majesty's Theatre on Thursday, left London for Paris yesterday. Mr Mapleson has signed with her for three more seasons.

Mad. Arabella Goddard is staying at Boulogne-sur-Mer, and will not return to England until October.

Mr Land's Tour.—Mr E. Land, always busy when the season closes, has projected a grand autumnal tour in the provinces, to commence in the second week of October. The artists engaged are Mad. Gassier, Mlle. Marie Cruvelli, Mr Swift, and Herr Joseph Hermanns, vocalists; Mad. Arabella Goddard, M. Sainton and Sig. Bottesini, instrumentalists. Mr Land's managerial experience is proverbial, but who could not "manage," we may ask, with such artists to control? Mad. Gassier, one of the most brilliant of modern sopranos, makes her first appearance in the provinces for three years, and will, no doubt, revive the impression she created in her former visits; Mr Swift, next to Mr Sims Reeves (*facile princeps*), is one of our most accomplished tenors; Mlle. Marie Cruvelli (sister to the renowned "Sophie") is a *contralto* of the highest accomplishments. Herr Hermanns has taken out his certificate at Her Majesty's Theatre. The names of the instrumentalists can derive no additional lustre from any eulogy of ours. In M. Sainton, Sig. Bottesini, and Mad. Arabella Goddard Mr Land has simply announced three of the greatest performers now before the public. With such attractions, indeed, success is certain—more especially with Mr Land, so skilful an *impresario*, to [illegible] them.

Broadwood's Pianofortes.—In the second letter of M. Fétis on the musical instruments in the International Exhibition, we find the subjoined:—"My colleagues and I have remarked, with regret, that most of the English makers seem to have lost sight of this ideal of the piano, to which all the resources of their art should tend. Among those whose instruments figure at the International Exhibition, there are few who have not presented us a model of their invention, of a mechanism for the repetition of the note. To see the efforts of their imagination to attain this kind of merit, you would be tempted to believe that they consider it the *ne plus ultra* of the qualities of a true instrument. But of what use are all these inventions more or less imperfect? Much more important are the essential qualities of sound, of *timbre*, of equality, of finished workmanship; and these, I must say, we have seen with pain that the greater number of the English manufacturers neglect. Even old houses, which formerly enjoyed a justly acquired fame, have fallen off in these productions. Mr Henry Broadwood alone has not only maintained intact the secular glory of his ancestors, but he has gone on with the time, and the different pianos from his factories offer to the Exhibition the realisation of the perfect ideal of the class of instruments. They are four in number, grand concert form, the cases of ebony from Coromandel and of rosewood. These pianos satisfy in the completest manner all the conditions of sonority, of distinction and of mechanism required in the piano of an artist. I must mention here an important improvement introduced in the new grand pianos of the house of John Broadwood & Sons. It consists in a new arrangement of the iron barrier to balance the traction of the strings and secure the solidity of the instrument. These barriers, it cannot be denied, are an awkward necessity, because, on the one hand, they often give a ferruginous *timbre* to the sound, while, on the other hand, they load the instruments. We have seen at the Exhibition grand pianos, which had not less than six big iron bars. Mr Broadwood has replaced all this apparatus by a single buttress of forged iron whose resistance to the pulling of the strings is equal to that of all the barriers hitherto employed."

Heiligenstadt.—The colossal bust of Beethoven, modelled by Gasser, in conformity with the order of the Verschönerungsverein, and intended for the well-known "Beethoven Road" between Heiligenstadt and Grinzing, is already cast, and will soon be completed.

Turin.—Sig. Tamberlik has received the order of St. Maurice and St. Lazarus from King Victor Emmanuel.

Paris.—(*From an occasional Correspondent.*)—"*O matre pulchra filia pulchrior!*" The late Mad. Cinti Damoreau, after the first performance of Auber's *Diamans de la Couronne*, was asked, at least so says M. Téry of *L'Europe Artiste* (why, by the way, do they not spell the Musical World as correctly as your contributors spell *L'Europe Artiste*, instead of eternally writing it Musical "Word," "Works," or "Wool"?) so says M. Téry (I don't write that name Try—M. Try) at least so says M. Téry—was asked whether she had "assisted" at that solemnity. "Yes," she replied, "but I left at the end of the first act, as I don't like *les chants Thillons* (*l'échantillon*)." I wonder if Mad. Thillon was present at the first performance of Mad. Cinti Damoreau's daughter at the Imperial Opera the other night, in *Guillaume Tell*, and I wonder what would be her answer should a similar question *mutatis mutandis* be put to her—"Yes, but I left at the end of the second act, as I don't like *les chants Damoreau*" (*l'échandemoreau*). "*O matre pulchra filia pulchrior*," by-the-bye, cannot, with any twisting, illusion or otherwise, be made to apply to Mlle. Damoreau, whose success was, nevertheless, so great——but we must not be ungallant. S.

The Operas.

ROYAL ITALIAN OPERA.

Those who from the beginning expressed themselves strongly not only about the actual talent, but about the future career of Mlle. Patti, must have derived more than ordinary gratification from her performance on Wednesday night, when, for the first time in London — probably for the first time under any circumstances—she undertook the arduous character of Dinorah. With no wish to detract one iota from the merits of those accomplished contemporaries, who, here and elsewhere, have, from time to time, essayed the part, we must in strict justice declare that, in our opinion, so picturesque and happily finished a delineation of the half-crazed maiden in whose mouth the composer of the *Huguenots* has placed such delicious music, was never witnessed till now. That Mlle. Patti, with her uncommon natural endowments, and gathering experience with years, would continually approach nearer and nearer to the ideal perfection which none are destined completely to attain, it was natural to suppose. Her progress, however, seems to have outstripped the ordinary speed; inasmuch as she who, scarcely more than twelve months since, stood before us a mere girl—possessed of rare gifts, it is true, and for her age of as rare acquirements, but still a girl, in whose extreme youth was not more emphatically a plea for immediate sympathy than a set-off against com-positively imperfect assumption—contrived on the occasion under notice to win the unanimous and hearty approval of the most critical audience in Europe, in what is perhaps the least amenable part of the romantic lyric drama. The Dinorah of Mlle. Patti is from first to last an entirely new creation, and, moreover, in the fullest degree as captivating as new. It is not merely in all respects, whether regarded in a dramatic or in a vocal sense, the best Dinorah we remember, but, viewed as a whole, the only Dinorah entirely realising the poetical conception which laid so strong a hold upon the imagination of Meyerbeer as to inspire him with those delicate and truly fascinating melodies that stamp *Le Pardon de Ploërmel*, if not as the most brilliant, certainly as the most ethereal of his masterpieces. Originality has been universally recognised as an attribute of each successive assumption of Mlle. Patti. Whatever may be her shortcomings, she invariably thinks for herself, invariably presents the character she is assuming under a fresh and unhackneyed aspect—the mark of her own piquant individuality being everywhere apparent. This, combined with youth, a prepossessing appearance, and a natural grace that enables her to tread the stage as though she had been "born to it," confers upon all her endeavours a certain undefinable charm. The attraction thus created, and which gives to her Zerlina, her Rosina, and one or two other impersonations the peculiarities so agreeably distinguishing them is, perhaps, nowhere more vivid—perhaps nowhere so vivid—as in her Dinorah, the most elaborately studied, the most carefully wrought out, and at the same time, so successfully are the mechanical means kept out of sight, the most apparently spontaneous of her performances. Every scene—every situation, in short—exhibits some new and unexpected point to strike attention; not "points" in the conventional meaning of the term, but delicate touches that, by filling out the picture, make it all the more natural and true. The first scene, where Dinorah sings to her pet goat, which, though absent, she fancies she beholds in her reverie,—

"Si carina,
Dormi in pace,
Caprettina
Gentilina!"

gave a foretaste of what was to come. Nothing could be prettier, nothing more entirely in the spirit of the situation. The goat—the "caprettina gentilina"—was so naturally addressed, so unaffectedly thought of, just as if there had been no such thing as an audience in the theatre. The musical phrases, too, of this very beautiful piece seemed to be mixed up with the dramatic action, as though the two were one, essentially parts of each other and inseparable. The duet with Corentin, in which Dinorah becomes as playfully mischievous as just before she was gentle and caressing—ruthlessly exciting the nerves of the timid boor, who takes her for a spirit, and making him "dance and pipe" at her caprice—was a masterpiece from beginning to end. In the prelude Mlle. Patti echoed the well-known notes of Mr. Lazarus' clarionet with such fidelity that, but for the charm intrinsically appertaining to the human voice, it might have been thought that phrase and response proceeded from the same instrument. The trio at the end of the first act was just as good, and just as effective, in its way; and never have the receding strains of "Il tintinnar"—

"Piano, pianino,
Sotto voce piano!"

—which accompany Dinorah as she winds her way slowly up the rock, just as the curtain is about to descend—been uttered with a sweetness more thoroughly congenial. That the famous "Shadow-dance" should produce an extraordinary impression after what has been already described was only to be expected. The music of this genial, charming, and original scene may have been executed by other artists with almost equal fluency; but we never heard it delivered with such strict dramatic propriety, or with such an infinity of piquant and refined expression. The acting was really wonderful. The "shadow" on the rock became as it were an intimate companion of Dinorah; and when she speaks to it of Hoël's love—"Non sai tu? Hoël m'ama!"—the manner in which the confidence was imparted, both in the position of the crouching figure and the accents of the tremulous voice, reached the very ideal of the "picturesque." No wonder that such an exhibition should rouse the whole house to enthusiasm. Passing over the *finale* to the second act—in which, nevertheless, there were many things to notice—we may state in general terms, that the last scene was a worthy climax to the rest. The gradual progress of returning reason was delineated with consummate art, and the impression produced by each familiar object, as it alternately offers itself to the slowly awakening sense of perception in Dinorah, conveyed in a manner so genuine, and at the same time so graceful, as to show that even if Mlle. Patti had never been taught to sing she was evidently intended by nature to become an actress. The whole performance, indeed, was a triumph of the most legitimate kind—the most legitimate and the greatest that the young artist has achieved since she delighted the English public with her first notes—as the interesting heroine of Bellini's *Sonnambula*.

The other principal parts were, as usual, filled by Signor Gardoni, M. Faure, and Mlle. Nantier-Didiée, the subordinate characters by Mad. Rudersdorff, Signor Neri-Baraldi, and M. Tagliafico.

Although drawing fast to the close of the season, Mr. Gye does not slacken the rein of his enterprise, but rather takes a good pull that he may run to the termination of the goal with undiminished speed. One might have thought enough had been effected with the novelties and revivals already given. Not so the director. He would make one more grand coup towards the end and leave an ineffaceable impression. It was a great idea to reproduce Auber's *Masaniello* with Signor Mario as the Fisherman. Of all operas by French composers, the *Muette de Portici* is most endeared to Englishmen. Its production at Drury Lane, in 1830, was one of the greatest successes on record. No opera of any composer ever fascinated the play-going public to the same extent. No doubt some of the success was due to the singing of Braham, who was never equalled in the part. The work, however, comprises every element of attraction—gushing and spontaneous melodies in every scene, instrumentation clothed in the brightest and most harmonious colours, dramatic power and treatment that never have been surpassed, stirring incidents, gorgeous scenery, rainbow costumes, dances that would provoke old Nestor to motion, and a most interesting plot. *Masaniello* was first produced at the Royal Italian Opera in 1849, with Signor Mario as the hero. The success was triumphant; but Mario, not satisfied with himself or displeased with somebody else, threw up the part and gave it to Signor Salvi, who retained it for the few nights it was performed during the season. In 1850 *Masaniello* introduced Signor Tamberlik to the English public, and such favour did the new tenor find in his introductory essay that he was allowed to retain the part thenceforth without interruption. Why, when the opera was reproduced, after an interregnum of eight years, Signor Mario has been substituted for Signor Tamberlik, we cannot say. Perhaps it was but a requital for Signor Mario's bestowing the part of Jean of Leyden in the *Prophète* on Signor Tamberlik. That, however, *Masaniello* was produced, not who played the Fisherman, was the principal consideration. The public who liked the opera would naturally be satisfied with either one renowned artist or the other in the principal character, and not trouble itself with nicer distinctions.

The first performance of Auber's great work, on Thursday night, must have satisfied everybody present that nothing had been left undone to secure for the opera a new lease of popular favour. The dresses, scenery, and appointments were no less than what might have been expected from the establishment—picturesque, magnificent, and complete. Perhaps even at the Royal Italian Opera the scene of the Market Place at Naples, in which the insurrection takes place, has not been surpassed. It is indeed a resplendent picture, and nothing more like reality than the conflict between the soldiers and the fishermen—and nothing more effective as a pictorial illusion—has been witnessed on the stage. The sea-shore view in the second act is another grandly-devised and brilliantly-painted scene; and again the exertions of Mr. Augustus Harris, the stage-manager, are indicated in a manner not to be mistaken by the groupings, the motions, and the various employments of the fishermen and their wives.

Of the execution generally we may speak in high terms, but feel assured, nevertheless, that a few performances will be of material service to band and chorus. That there is little time for rehearsals just now we know, and could hardly have expected that the regular course of preparation had been gone through. Still the performance—the first for eight years—was admirable on the whole, and a few trifling hitches we may take for granted will not occur again. The opera is announced for repetition to-night and Tuesday, and we may conclude it will constitute one of the special features of the closing representations.

The cast included Mlle. Marie Battu as Elvira, Mlle. Salvioni as Fenella, Signor Neri-Baraldi as Alphonso, Signor Graziani as Pietro, and Signor Mario as Masaniello. Mlle. Battu seemed thoroughly at her ease in the music—more so certainly than in *Rigoletto*—and sang the opening cavatina with much brilliancy and point, although she found the scena in the fourth act a little too exacting. The Fenella of Mlle. Salvioni was especially graceful and interesting, and was certainly one of the marked features of the performance. The performance of the fair danseuse in the tarantella formed a brilliant illustration of that most inspiriting of national terpsichorean displays. Sig. Neri-Baraldi was, as usual, artistic and painstaking, but the character of Alphonso does not enlist the sympathies, and the singer did not create any enthusiasm.

Sig. Mario we have heard in better voice, but at times the intense charm of his singing and his refined and irresistible manner were felt and acknowledged by the entire audience. The customary encore was withheld from the barcarolle, but was awarded to the grand duet with Pietro which follows, and to which Sig. Mario displayed an amount of passion and manly vigour impossible to transcend. The famous "Sommeil" song we shall hear to greater advantage by-and-bye, when the artist has definitively made up his mind to sing it mezzo-voce throughout, as, we fancy, it should be sung, and as old Braham used to sing it. Sig. Mario's last scene was in every respect inimitable. Here his voice was under perfect control, and the snatches of the fisherman's songs as they came filtered through his disturbed brain were given with exquisite grace and feeling. The assumption of madness was at the same time most striking and most natural. Sig. Mario invariably improves upon a new part, and we do not doubt that, splendid as his performance on Thursday night was, it will be still better after a few repetitions. Sig. Graziani sang admirably in the duet just mentioned with Sig. Mario, winning fairly his share of the applause, and gave much effect to the fine barcarolle in the last act.

A word of strong praise must suffice at present for the incidental dances, all of which were performed with brilliant effect by the corps-de-ballet, headed in the tarantella, as we have said, by Mlle. Salvioni, and as we have not said, by M. Desplaces.

The house was crowded, but was evidently more than half filled with strangers.

These have been the novelties.

The following were the regular performances of the week:—On Saturday *Don Giovanni*; on Monday *Il Trovatore* (with Mlle. Fricci); and last night, *Don Giovanni* (with Mlle. Fricci as Donna Anna).

HER MAJESTY'S THEATRE

THE numerous strangers now in London have taken advantage of the "cheap nights" (which began on Tuesday week), and the house has witnessed a succession of large audiences. With the exception of Wednesday evening week, when the *Bohemian Girl* (*La Zingara*) was revived, there has been no novelty. Balfe's pretty opera was performed with excellent effect. It could hardly have been cast with greater strength—whether as regards the two principal characters or the others. Miss Louisa Pyne and Sig. Giuglini were the representatives of the heroine and her lover; while Mlle. Trebelli filled the part of the Gipsy Queen, and Mr. Santley that of the Count. The spectators enjoyed the opera as of yore, notwithstanding the absence of the vernacular and the presentation of old friends in new dresses. Miss Louisa Pyne's portrayal of Arline is well known; nor was it the first time Sig. Giuglini has ventured to appear as Thaddeus. Both sang in their best manner. Mlle. Trebelli gave extraordinary importance to the character of the gipsy. The part hitherto has never been so fortunately embodied. That Mlle. Trebelli would sing the music well was to have been anticipated, but few were prepared for so energetic a dramatic version. The personation, in a word, added another leaf to the laurels this gifted young artist has already won. Mr. Santley could not possibly fail to extort a vociferous encore for his tasteful delivery of "The heart bowed down." But encores were the order of the night, and none of the old favourites escaped.

There has been no other novelty. On Saturday the *Huguenots* was repeated; on Monday the *Nozze di Figaro*; on Tuesday *Il Trovatore*; and on Thursday *Lucrezia Borgia*—with a selection from *Semiramide* for Mlle. Trebelli and M. Gassier. On this occasion Mlle. Trebelli, who made her last appearance for the season, was not only encored, as usual, in the "Brindisi" of Orsini, but honoured with an enthusiastic "ovation"—a just tribute to her great and genuine merit. That in Mlle. Trebelli our Italian opera has discovered a new "fixed star" may be taken for granted.

There has been no change in the ballet—Flora, or "Flore" awakening every night, as usual, at the saucy fantasies of Mlle. Morlacchi—by which we mean that *Le Réveil de Flore* has kept its place in the bills.

Don Giovanni to-night, for the last appearance of Miss Louisa Pyne. The "eight extra-cheap nights" having been dealt out, we are (as was always supposed would be the case) to have another series. So long as he can draw full houses, who can blame Mr. Mapleson? By the way, what has become of Mlle. Katinka (or Katrina) Friedberg? Who has eclipsed her?

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MR. C. J. HARGITT.—The gentlemen of the musical profession in Edinburgh, together with some other friends, presented Charles J. Hargitt, Esq., with a handsome silver claret jug, on occasion of his leaving Edinburgh for London. The services rendered by Mr. Hargitt as a Teacher, Conductor and Composer to the musical cause in Edinburgh, won for him this appreciatory mark of esteem from friends, whose good wishes he carries along with him into his new field of labour.

MONDAY POPULAR CONCERTS.

(From the *Morning Post*.)

THE two extra concerts given on Monday and Tuesday last, in consequence of the enormous overflow on the occasion of the director's benefit, July 7, were greatly successful; and indeed, but that Mr. Arthur Chappell's admirable artists, fairly tired out by the constant excitement of an unusually long and busy season, are casting anxious eyes towards green leaves, rippling streams, sparkling seas, and all that kind of thing, we believe that still more "Monday Popular Concerts" might be given (even on Tuesdays) with undiminished pecuniary as well as artistic success. But Mr. Arthur Chappell must rest content, and "lie well down" for the present. In November next, however, he purposes entering upon a fresh campaign with his 103rd concert; and certainly the choice and delightful entertainments over which he presides with so much taste, judgement, and liberality, will lose none of the incomparable charm that belongs to them by being withdrawn for a while.

The season just brought so triumphantly to a close may be described as one of the very best and most successful Mr. Chappell has yet had for his Monday Popular Concerts. Nearly all the great instrumentalists of the day, and most assuredly all the greatest, have successively appeared, although playing of the highest order has been chiefly represented by Herr Joachim, Signor Piatti, and Mr. Charles Hallé; works by the most eminent masters, revealing the very perfection of musical composition, have been constantly performed as they could be heard nowhere else; the instrumental programme has been judiciously relieved and varied by the vocal contributions of such eminent singers as Mr. Sims Reeves, Mr. Weiss, and the Sisters Marchisio; the able musical critic and historian who wrote the "book programme" (not the least valuable portion of Mr. Chappell's entertainments) has been amusing and instructive as ever; while to Mr. Benedict, the model accompanyist, although last in our catalogue of excellences, belongs the merit of having given completeness to attractions which, however great in themselves, would have been incomplete without one for whom no worthy substitute could be found.

The past season has left us a single cause for regret—we mean the long absence of Miss, or rather "Madame" Arabella Goddard, whose splendid artistic achievements are so intimately associated with the history of the Monday Popular Concerts, and to whom, indeed, the success that attended the earlier efforts of the director is in a great measure to be attributed. But if young ladies will get married, and "love their lords," they must take the consequences; and so too, in this instance, must the public. By November next, however, we trust that the great English pianist will be able to reappear before her countless admirers.

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SACRED HARMONIC SOCIETY.—Despite the intense heat which set in with fierceness as if to make up for lost time, the counter-attractions, musical and otherwise, the *dis*-accommodation of Exeter Hall, with its narrow seats, and its being the fourth performance of the oratorio in something like as many months, Mendelssohn's *Elijah* on Wednesday week did not fail to draw a crowd which filled every corner of the building, and every note was as eagerly listened to as if the audience had been seated luxuriously in the enjoyment of cool breezes as well as refreshing "ices." The distribution of the principal parts could hardly have been happier. Mr. Weiss, upon whom devolved the character of the Prophet, has so completely identified himself with it by his dignified and earnest reading of the music that further praise is not needed beyond stating the fact that he fully maintained his reputation. Who again can sing the exquisite tenor music like Mr. Sims Reeves, who does not content himself with the opportunities afforded by "If with all your hearts," and "Then shall the righteous" (the latter enthusiastically re-demanded), but delivers every bar with such intelligence as to raise the least striking passages into importance? Mad. Sainton-Dolby's name is a guarantee for excellence, and nowhere does she shine with greater lustre than in oratorio; *Elijah* affording especial example of her powers, the fierce denunciations of Jezebel, as the soothing accents of "O rest in the Lord" (also repeated by general demand), alike meeting with an exponent capable of giving the composer's meaning. Worthy second to Mad. Sainton-Dolby was Mad. Laura Baxter, whose fine *contralto* has never been heard to greater advantage, the declamation of the air "Woe unto them" creating a marked legitimate effect. Nor was Miss Parepa less successful in the leading soprano part, her principal effort, "Hear ye Israel," meeting with especial recognition and applause. The band did not appear quite so numerous as usual, and we missed nearly, if not the whole, of the best known "principals;" however, the difference in quality was made up in energy. The chorus was—as it seldom fails to be in *Elijah*—admirable. Mr Costa conducted.

The immense throng of visitors now in the metropolis seems to induce a disposition to prolong the musical season to an indefinite length; operas, Monday Populars and other concerts having stretched far beyond the usual limit, and the portals of Exeter Hall, usually closed in June, are still open to crowds who flock to hear oratorios with a zest that is perfectly refreshing, to the (by this time) somewhat jaded *habitué*. Large as was the attendance to *Elijah*, the numbers seemed, if anything, greater on Wednesday evening, when *The Creation* was presented with the (nearly) "seven hundred," including the "sixteen double basses." The great majority of the audience were unquestionably "provincials," with a sprinkling of foreigners. This time Mr Costa had his own band, whose familiarity with the score was evinced. With regard to the chorus we were of opinion that they were numerically weaker than usual, and consequently in more than one instance overpowered by the instruments. Nevertheless, the performance was on the whole satisfactory, and the applause genuine and frequent. Of the soloists, although gallantry bids us give the precedence to Mad. Lemmens-Sherrington, who from first to last sang remarkably well, and shone most particularly in "With verdure clad" and "On mighty wings," it was to Mr Sims Reeves that the highest honours fell, and never has our great tenor distinguished himself more honourably than upon this occasion. "In splendour bright" created an impression not readily effaced, while "In native worth" was in every respect perfect. The audience, unsatisfied with Mr Reeves bowing his acknowledgments, persistently demanded an encore, which was, however, judiciously declined by conductor and singer. Sig. Belleul, in "Rolling in foaming billows," and "Now Heaven in fullest glory shone," sang his best, and received the warmest applause. Another performance will be given very shortly, but of what oratorio has not yet transpired.

* * *

Drury Lane Theatre.—As a supplement to the *Colleen Bawn*, the popularity of which does not seem to be in the slightest degree attenuated by 300 nights of performance, a troop of saltatory Arabs, belonging, it seems, to the tribe of "Beni-zoug-zoug," go through a series of gymnastic feats of the most astounding kind. Were we not in fear of seeming to speak in the language of modern slang, we might most aptly say that these dusky tumblers really act like "bricks," for they build themselves up into lofty edifices, of which they are at once the architects and the raw material, producing strange conglomerations of humanity like that which we find on the frontispiece to Hobbes' *Leviathan*. Strange indeed is it to see these living structures, of which a single man is the normal staple, lay themselves flat on the ground without falling to pieces, but stranger still is it to see them get up again in all their integrity. To the styles of architecture they adopt there seems to be no limit. The simplest form is the old fashioned column of three persons, but this is varied *ad infinitum* by increase of number and changes of position, and so extensive is their power of combination, that, granted sufficient force, we do not see what is to prevent them from making themselves into any given edifice, from a station-house to a cathedral. It is comfortable to reflect that the tribe of Beni-zoug-zoug, whatever its calamities, can never be houseless. When its constituents have remained too long *sub Jove frigido*, one-half of them will naturally become a residence for the other, satisfied that the good office will be punctually returned.[*] There is also a good deal of tumbling, jumping and somersault-throwing, which agreeably contrasts with the architectural part of the exhibition.

Olympic Theatre.—Miss Amy Sedgwick, who for some time past was one of the chief supports of the genteel comedy department at this fashionable house, terminated her engagement with a benefit last week; and a great change has taken place in the cast of the *Dowager*, the most important alteration consisting in the assignment of the Countess of Trevilian to Miss Hughes. Ever since the first production of *Daddy Hardacre*, when that young lady played the miser's daughter, she has been an interesting personage in the eyes of the public from the very natural and unobtrusive manner in which she has sustained parts that perhaps would hardly be remembered were they not intimately associated with her graceful interpretation. Taking a path which, to the first glance looks like anything but a road to fame, she has by her sole merit gained a high reputation among the real connoisseurs of acting; and many a small domestic picture of the kind produced with such exquisite taste at the Olympic, would seem incomplete were not Miss Hughes among the figures. Accustomed as she has been for several years to represent those specimens of the meek feminine virtues which are content to shine with secondary lustre, but executing her task to a perfection that left nothing to desire, her appearance in such a character as Lady Trevilian—that is to say in a decidedly high comedy part—marks an epoch in her career. Whether she will ever come up to the ideal of those dashing women of fashion who are so important in many plays, old and new, may reasonably be doubted; but the gay, kindly young "dowager" has all the charm of that natural manner which has been so often appreciated in characters of less pretension. Whatever she does she is always truthful, always confident without any show of assurance, always mistress of her position. Mr Horace Wigan's performance of Edgar Beauchamp, the bashful lover, produces another change in the cast. Here, again, is an artist who for a long time contrived to shine in the background to such good purpose that his light could not be overlooked, and parts, in themselves insignificant, were marked out by him as striking types of individual peculiarity. His art consisted in seizing on any indication of character that presented itself even amid a surface of bald dialogue, and often many an author have been surprised to see living figures rise before him when nothing but a fleshless outline had been given to the actor. In the *Porter's Knot*, the principal part in which is sustained by Mr F. Robson with that marvellous combination of humour and pathos to which the piece owes its popularity, both these meritorious performers may be seen in characters with which they have long become identified. The Smirk of Mr Horace Wigan, the Alice of Miss Hughes, and, let us add, the Mrs. Burr of Mrs. Leigh Murray, are three as good specimens of secondary parts, thoroughly appropriately, and withal temperately coloured, as one would desire to see.

* * *

Syracuse (New York).—This city is the whereabouts of Mr J. M. Tracy, whose classical soirées the printed programmes led us to suppose took place in [illegible]. We have received the two remaining programmes; they are not wholly classical, since in them we find Kücken, Dreyschock, &c. mixed up with Mendelssohn and Beethoven; but they contain so much more of sterling music than is usual in miscellaneous concerts, that we have thought them worthy of mention. In the two now before us we note the Sonata, op. 26 (with the *Marcia Funèbre*) and the *Sonata Pathétique* of Beethoven; the *Rondo capriccioso*, op. 20 of Mendelssohn; the *Scherzo* in B minor and *Polonaise* in E flat of Chopin; the Minuet and Finale from Haydn's Symphony No. 5 (arranged for four hands); besides vocal selections (common ones) from Mendelssohn, Cherubini, Schubert, Rossini's "Tell" &c.—*Dwight's Journal.*

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[*] If they do not edify others they at least edify themselves.—Pr. D.

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38.—For we have sinned ...	Chorus.
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ACT I.

		s.	d.
1. Overture.			
2. Duet. "Ho! I my sister's reputation."	Tenor and Barytone ...	[illegible]	[illegible]
3. Song. "Merry little Maud."	Tenor ...	[illegible]	[illegible]
4. Duet. "See your lover at your feet."	Soprano ...	[illegible]	[illegible]
5. Duet "Is that what all lovers say?"	Soprano and Tenor ...	[illegible]	[illegible]
6. Trio. "Whene'er would arise."	Soprano and Barytone ...	[illegible]	[illegible]
7. Song. "'Tis gone—the Hope that once did beam."	Soprano ...	[illegible]	[illegible]
8. Song "Hurrah! for the Chase."	Barytone ...	[illegible]	[illegible]
9. Finale. "Farewell, for ever."			

ACT II.

		s.	d.
10. Serenade. "As I lay under the Linden Tree."	Tenor ...	[illegible]	[illegible]
11. Ballad. "Love's brightest dream."	Soprano ...	[illegible]	[illegible]
12. Quartet. "Ah! I fear he sees resemblance."	Soprano, Tenor and Barytone	[illegible]	[illegible]
13. Song "The Belle of Ballingarry"	Soprano ...	[illegible]	[illegible]
14. Duet. "Which is mine, the hand or heart!"	Soprano and Tenor ...	[illegible]	[illegible]
15. Song. "How oft unkindly thou art chide"	Barytone ...	[illegible]	[illegible]
16. Trio. "Hold! if you wish to fight, I am"	Soprano, Tenor and Barytone ...	[illegible]	[illegible]
17. Ballad. "Sweet Maiden, mine!"	Tenor ...	[illegible]	[illegible]
18. Finale "Mine, at last."			

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MUSIC IN BERLIN

(*From our own Correspondent.*)

Ma *chronique musicale*, properly so-called, will not be very long this week, for the simple reason that I have not much to offer you in the way of news. However, I will do the best I can, and no one, as far as I know, can well do more. The first fact to be recorded is the appearance of the Lilliputian violinists, Julie and Juliette Delepierre, at the Victoria Theatre. Without going into a detailed account of their performances, I may observe that they were greatly applauded, and vociferously summoned at the conclusion of the entertainment to bow or rather curtsey their thanks. For myself, however, the sight was not a pleasing one. I do not like infant prodigies, and when I saw those two little children standing before the astonished and excited audience, with scarcely a smile upon their tiny faces, and a "plentiful lack" of animation in their large lustreless eyes, I could not help asking myself the question: What must they have gone through; to what severe and exhausting training must they have been subjected; how must they have been isolated and cut off from all the usual sports and pastimes of childhood—nay, almost infancy—to be enabled to attain such a degree of skill! The subject, to my mind at least, is a sad one, well adapted to the moralisings of any modern "melancholy Jacques."

All Berlin has gone mad about the Japanese Ambassadors, who have been fêted, lionised and serenaded to within an inch of their lives, that is, unless they are blessed with such superhuman constitutions as not to feel that pleasure may sometimes be attended with fatigue. Among other entertainments got up for their especial behoof by Royal command, was a monster military concert, at the above theatre. Both the buildings — the so-called summer and winter theatres — were flung into one so as to form a single immense hall, in which the different bands were heard to the greatest advantage. All the pieces, performed with admirable dash and precision, were warmly applauded. The performances of the warrior musicians were varied by the execution of "Le Carnaval de Venise" played by the little Delepierres. The gardens attached to the establishment were gaily decorated and illuminated (the poor old Vauxhall on extraordinary occasions in days of yore), by I do not know how many thousand additional lamps, the interesting strangers expressing their satisfaction with an amount of demonstrative eagerness contrasting strangely with the stoical placidity which, I hear, was the prominent characteristic of their demeanour in London. At Kroll's, also, a grand concert, followed by *tableaux vivants*, which appeared to please them mightily, was given for their delectation. Determined not to be behindhand in politeness, and actuated slightly by the knowledge that the public is sure to follow wherever the Japanese go, the management of the Friedrich Wilhelmstädtisches Theatre gave them a concert and a grand display of fireworks. The programme comprised, among other things, Offenbach's *Orphée*, the *libretto* being considerably abridged and moreover translated into English for the benefit, I was informed, of the illustrious foreigners, though how it could benefit them I am at a loss to discover, as I do not think they know much more of English than of German; they are certainly far better acquainted with High Dutch than either. The sisters Delepierre, who did not prove a pecuniary success at the Victoria Theatre, have moved to this establishment. I hope they may be more fortunate in their new quarters, but I have no very firm faith in the realisation of my hope.

Mad. Rettich, the celebrated tragic actress, or, to use the word now in fashion, *tragédienne*, from the Imperial Burg Theater, Vienna, has been declaiming Schiller's ballad, "Hero und Leander," with a musical accompaniment by Lindpaintner. I am not at all astonished that a musician should be worked up by his admiration for a production like "Hero and Leander" to illustrate it musically; but, at the same time, I must frankly avow my opinion that a mixed composition of this class —declamation and accompanying music—possesses no vitality, because it is surrounded by insurmountable drawbacks in the way of execution. In the first place the harmony of the whole is materially affected by the circumstance that, at stated intervals, the progress of the poem is suspended in order that the musical composer may have an opportunity of colouring and imparting greater force of expression to the words of the poet. Pauses thus intervene, which cut up the poem and have a prejudicial effect upon the dramatic interest. Such phrases are probably painful to the audience who follow the declamation with breathless eagerness, and yearn for the catastrophe. Besides this, every speaking voice becomes powerless when, as in the present instance, in the description of the tempest, it attempts to dominate over the orchestra playing *fortissimo*; it is like a Jew's harp trying to drown the swelling and majestic tones of the organ at the Crystal Palace; the words are generally lost, while the music, with its merely general forms of expression, is incapable of supplying their absence. Thus the effect of the whole is merely a kind of half-and-half, and, by no means, satisfactory one. Lindpaintner's music — written in Spohr's style—is sometimes happy and characteristic, but deficient in originality, and certainly not to be compared with the poem it is intended to illustrate. The orchestra, under the direction of Herr Hauptner, performed its task, not at all an easy one, by the way, with excellent judgement and gratifying success.

Brendel's Musik-Zeitung has just found a mare's nest of colossal proportions. Herr Gustav Schmidt announced a new opera, entitled *La Réole*. At this the publication in question was exceedingly irate, asserting that a French tale was unsuited for a German opera. It went on to say also, that *La Réole* was simply nonsense, a typographical error for *L'Auréole*, or *La Créole*. Alas for the infallibility of *Brendel's Musik-Zeitung*! "La Réole" is the name of a town on the Garonne, in the department of the Gironde, and, as the story is laid there, the opera has been called by the composer *La Réole*. I would strongly recommend that a gazetteer be forthwith added to the paste, scissors, and other editorial accessories in the editor's room of *Brendel's Musik-Zeitung*.

Concerning the movements of musical artists, I may mention that Herr Poorten, a violinist, has arrived from St. Petersburg, where, according to report, he is highly esteemed as an executant and composer. Herr Th. Kullak has gone to drink the waters at Reichenhall, and Herr Wieprecht has proceeded to Kissingen. Mlle. Artôt is paying a visit to her family at Brussels; Mad. Bürde-Ney is stopping with her sister at Linz. Herr Paul Taglioni, of the Royal Opera House, goes as ballet-master, during the next carnival season, to La Scala, Milan. I have already told you that my *chronique musicale* would not be very long this week. The proof is in your hands. *J'ai tout dit.*

VALE.

PARIS.

(*From our own Correspondent.*)

The Parisians themselves appear to be getting gradually tired of the eternal repetition of the same round of operas, and it may actually be affirmed that the musical public is progressing towards something better, if only because they are returning with pleasure to the productions of the good old school, and by degrees getting over their ravenous hunger for novelty and nothing but novelty. Whether the fashion or custom of introducing classical instrumental works at concerts and soirées—whether the Conservatory Concerts, and still more the Symphony Performances of Pasdeloup, are stimulating a taste for operatic music of sterling worth is something I will not positively assert, but it seems as if such was the fact. At the Grand Opera, for instance, they have gone back to Halévy's *Juive*, and are rehearsing Auber's *Muette*, which is to be revived with everything new. At the Opéra Comique they have even taken up Pergolese's *Servante Maîtresse* and Grétry's *Azor et Zémire*. They are, moreover, giving *Le Maçon* and *Haydée*, besides preparing Boieldieu's *Jean de Paris*, in which the tenor Warnots will make his first appearance. A little later *La Dame Blanche* will follow, with Achard as George Brown, as Roger has now retired and intends living on his income, which he thinks of increasing considerably by the sale of his chateau and park, with its Halévy, Mozart and Rossini Alleys, its Meyerbeer, Adam, and Rossini "Places," &c. &c.

In the way of novelty, there will be Hector Berlioz's *Béatrice et Benedict*, the general rehearsal of which has already taken place in the Théâtre Lyrique, and greatly pleased an audience specially invited. But is it a novelty for Paris?—that is the question. The opera was to be given in Baden-Baden on the 11th inst. Berlioz will have no incentive left but to send his *Troyens* as well to Baden-Baden, if he wishes to see it produced. But even this would be attended with difficulties, as M. Benazet is said to patronize "Greeks" more than Trojans.

Rossini has taken up his abode in his new villa at Passy, near Paris. The villa is situated close to the railway station, and it is reported that the old maestro, whose ears are so frequently stunned by the noise of the locomotives, has just composed a piece in which he introduces, with incomparable humour, the whistling, fizzing, squeaking, creaking, groaning and panting of the engines, the ringing of the bells, the hallooing of the conductors, and, in a word, the infernal hubbub which characterises all railway stations. This looks like him, for he is fond of a joke. But he is far more serious than many persons believe. Whenever an artist is [illegible] with him about music, he displays great warmth of heart and great enthusiasm for the masters of his art, especially for the immortal Mozart. The readers of the Musical World may, perhaps, remember the dialogues between Rossini and Ferdinand Hiller published two or three years ago in this paper. In these interesting dialogues, mention is made of the talented singing-master Piermarini, whom Rossini values very highly. As a mark of his respect the latter sent Piermarini a portrait of Mozart, under which he had written in a bold

Google

hand, the following lines:—"Mon très cher Piermarini! Je vous offre l'image de Mozart. Tirez votre chapeau, ainsi que je le fais au *maître des maîtres*."

MUSIC AT WIESBADEN

(Extract from a Letter.)

The well-known singers, Herr Beck and Sig. Carrion, had concluded, to my great regret, their engagement before I arrived, but the papers promised me, from the 17th to the 23rd July, three performances at the opera of Mad. Dustmann-Meyer, a virtuoso concert in the Cursaal, and two concerts of the Cologne Männer-Gesang-Verein! Was not this a week of music worth a long journey?

Mad. Dustmann appeared successively as Fidelio, Valentine, and Donna Anna. I will not say she *sang* these parts, she *played* these parts, or even she *represented* these parts. I can only say she *was* Fidelio, Valentine, and Donna Anna—yes, she was; for she imparted to these creations of poet and musician, life and being, truth and actuality; she distilled from these figures, whose plastic and mimetic expression was elevated by the breath of tone—that herald of the soul—to the Ideal. I say purposely to the "Ideal," although I am very well aware that the Ideal is placed under a ban by a certain class of art-critics, who seek in Realism the end of dramatic art, as well as of painting, and even of music, translating the poet word for word. To this they are led by mistaking natural truth for artistic truth, an error opposed to all held by aesthetics. For such persons, Lessing and Winckelmann, Hegel and Goethe, have written in vain. Song is an art entirely excluding all realism, which I must thoroughly detest, as is amply proved by our experience of the simple fact that it is impossible to represent by notes the most beautiful natural strains—namely, the song of the nightingale—and that the faithful imitation of those strains by the mouth of a human being—for those virtuosos who attempt it—is a caricature. Emotion, character and soul, *when expressed by song*, lie so wholly in the domain of the Ideal, that there does not exist in the Real, in Nature, aught that can, in the most remote degree, serve as a model for them. On this account, however, is the effect of song more powerful than that of declamatory speech, but with our present natural resources, it is to be attained by art alone. Artistic treatment of the voice, and artistic measure of expression, are the conditions necessary for the idealistic truth of a musically dramatic impersonation. It is precisely in this respect that we assign Mad. Dustmann a very high position, and look upon her, since such great artists as Schröder-Devrient, Bosio, Köster, Grisi, and Viardot have either disappeared, or are about to disappear from the stage, as the best dramatic vocalist of the day in Germany, combining, as she does, with an artistically formed manner of employing an extensive and highly sympathetic voice, a mimetically plastic talent, which, even in those cases where the actress in a moment oversteps the artistic limit which the vocalist never forgets, in no case tramples it under foot.

A great contrast to the representation of dramatic masterpieces, such as *Fidelio* and *Don Juan*, was afforded by the concert in the Curhaus, the fourth of the series of weekly concerts given by the managers of that establishment. At these concerts, the sole object in view is the performance of virtuosos. They possess a certain interest, since they afford amateurs a most convenient opportunity of making the acquaintance of a number of musical celebrities who select, during the summer, the watering places of the Rhine as the goal of their cosmopolitan wanderings. Thus, at the first three concerts, there appeared Mads. Ulrich, from Hanover, Fabbrini (an Italianised German lady), from Paris, Herren Beck and Marchesi from Köln, vocalists; the quartet of the Brothers Müller from Meiningen; the violinists, Leopold Auer from Pesth, and Leonard, from Brussels; Herr von Bülow, Pianist Royal, from Berlin, &c. Herr Pallat, also, a talented pianist settled here, gave a successful concert.[*]

The programme of the fourth concert presented us, in large or middling-sized capitals, as the case might be, the names of the following artists, as soloists:—Dustmann-Meyer, Naudin, Alfred Jaell, Lotto, and Gaetano Braga. Mad. Dustmann sang the letter air from *Don Juan*, and three songs, "Sonnenschein," by Schumann; "Haidenröslein," by Schubert; and "Frühlingslied," by Mendelssohn. On being enthusiastically recalled she added another song by Schumann, Herr Alfred Jaell accompanying her. The singing of Signor Naudin must, despite the applause of the general public, have left every real musician dissatisfied. This gentleman, born in Italy of French parents, is the incarnation of the bad taste which distinguishes the present Italian school of vocalism. He knows no mode of expression except the screaming *forte* preceding or immediately following the softest *piano*, giving one phrase *forte* and the next *piano* in almost uninterrupted succession, and, of course, not paying the slightest regard to the words. This habit is the more to be deplored, as Signor Naudin's voice is by no means a disagreeable one in the upper notes. According to report he was paid 1,000 francs for singing one air and two romances! But what of that? "He has been two years in Paris." Herr Jaell performed his "Home, sweet home," the chorus of Pilgrims from *Tannhäuser* and Chopin's "Berceuse." Herr Lotto had the courage to play the first movement of a concerto by Viotti in the Cursaal, but he introduced a *bravura* cadence. This concert took place on the Friday, the day before the first concert of the Cologne Männer-Gesang-Verein; and as the members of the latter gave their receipts in aid of the erection of the towers of the new Roman Catholic church here, the managers of the Cursaal devoted the receipts of the Friday's concert to the same purpose.

Since their artistic trip to England, the members of the Cologne Männer-Gesang-Verein had not responded to the various requests addressed to them to sing beyond the limits of their own town. On being asked, however, to aid the building fund of the Roman Catholic church in this place, by giving two concerts, mindful of their guiding principle of advancing what is good by means of what is beautiful, they accepted the invitation, and their performances on the 19th and 20th July proved that they have still retained that artistic perfection for which they were previously celebrated. The members of the Verein, from seventy to eighty strong, were, after having been first greeted by the festive strains of one of the ducal military bands, welcomed at the railway terminus by the church committee and conducted to the Victoria Hotel, where a grand banquet had been prepared for them. The concert took place in the evening, in the Cursaal, the enthusiastic applause reminding one of the concerts given by the Verein at the Hanover Square Rooms, London, and at the Salle Herz, Paris. The audience comprised representatives from every civilised nation on the face of the globe, and that such an audience, the greater portion full of national prejudices, and, by its partiality for virtuoso displays, spoilt, as far as taste is concerned, should listen with wrapt attention from beginning to end—that it should greet such compositions as Ferdinand Hiller's quintett for a soprano solo and a chorus of male voices, "Die Fenster auf, die Herzen auf!" "Die Lerchen," and "Wie ist doch die Erde so schön!"—Kreutzer's "Frühlingsnahen," C. M. von Weber's "Schlummerlied" (encored); Rietz's "Morgenlied," Franz Schubert's "Gondelfahrer;" Silcher's national song "Jetzt gang i" (encored), and Mendelssohn's "Wem Gott will rechte Gunst erweisen,"—that it should greet such compositions, I repeat, with continuous applause, the result of the evidently exciting and inspiriting impression produced, was a triumph of which the Cologne Männer-Gesang-Verein may indeed be proud, even after all the laurels it has previously gained. It was the magic power of the German "Lied," executed to perfection, which worked this miracle with the audience, who, only a short time before, had allowed the theatre to remain empty during a performance of Beethoven's *Fidelio*. Mlle. Julie Rothenberger from Cologne sang the soprano solos in Hiller's quartets with grace and certainty; she has made great progress in the bravura style. Besides the above, she sang Beethoven's songs, "Trocknet nicht," and "Freudvoll und leidvoll," with deep feeling. As you perceive, not the slightest concession was made in the programme to a "watering place" audience.

After the morning concert in the church, Sunday, the 20th ult., there was only one opinion—namely, that it was impossible to hear anything more touching and more beautiful than the songs by Palestrina, "Ecce quomodo moritur justus" and "O bone Jesu;" Mozart's "Ave verum;" Schubert's "Salve, Regina;" and of the German religious songs, "An die Hoffnung" by Schärtlich, executed as they were on that occasion. This unanimous opinion proceeded, moreover, from musicians of all nations. I heard some Italians and French musicians especially expressing themselves on the subject in terms of genuine enthusiasm. In the afternoon everyone was present at a rustic festival on the Neroberg. The intendant of the ducal theatre had, with great politeness, intended to give a representation, on Saturday evening, of Ferdinand Hiller's opera, *Die Katakomben*, but the indisposition of Mad. Deetz proved an insuperable obstacle to the realisation of the project. The opera will be performed, however, in the course of August.

ANOTHER BACH.—Herr Otto Bach, no relation, however, to the celebrated Johann Sebastian, but a brother of the Austrian Ambassador at Rome, has composed an opera entitled *Sardanapalus*. He has himself written the book, which is founded on Lord Byron's poem of the same name.

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[*] We are afraid the writer's "celebrities" are not very celebrated.—Ed. Musical World.

CHERUBINI.

(*Continued from p. 500.*)

In the autumn of 1784 he went to London. He began there by writing vocal pieces for so-called *pasticcios*, that is, operas the joint productions of several composers; a finale to one of them, entitled *Demetrio*, was more especially successful. He came forward the following year at the King's Theatre, with the comic opera, *La finta Principessa*, and achieved a decided triumph. He was not so lucky in 1786, with his *Giulio Sabino*. That opera was a total failure, not even being repeated a second time; but Burney says it was "murdered" by the singers. Annoyed at this untoward event Cherubini left London in July 1786, and proceeded to Paris, little imagining that he would there take up his permanent residence, and find the most favorable field for his professional exertions.

At first, however he was not particularly successful even in Paris. He wrote a grand cantata, entitled *Amphion* (165 pages of MS. score), for the "Loge Olympique," but it was not performed. He was summoned, for the Carnival of 1787 to Turin, where he produced his *Ifigenia* with brilliant success—a success repeated at the theatres of Milan, Parma, and Florence. This was the last opera he wrote for and in Italy. After the performances of *Ifigenia* in Turin, he returned to Paris to compose his first French opera.

The following are the facts connected with this work. The management of the Grand Opera had charged the composer Vogel, whose music to the *Golden Fleece* had pleased the public, with the task of setting Marmontel's book of *Demophon* to music. Vogel, a jovial companion, who frequently preferred cheerful society to work, kept the management waiting nearly two years for his opera, and died on June 28, 1788, before it was finished. Even during Vogel's illness the libretto had been transferred to Cherubini, and the opera came out on December 2 1788. It was not particularly successful; on the contrary, the public received it rather coldly and gave it the bad character of being on the whole wearisome. When comparing it with his last Italian opera, *Ifigenia*, connoisseurs were more particularly struck with a want of melody. There was abundance of melody in *Ifigenia*, while *Demophon* could boast of only two or three melodies worth mentioning. When, therefore, the French attempt to date from this opera a total change in Cherubini's style, it is merely an ebullition of national vanity because the book was the first French one he had ever set to music. We should be more correct if we imitated Fétis (although even he repeats the above assertion a few sentences previous) and sought in the constraints imposed upon the composer by the French libretto, and Marmontel's unrhythmical verses, an excuse for the weakness of the work.

The real change in Cherubini's style, or to speak more correctly the total breaking up of his former notions of the character of dramatic music, and the manifestation of genius sufficiently powerful to endow those ideas with life, were first manifested in the opera of *Lodoiska*. While he had the musical management of an Italian company in the Théâtre de la Foire St. Germain (1789), for which he wrote various admirable interpolations in operas by Paisiello, Cimarosa, and others, besides composing music for another book, *Marguerite d'Anjou*, which he never finished (eight numbers of it were found amongst his papers), he was employed busily upon *Lodoiska*, which was produced in 1791 and had an immense success. After every separate number the whole audience rose and applauded the composer.* The music of this production opened a new path for French opera. While Cherubini carried out in the melody the fundamental law of dramatic truth, the agreement of the music with the situation in the drama, and their poetic expression, as laid down by Gluck, he exhibited greater depth of intention, fuller and bolder harmony, and a style of instrumentation which, by its richness, and the characteristic employment of the wind instruments, especially in conformity with the peculiar quality of their sound, introduced the orchestra in a brilliant manner not only as the foundation for the vocal portion, but, also, as its necessary supplement, and its equal in bringing about the theatrical effect of the work as a whole. He was thus, as far as regards France, the real creator of modern dramatic music—we mean that kind of music which the French call in a good sense, *la musique d'effet*. As certainly as this description of composition is that most appropriate to musical drama, as well as that most in accordance with modern, in opposition to ancient, sentiments and feelings, and high as Cherubini must, therefore, be ranked, on this account, it is equally certain that we must not hold him responsible for the direction which effect-music afterwards pursued, especially in our own time, through the instrumentality of Meyerbeer.

How far Mozart influenced Cherubini and the change introduced by the latter in French music, is a question which is, as a rule, especially in German historical works on music, got rid of with the general apothegm that "a more intimate acquaintance with the works of Haydn and Mozart gave rise to the greater breadth and profundity in Cherubini's style." But the proof of this assumption would, probably be rather a difficult task, in an historical as well as in a musically critical light. The historical grounds are the more decisive. Mozart's *Figaro* was first produced on May 1 1786, and his *Don Juan* on November 4 1787 but were totally unknown in France. Mozart, however, as is well known, did not write *Die Zauberflöte* and the *Requiem* till the year 1791, so that consequently these masterpieces could not exert any influence upon Cherubini's *Lodoiska* which he composed in 1790-91 and which was produced in the latter year. *Le Nozze di Figaro* was never once played even in Vienna, in 1787 and 1788, and was not restored to the stage till August 1789; it was first performed in Berlin on September 14 1790. In Paris, an unsuccessful attempt was made in 1793—two years after the production of *Lodoiska*—to combine on the stage Beaumarchais comedy with Mozart's music.* It was not till 1793, also, that Mozart's *Figaro* found its way into Italy, to turn out unsuccessful in Milan, Florence &c. And how forsooth, about *Don Juan*? The first representation of this masterpiece of dramatic music, frightfully mutilated, did not take place in Paris until 1805. The Italian Opera performed it for the first time in its original shape in the year 1811.

According to this, therefore, since Cherubini never left Paris from the spring of 1787 till the production of *Lodoiska*, it is utterly impossible that the works of the divine creator of German dramatic music can have been known to the Italian French master, and have exerted any influence on his new style, especially when we remember that the germ, at least, of the latter was visible in his *Demophon* (1788).

In the twelve or thirteen years during which Cherubini wrote at Paris for the theatres there the following operas of his were produced:—*Elisa, ou le Mont St. Bernard*, 1794 excellent music but a wretched book; *Il Perrucchiere*, 1796, probably an old *intermezzo*, rearranged for the Italian company in Paris; *Medea*, 1797 one of his most powerful works, recently revived in Germany; *L'Hôtellerie Portugaise*, 1798; the operettas *La Punition* and *La Prisonnière* (the latter with Boieldieu), 1799; *Les Deux Journées*, 1800, and, the same year with Méhul, *Epicure*; *Anacréon*, 1803, and the ballet, *Achille à Scyros*, 1804 which contained most admirable music, but, on account of its ridiculous subject (Achilles in woman's clothes, according to the well-known legend), soon disappeared from the repertory. These works, especially *Les Deux Journées* which ran above 200 nights in Paris itself, besides being performed innumerable times at all the theatres of Germany, spread Cherubini's fame throughout the entire civilised world.

Les Deux Journées was the favourite opera of C. M. Von Weber. "Fancy my delight," he writes from Munich, on June 30, 1810, to a friend, "when I beheld lying upon the table of the hotel the play bill with the magic word 'Armand.' I was the first person in the theatre, and planted myself in the middle of the pit where I waited most anxiously for the tones, which, I knew beforehand would again elevate and inspire me. I think I may boldly assert, that *Les Deux Journées* is a really dramatic and classical work. Everything is calculated so as to produce the greatest effect; all the various pieces are so much in their proper place, that you can neither omit one, or make any addition to them. The opera displays a pleasing richness of melody, rigorous declamation, and all striking truth in the treatment of the situations ever new, ever seen and retained with pleasure. Trumpets have been introduced in the overture, and I think they might produce a good effect in the *allegro*; but in the introductory *adagio*, the single blasts, on the horn alone, are indisputably better in the last all powerful *crescendo*, more effective and more appropriate to lead up to the grand climax, especially if the trumpets do not come in before the [illegible]. A part of the duet between Armand and Constance was excellently given, but the commencement completely spoilt. I was most disagreeably surprised by an attempt to improve the composition in the finale. One of the most heavenly passages was, for reasons which to me are perfectly incomprehensible, deprived of all its effect. After the quarrel of the water-carrier with Marcelline, whose opposition makes him angry, and when she bursts out crying, the *fortissimo* ought to be followed by a clarinet *quite alone*, which should play the melody, till first the bassoon and then the violoncello come in, while the brother, consoling and supplicating his sister begins to sing. This passage invariably produces the greatest effect. Here not only did the oboe play it, but an accompaniment also had been added! The very difficult choruses in the second act went admirably. They were sung and played with precision and fire. Indeed the second act was altogether more rounded and spirited than the first. In the third act, I had again occasion to regret some beautiful passages which had been omitted (specially the two or three words pronounced by the farmer's daughter: "Ah! Antonio does not return"—by the omission of which the musical passages clash with such a total absence of plan. If I have chattered away my dear friend, so much about the opera, remember that we can never say enough of such masterpieces, and that so ardent a lover of art as myself may count upon your indulgence."

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* According to another tradition, this extraordinary mark of respect on the part of the enthusiastic audience took place, some years subsequently, at the first performance of *Les Deux Journées*.

* Compare *Mozart* by Otto Jahn, vol. iv., p. 201.

A RETROSPECTIVE PROSPECTUS.

[We have been requested to publish the following.—Ed.]

"Royal Italian Opera.—After a much longer delay than usual, which, however, may readily be accounted for, the prospectus of the forthcoming season of the Royal Italian Opera* has been issued. Its contents, on the whole, are satisfactory. The promises of novelty are rare; but what is promised is of a nature to excite interest, while the catalogue of engagements embraces one or two fresh names, together with most of those of the old favourites. Omitting the ancient stereotyped preliminary, the directors at once inform the public the fact of their having entered into arrangements with M. Meyerbeer for the production on a scale of desirable efficiency of his latest opera, *L'Etoile du Nord*, which has had such unexampled success at the Opéra Comique in Paris and other continental theatres of importance. That the necessary completeness and efficiency may be anticipated at the hands of the Covent Garden management, there can be little doubt—the *Huguenots*, the *Prophète*, and other works having tested their capability to give effect to the masterpieces of the French school. Meanwhile it is announced that M. Meyerbeer has set the dialogue to recitative, which was indispensable for the Italian stage; but he has composed three new pieces (those we presume which have already been added at Dresden); and there has been fostered hopes of his arriving in London to superintend the production of his opera. If M. M. really comes, and if the recitatives are composed as much as possible in the *parlante* rather than in the heavily accompanied style (the music as it stands at home, recitative being as elaborate as in any of the *bona fide* 'Grand' operas), the fate of *L'Etoile du Nord* at the Royal Italian Opera can scarcely be problematical. The other novelty to which the directors pledge themselves is Signor Verdi's *Trovatore*—his last opera but one, and, if we may credit the opinion of his admirers, his best. That this opera has made the tour of Italy with equal rapidity and good fortune, besides being performed, within a short period, more than 25 times at the Italian Theatre in Paris, where even *Rigoletto* has not yet been heard, is certain. Moreover, the *libretto* has been pronounced dramatic and interesting,—and this, as M. Meyerbeer has placed beyond dispute, is a matter of no small consequence. A third novelty, 'selected from the classical *répertoire*,' is merely hinted at. Whether it is to be Cherubini's *Medea* (in which, we understand, the new prima donna, Mad. Jenny Ney, is famous) or Mozart's *Così Fan Tutti*, the music of which is thoroughly 'Orphean,' or his almost unknown *Idomeneo*, or another opera by Spohr, or *Oberon*, or one of the *Iphigenias* of the nine-times-threatened Gluck, is not specified.

"The engagements look well on paper, and with wise administration the company should be a most efficient one. True there is no Grisi, Grisi having bid adieu to her enthusiastic patrons last summer; and this will be the first time for more than twenty years she has been missed from the London season. There is moreover no Cruvelli, her *congé* having been disposed of to the French Opera for the period of the *Exposition*, which, it is hoped, will rival, if not surpass, our own of four years since. But among the *soprani* we find Mlle. Angelina Bosio, whose reputation has grown with her remarkable improvement as a singer; Mad. Pauline Viardot Garcia, who can play anything, sing anything, and be as serviceable a *contralto* as *soprano* (her recent impersonation as [illegible] of the Gitano, in *Il Trovatore*, for example); Mad. Jenny Ney, who at Vienna, Dresden, and other German cities eminent for their musical standing has obtained high distinction as the representative of the 'tragedy-queens' of opera; and Mlle. Marai, who alone, since the secession of Mlle. Corbari, has been able to satisfy subscribers as a *comprimaria* of the first class. There are also Mlle. Albini, Mlle. Nantier Didiée (*contralto*), and Mad. Bellini (*seconda donna*). At the head of the tenors stands Sig. Mario, who is engaged for a limited number of representations; Sig. Tamberlik, who has been thrice able to brave with impunity the rigour of a winter season at St. Petersburg; Sig. Gardoni, one of Mr. Lumley's 'Old Guard,' who has never before appeared at the Royal Italian Opera; Sig. Luchesi, and Sig. Albicini, a new acquisition of whose antecedents nothing is known here; besides Sig. Mei and the vigorous Sig. Soldi, whose voice no *fortissimo* of the orchestra can quell. For barytones, we have the admirable Ronconi and Sig. Graziani, from the Théâtre Italien, of whom the Parisian critics speak in eulogistic terms. The great Lablache once more appears at the head of the *bassi profondi*; and all admirers of the operas of Meyerbeer and of Mozart's inimitable *Zauberflöte* (which may now take its place again in the *répertoire*), will be gratified to hear that Herr Formes, after the interval of a season, has returned to his position. The other basses are Sigg. Polonini, Zelger, Gregorio, and the Protean Tagliafico. In addition, two other engagements are being arranged—with whom it is not stated. If one of these should be Mlle. Johanna Wagner, it would be a *coup de théâtre* worth the risk; and if the other were Giulia Grisi, to share in some of Mario's limited number of representations, few, we imagine, would complain, more especially since it is rumoured that, after the present season, both these great dramatic singers intend retiring together into private life, to reside at their estate in the vicinity of Florence.

"The band and chorus will be the same as usual, and Mr. Costa remains at his post—an announcement which, as there existed some doubts of it, cannot fail to give unanimous satisfaction. The *ballet* is to be raised to importance this season, if we may judge from the engagement of Mlle. Fanny Cerito, whose achievements on the boards of Her Majesty's Theatre will not have been forgotten. The other principal dancers and *coryphées* are chiefly from the list of the foregoing year, with the addition of Mr. W. H. Payne, the excellent pantomimist. Mr. A. Harris continues stage-manager, the duties of which post he has always performed with zeal; and Mr. W. Beverley maintains the scenic arrangements as scene painter. There is no change in any of the subordinate officers. The theatre is advertised to open on Tuesday the 10th inst.—with what opera remains to be seen.

"Barbagomola."

PURITANS AND PLAYERS.

(From the *Quarterly Review*, 1st August, 1866.)

The Bicentenary Celebration of 1862, by which (as we showed at the time) the Dissenters of all classes, in imitation of the Pope of Rome, sought to consolidate their forces, was productive of the most brilliant results, and did great honour to the prescience of the far-sighted Miall, Vaughan, and Bright. In a few years their triumph was complete, and the Church of England was reformed, church organs were destroyed, the beadle was dressed in decent black, and prayer-books ceased to be adorned with velvet and gold. Perhaps had the new Puritan Fathers stopped here, there would not have been much to complain of; but the intolerant spirit broke out into violence; and, as in old days, ruthless war was waged against all who differed from the fierce bigots in power. As heretofore, the poor player was the victim of the persecuting Puritan. In spite of the intercession of the benevolent but feeble Lord Ebury, his new tyrannical allies proclaimed war against the theatres. Shakespeare, Sheridan Knowles, and Talfourd were for a time allowed to be performed, but all lighter representations were suppressed. Miall, himself, hymn-book in hand, rushed upon the stage of the Lyceum at the thousand and second representation of *Peep o' Day*, and, with a savage joke, made, as he said, "shipwreck of Falconer." Dr. Vaughan, attended by a violent mob of fanatical young students from Homerton, broke into the Princess's Theatre during a performance, and though for a moment delayed by the belief that Mr. Kean was preaching, they no sooner discovered that the *Corsican Brothers* was being played, than they rushed upon the stage, scattered the affrighted actresses, and even the tears of Carlotta Leclercq only so far softened the rugged enthusiasts as to permit her and her sister-performers to depart unharmed, on condition of their immediately joining the Abimelech Congregational Union. At the Haymarket, *Bubbles of the Day* was attempted, but Bright suddenly entered, and with the voice of Cromwell (as whom he now dressed) he cried, "Take away those Bubbles!" The gallant Lord Dundreary, as became a Cavalier of long descent, drew a pistol, and but that his habitual unacquaintance with technicalities made him fire it into the ceiling instead of at the tyrant, the triumph of the latter might have been brief, had not the Earl also forgotten to put in any bullet. The hardships sustained by some of the actors were very sad. The Adelphi Theatre was seized by Spurgeon, who contumeliously offered Mr. Paul Bedford (with a flippant jest on his Christian name, after the manner of Elephant Chapel) the place of clerk, but the brave actor punched his head, likened him to [illegible], and escaped. Less fortunate was Mr. Toole, who was consigned to the Tabernacle Museum, and compelled to explain Otaheitan idols and other heathen curiosities, to the penny visitors, for nearly eight years, when he sprung out of window into a hay-cart and was carried into South Wales. Mr Robson was brought before the Court of Star Chamber (an odious memory revived in honour of Mr Bright's paper), and commanded to assume a real *Porter's Knot* and carry trucks from Clapham to Islington. The fine elocutionary powers of Mrs Stirling were made a pretext for setting her to teach reading in a wretched school class, where Miss Louisa Pyne was also sent to instruct the jeering urchins in Dr Watts's *Songs*. Mr Buckstone turned a renegade, and, affecting to be convinced of the error of his ways by the arguments of Dr Vaughan, succeeded in so far blinding his persecutors, that they actually allowed him to address a crowded attendance of the Band of Hope and Juvenile Abstainers, when he suddenly sang the "Country Fair," threw his audience into convulsions, and sent home a thousand youthful missionaries to clamour in their households for reasonable recreation. For this offence Buckstone was set in the pillory, but the people pelted him with roses and cast bonbons into his mouth with affectionate precision of aim. Mr Boucicault, having joined the Baptists, was permitted for some time to give the "Water Cave Scene," under a pretext that he was teaching the doctrine of his new sect; but his underhand device did not prosper, and the theatre was taken by the Board as a place for practising the lungs and oratory of youthful preachers. The Dramatic Authors would no doubt have equally suffered, only there were none, a machine having been invented and exhibited at the International Show of 1875 for taking the plot and dialogue out of a novel, without the aid of a pen, and the general diffusion of the French language, consequent upon the French Treaty, having enabled managers to adopt the plan of Mr Vincent Crummles, and give out the originals of the English dramas to the performers. The hatred of the Dissenting Union to the drama was, however, manifested in every possible way, and woe to the unfortunate little child who, having heard from an elder companion of the glories of Fairy Spectacle or the fun of Christmas Pantomime, ventured to express in the presence of a Puritan an innocent wish to behold such things—assuredly the Solomonian counsel was not forgotten. Such were among the results of trusting to the moderation of Sectarianism.

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* Qy. The ninth?—Ed.

Letters to the Editor.

STAGE CHORUS-SINGING.

Sir,—Would you oblige me by informing me the means of applying for a chorus singer's place in the English Opera; what the requirements are, and what the salary is, and if much cultivation of voice is required? I have a very high clear soprano voice, and very powerful, but not cultivated much at present. I can read difficult music at first sight. If you would answer these questions you would confer a very great favour on yours respectfully, J. G.

[We may perhaps best serve J. G.'s ends by publishing her letter.—Ed.]

ORGAN AT THE CRYSTAL PALACE.

Sir,—Could you, through the medium of your columns, give me an account of the large organ in the *Crystal Palace*? I enclose my card, and am yours, &c.

August 5, 1868. G. R.

[Will one of our organ contributors—say W. S.—take this matter in hand?—Ed.]

LUCY AND NOT LUCINDA.

Sir,—Allow me to protest against one-fourth of your intelligent remarks on Macfarren's setting of Wordsworth's poem of "The Lost Love," which appeared in your recent notice of a "Monday Popular Concert" which took place on Tuesday. You describe it as "a new and pretty ballad called 'Lucy.'" Now, I ask you, as a man of the "World," is it right to destroy classification in the social system, or with any better to confound definitions in musical terminology? That the song in question is "called Lucy" I do not question; that it is "new" I freely admit; that it may be "pretty" I am willing to allow; but that it is a "ballad" I warmly deny. I have not Hamilton's Dictionary of many thousand musical terms, but a close reference to less voluminous authority I am ready to aver that the present acceptation of the term "ballad" is a simple melody which is repeated without alteration to several verses of a poem. You agree with me in this, I assume. Well then "Lucy" is no more a "ballad" than Beethoven's *Battle Symphony* is a hornpipe, inasmuch as it is a continuous composition, and not a repeated melody. Possibly you may think this a too nice distinction; if so, let it be a distinction without a difference, rather than admit any difference between you and me; but, as Mackay has taught us that a spade is a spade, I cannot see why you should promulgate that a romance is a ballad any more than that an overture is a polka, an epic poem an epigram, or a prima donna a washerwoman. Having purchased my ticket for the concert as well as my copy of the song, I may subscribe myself, dear editor, yours precisely,

A PAYER—THOUGH PERHAPS AN ODD ONE.

HAYDN'S QUARTETS AND SYMPHONIES.

Sir,—Could you indicate any work that fixes the respective dates of Haydn's quartets and symphonies?

Yours obediently,
AN ADMIRER OF MOZART.

[Consult Carpani's *Memoirs*, for which Haydn himself gave the materials, and which includes, we believe, a catalogue of about 800 compositions.—Ed.]

Death of Isabella Hinkley Susini.—Our readers, says the *Daily Advertiser* (June 7), will be pained to hear of the death of the popular American *prima donna*, Isabella Hinkley, the wife of the *basso* Susini. She had lately given birth to an infant, and her confinement was followed by a fever, which, on Saturday morning at six o'clock, resulted fatally. Her remains were removed to Albany. Mad. Susini was born at Albany, and evincing an early talent for music was, after some instruction at home, sent to Italy to study. She first sang at Florence in the Philharmonic Concerts, and subsequently in opera. After singing in several Italian towns, she filled a highly successful engagement at Amsterdam, where she was engaged by Mr Ullman for the New York opera. She has played in several characters, the most successful being her arch personation of the Page in the *Ballo in Maschera*, and no other vocalist has yet attempted the *rôle* in this country. In the future representations of *Il Ballo*, our opera-goers will recall with regret the charming vocalization and animated action of Isabella Hinkley. A little over a year since Miss Hinkley was married to Susini, whose grief at his sad loss is intense.—*Dwight's Journal.*

Copenhagen.—A great sensation is being produced here by a singer of the name of Nyerup, formerly a fisherman himself, in the character of Masaniello. A musician, having accidentally discovered that the young man possessed a wonderful voice, prevailed on him to study singing. Nyerup studied for two years. He has now appeared, and is described as a perfect phenomenon. He has sung Masaniello in *La Muette* fifteen times successively. Perhaps he is another Wachtel—"Masaniello" *vice* "Postillon de Lonjumeau."

THE BROKEN HEART.

(*For Music.*)

He never came, he never came,
She ever, ever breath'd his name,
Her life's dream was the eve they parted;
And as appear'd the daisies pied,
With languid sapphire at spring's tide,
Still dreaming she would be his bride,
Still remembering him she died—
Broken-hearted—broken-hearted!

Clematis and primroses gay
Were budding when he went away,
The cowslips nod'd the eve they parted;
Long weary years have flown since he,
To seek a fortune cross'd the sea;
To hide her grief she ever tried,
And with a smiling face she died—
Broken-hearted—broken-hearted!

The message came across the sea,
Return to her no more would he,
The ocean's depth two fond hearts parted;
The roses went and came again,
Of jasmine pale she wore a chain,
Still dreaming she would be his bride!
Still remembering him she died—
Broken-hearted—broken-hearted!

E. Willis Fletcher.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m., *on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON, SATURDAY, AUGUST 16, 1862.

HARDLY will the doors have closed upon Mr. Gye's campaign, and the foreign contingent have taken its departure laden with English guineas, than the exclusive reign of native talent will begin, and country and continental visitors be afforded an opportunity of hearing the voice of Miss Louisa Pyne warbling to English verse (more or less poetical), and beholding the skill with which Mr. Alfred Mellon "wields the baton" at the head of his well trained orchestra—the English Opera this season commencing some two months earlier than usual. While, however, the capital is thus well provided, let us see what is to be done in the provinces, this being about the time when the business of "music meetings" is finally and definitely arranged. Usually it falls to our lot to write the history of at least a couple of "Festivals"—Worcester being followed by Norwich, Hereford by Birmingham (and Leeds?) and Gloucester by Bradford. This year should be the turn of Gloucester and Bradford, and the reporter's duty to compare the difference of musical effect in the nave of one of our finest cathedrals and the area of one of our handsomest modern "Town Halls." But unfortunately (or fortunately—*les deux se disent*), there will be but one triennial gathering, and that not in the seat of the great wool country, but in the grey old city which stands in the valley of the Severn, as redolent of peaceful beauty and freshness as the northern country town is teeming with life and shrewd activity, under a canopy of vapour to which the mist of London is but gossamer or spider's web.

The "fayre citye" will celebrate her hundred and thirty ninth festival in solitary pride. Notwithstanding the more or less heavy deficits, time after time, the meetings of the Choirs still hold their place, and, by the aid of contributions at the doors, hand over annually more or less handsome amounts to the charity which makes glad the hearts of clerical widows and orphans. Upwards of fifty right minded gentlemen have proffered their names as stewards—or in other words, guarantors, against any disparity that may result between expenses and receipts—and as the majority are possessed of local influence, there is good warrant for auguring a successful issue. The artistic side of the question looks equally promising, the engagements having been made in a liberal spirit, and the best available talent secured. As sopranos we find Mlle. Titiens, Miss Parepa and Miss Eleonora Wilkinson, and as contraltos, Mad. Sainton Dolby, supported by Mad. Laura Baxter, whose rich voice will, doubtless, make its due impression on the Gloucestrians. A Festival without Mr. Sims Reeves would be *Hamlet* without "Hamlet." It seems, therefore, almost superfluous to mention the name of our English tenor, to whose "first fiddle" the eager Mr. Montem Smith plays "second." Mr. Weiss once again takes his position at the head of the basses, as of yore, Messrs. Winn (bass) and Sig. Bossi (*voce di accommodamento*) completing the list of "principals."

Of the programme we can give but a brief outline. A full cathedral service on Tuesday morning, with a sermon by the Lord Bishop, precedes the *Creation*, Wednesday, *Elijah*, Thursday, Mendelssohn's *Hymn of Praise*, and a selection from *Judas Maccabæus*, and Friday (of course), the *Messiah*. As usual, there are to be three evening concerts at the Shire Hall. On Tuesday two novelties are announced—Meyerbeer's "Grand Exhibition Overture" and Verdi's "Grand Exhibition *Cantata*;" on Wednesday, the post of honour is occupied by Dr. Sterndale Bennett's "Grand Exhibition Ode;" and, on Thursday Mr. Benedict's *Undine* will engross nearly the whole of the first part. The overtures are *Egmont*, *Il Flauto Magico*, *Der Freischütz*, and *Guillaume Tell*. Selections from Handel (*Acis and Galatea*) and Mozart, together with the accustomed show pieces of the most favoured artists, make up the rest. We have only two objections to offer—first, the excessive length of the programmes; and, secondly, the absence of a symphony—the former, perhaps, being a valid excuse for the latter, although we could have dispensed with a heap of trivialities for the sake of hearing one great work performed by the band at Mr. Amott's disposal. Meanwhile it is satisfactory to know that, owing to the indefatigable exertions of Mr. H. Brown (hon. secretary), the prospects of the meeting are as flourishing as on any occasion that can be remembered.

C.

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THE Paris Cirque and the Paris Théâtre Lyrique have come to life again. On the 29th of July, the two new theatres erected in the old Place des Châtelet were formally inaugurated in the presence of Prince Napoleon, the Prefect of the Seine, and a host of invited guests. The doors of the Cirque Impérial were opened first, and the crowd flocked into the magnificent building, the brilliancy of which dazzled every eye. Any comparison of the new house with the old theatre on the Boulevard, would be like one between the venerable Rue St. Jacques and the present Rue de Rivoli. What surprised the public more than all was the mode of lighting, based upon an entirely new system. A large cupola throws down a flood of light, nearly equal to that of day: neither chandelier, candelabras, nor girandoles are to be seen. At the first moment, it strikes the spectator that the effect is *too* dazzling, but that is because he has been accustomed to smoky lamps, that merely rendered "darkness visible." When the performances have commenced, an opinion on the modifications in this new system of illumination, and of its capability of being diminished or increased according to the requirements of the stage, will be more easily formed. From the Cirque the visitors proceeded to the new Théâtre Lyrique, in the same Place. Here too there is no chandelier, the light, as in the former instance, falling from the ceiling, but not, it was remarked, with such glaring intensity. The audience part of the house is beautiful, and well fitted up, the saloon is spacious, while the corridors

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and stairs are broad and commodious. The whole place was decorated for the occasion with fragrant flowers. Over the proscenium are the names of Auber, Halévy, Meyerbeer and Adam, and round the amphitheatre encircling the house, those of Hérold, Méhul, Gluck, Mozart, Weber, Boieldieu and Rossini. In order to test the acoustic qualities of the new buildings, the band of the Garde de Paris performed in the Cirque Impérial the overtures to *Guillaume Tell* and *Masaniello*. At the Theatre Lyrique, M. Pasdeloup and his band got up a concert, at which they played the overture to *Oberon*; a chorus from Halévy's *Jaguarita*; a march and chorus from *Preciosa*; and the wedding-march from *A Midsummer Night's Dream*. The instrumental music sounded well, as did, also, the singing of M. Carron, a tenor fresh from the Conservatory, where he had carried off the first prize.

Whether the position of the theatre, its architectural and scenic arrangements, its large size and rich decorations, will eventually attract the public, is a question which time alone can decide. In such a building the public may possibly feel "small," Parisian managers having never thought of prescribing a special costume for theatre-goers. Hitherto, the play houses have been erected for the public; in future the public may have to suit itself to the play houses. Meanwhile Paris is the Eldorado of "provincials," and as the theatres essentially belong to the "lions" of this Paradise, the *élite* of the population of all France will fill the theatres, if only to show that they are the *élite*.

It is difficult, indeed, to imagine anything more beautiful than the interior of the new Théâtre Lyrique. The light is thrown by means of an enormous reflector through the colossal glass dome into the audience part of the house and upon the stage, while the process of combustion, which goes on without, serves as a means of ventilation, bringing fresh air through a canal from the Quai de la Seine. The vestibule is twenty-five metres long and six wide. Most of the staircases lead out of the others, however, ascend from two side halls to the best places. The saloon, on the first floor, forms a promenade twenty five metres in length and six in breadth, with five large windows and a balcony looking upon the square. At each end there is a conversation-room, with sofas and conveniences of every kind. Above, on the second story, is a gallery *for smokers*! Cigars legalised in a Paris theatre! The house holds 1,500 persons. The decorations consist of sculpture, and mouldings in white and gold. The boxes on the first and second tiers are fitted up as saloon boxes.

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WHEN, ten years ago, we* asserted on various occasions, that Wagner's style, far from being a step in advance, was, on the contrary, a relapse to the style of Lully, and the latter's psalm-like manner—of which fact the inspection of Lully's scores in the library of the Conservatory, Paris, had afforded us the obvious proof—our opinion, like very much else that is new at the present day, was but little heeded. Now, however, in W. H. Riehl's *Culturstudien*, we read the following elaboration of the same idea:—

"To adopt the language of philologists, Lully is our 'school-author.' We can learn but little form from him, unless we teach ourselves from his dry harmony how we ought *not* to harmonise. On the other hand, however, no one who has not studied Lully can fully appreciate the historical greatness of Gluck. Lully is the Richard Wagner of the eighteenth century. His *Alceste* is, as he himself designates it, a *tragédie mise en musique*, but not an opera; it is not connected by airs, duets, concerted pieces, &c., but by continuous scenes. Lully does not sing, he simply declaims. The whole is constant *obbligato* recitative, varied by occasional melodic fragments and a few choruses. I say all this of Lully; it might be supposed, however, that I said it of Wagner. It applies to both. Only the marches introduced here and there are real music, and became popular in Lully's works—and in Wagner's. In many places, Lully is amazingly great and true in dramatic expression, just like Wagner; he then relapses into the fearful monotony of endless recited dialogue, exactly like Wagner. The choruses are simple and bear the stamp of solemn dignity, some times reminding us, even in certain passages of the harmony, of the lofty church hymns of the old Italians. The same, by no means small praise, cannot be denied to many of Wagner's choruses. Lully sacrifices musical architecture to dramatic expression; he has touches of melodies but no melody. Lully or Wagner?—We find, consequently, in Lully a disjointed, fragmentary, restless whole, which would necessarily have produced a confused, wearying impression if the most refined contrasts in the scenes, and the magnificent manner in which his operas were placed on the stage—all the splendours of Elysium and Erebus being (literally) called into requisition for *Alceste* at least (and for *Tannhäuser*)—had not come to the assistance of the hearer's fancy. Lully and Wagner are weak as musicians, stronger as tone-poets, but strongest of all as stage managers.

"It was precisely this formlessness of Lully's operas which was annihilated by Gluck, while, at the same time, the endeavour to attain dramatic effect was adopted and further developed. In the form of his compositions, Gluck resembles the good old Italian masters much more than Lully; but Wagner reminds us much more vividly of Lully than of Gluck. If our musicians would but devote a little more zeal to their historical studies, they might then perceive that, after all, it cannot be so great a step in advance to jump back, after the lapse of nearly a century, from Gluck's style, so wonderfully developed in the interval, to a form of opera corresponding to that of Lully. Out of very zeal for progress a man may become reactionary."

What will our Anonymous counter say to the foregoing? ("*O questo è bello, che ti paresse anche haver ragione!*")

E.

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HANOVER SQUARE ROOMS.—Mr. Leonard Walker, the young and talented barytone singer, gave his first concert on Monday evening at the above rooms, and was assisted in the vocal department by Miss Florence Lancia, Mad. Gordon, Mlle. Georgi, Mlle. Montebello, Miss Alice Dodd, Miss Lamartine, the Misses Hiles, Messrs. George Perren, Fabian and Sig. Ciabatta; and in the instrumental by Mr. Aguilar, Herr Emile Berger and Master Fox, pianoforte; Herr Oberthür, harp; and Mr. R. Wells, flute. Mr. Walker contented himself with a single solo, but that was the famous "Largo al factotum," which he sang with such vocal fluency and so much power and humour as to gain for him an uproarious encore. Mr. Walker's other performances comprised Bandegger's trio "I naviganti," with Mlle. Montebello and Mr. George Perren; Fioravanti's "Singing lesson," with Miss Hiles; and the duo "Mira di acerbe lagrime," from the *Trovatore*. The last, above all, was admirably sung and unanimously encored. Among the many good things in a good concert, we would specify Miss Hiles's "Ireland, my Ireland;" Mlle. Georgi's "Pensa alla patria;" Mlle. Lancia's "Care Campagne;" the duet, "Oh! glorious age of chivalry," from Mr. Howard Glover's operetta *Once too Often*, by the Misses Hiles; together with Herr Oberthür's harp solo, transcription of "Thou art so near and yet so far," played by the composer; flute solo by Mr. Wells, encored; and pianoforte solo, "Les Echos de Londres," played by Herr Emile Berger, and also encored. The room was crowded.

RYDE (Isle of Wight).—Mrs. Merest (late Miss Maria B. Hawes) having announced a series of four "vocal recitals" in the Victoria Rooms, the first took place on Tuesday evening last, and was very fashionably attended. Mrs. Merest sang with musicianly skill, among other favourite pieces, the contralto airs from *Elijah* (it was announced in the programme that "the contralto part of this oratorio was composed expressly for her")—"If with all your hearts," and "O rest in the Lord." Miss Miles was the only other vocalist, and assisted Mrs. Merest in several duets, and sang as well, several solos. Mr. Hiles opened the concert with a pianoforte arrangement of motives from Handel's *Messiah*. Mr. Emile Berger was the solo pianist. His transcriptions of "A sympathising heart," from Howard Glover's opera of *Ruy Blas*, and Balfe's ballad, "Fresh as a rose" (rendered so popular by the singing of Sims Reeves) were received with great favour, and his fantasia, "Les Echos de Londres," was enthusiastically redemanded. Mrs. Merest deserves the thanks of the "Islanders" for giving them so entertaining a concert.

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* And, by the way, our German contemporary the *Niederrheinische Musik-Zeitung*.

The Operas

ROYAL ITALIAN OPERA

Masaniello was repeated on Saturday night, and received with even greater favour than on the Thursday previous. That Auber's great work — one of the most genuine examples of the lyric drama of any times — will resume the high place it formerly occupied in the repertory of Covent Garden, and rival the *Huguenots*, the *Prophète*, *Robert le Diable* and *Guillaume Tell* in its attractive dominion over the masses, there can hardly, we think, be a doubt. What it was at the old theatre in 1849, when Mr Delafield first produced it, with a splendour and completeness never before witnessed and never more forgotten, it has every chance of being again under the direction of Mr Gye. The mechanical resources of the new edifice are even more extensive, while Mr Costa's orchestra and chorus maintain their never yet disputed supremacy; the scenic department, represented by Mr W. Beverley, with the valuable cooperation of Messrs. Grieve, Telbin, and others, is reviving the glories of the "Stanfield" epoch, and the "stage-business," superintended by Mr A. Harris, exhibiting a host of new and general efficiency almost unprecedented. Our readers are well aware that as a mere spectacle, no less than as a consummate exhibition of musical art, the opera of *Masaniello* yields in moving and varied interest to no contemporary production. The music alone, however, illustrating as it does with glowing enthusiasm and picturesque details one of the most stirring incidents in the annals of an intellectual, gifted and magnanimous nation, for centuries split into fragments, and consequently the prey of one or other overreaching power hated in proportion to the length of its tenure and the severity of its despotism, would suffice to immortalise the work. How such graphic description, such forcible and animated colouring, such truthful and characteristic portraiture, in short, through the abstract medium of sound, could have occurred to the brain and accommodated itself easily to the pen of a musician who never visited the scenes he describes, has always been, and must always remain, a puzzle to those who do not believe that genius, being of no country, can travel at caprice through the boundless realms of the imagination without the intervention of a passport. Shakspeare never saw Verona and Mantua, Scott was never at Liege; yet one wrote *Romeo and Juliet*, the other *Quentin Durward*; and so Auber, who, save his brief sojourn in England, before he adopted music as a profession, has never once quitted France, gave *Masaniello* to the world, a composition as thoroughly Neapolitan as *La Bottega del Caffè* of Goldoni is Venetian. But in *Masaniello*, as in the grand French operas of Rossini and Meyerbeer, the accessories to the musical effect are multifarious. A revolutionary episode thrilling with sensation-points, a dramatic *locale* admitting of—nay demanding—the most vivid exertions of the painter's skill, and a *mise-en-scène* open to the utmost variety of pictorial arrangement that ingenuity can devise, are all not only appropriate but indispensable. To these circumstances, perhaps, almost as much as to its gorgeous musical dress, is the enduring popularity of *Masaniello* to be traced.

Our readers need labour under no apprehension that we are about to entertain them with a careful analysis of the plot and music of so renowned an opera. Happily during upwards of thirty years the hero of *Masaniello* has been a familiar figure, while the tunes of *Masaniello* have been familiar strains, to the theatre-going public of this country — where at first, in a mutilated shape (for which the late Messrs. Barham Livius and T. Cooke were responsible), it was tolerated, and now, in its integrity (or as nearly so as the convenience of Mr Costa and permits), it is admired, and acknowledged as an unperishable masterpiece. Nor need the task of commenting on the performance at Covent Garden absorb more than a few sentences. Since, able well as one or two of the chief characters are impersonated, it is chiefly as an *ensemble*, in which everyone concerned claims consideration, that the *Masaniello* of the hour can be unreservedly eulogised. The overture alone — so magnificently played that to call for a repetition seems to be a unanimous impulse on the part of the audience — is enough to keep up the spirits of a true amateur for an entire evening. Then the concerted pieces, and the grand finales (one at the conclusion of each of the five acts — the last most elaborate of all) are executed for the greater part so superbly, by orchestra, chorus and principals, as to offer very rare points for criticism, very many for unqualified approval. All the wealth of musical effect, moreover, is set off to advantage by what passes on the stage. Each of the five conspicuous scenes into which the opera is divided forms a *tableau* of the brilliant description. Scene-painters and stage director, ballet-master and *costumier* have with equal felicity availed themselves of the variegated tints and images of Neapolitan existence, where bright and gleaming colours look a thousand times brighter under the influence of a cloudless sky and where the humblest and most every-day objects assume an aspect bordering more or less nearly on the picturesque. In the first scene — "the Gardens of the Viceroy" — the festival for the approaching nuptials of Alphonso and Elvira is represented with becoming pomp. The *ballet*, including the *Guaracha* and *Bolero*, two of the most delicious of Auber's *pas de danse*, is here all that could be wished, the latter — with the characteristic incident of the shawls, in the use of which Mlle. Esper principal displays both grace and facility — being especially attractive. Scene 2 — "in the Environs of Portici" (or perhaps, rather of Amalfi) — is one of the happiest efforts of Mr Beverley's pencil. We have seen nothing more natural, nothing more beautiful. Here, again, the stage action is in keeping. The groupings of the fishermen, engaged in their busy avocations, are contrived with an eye to pictorial symmetry that appears to have allowed nothing to escape; while the banding together of the revolutionists at the instigation of Masaniello, their under toned conferences, their dance and shouts of feigned merriment, as the plan of action is being agreed upon by the chiefs of the patriots, and the climax, in which these opposite elements of dramatic action are simultaneously combined, could hardly be surpassed in graphic vividness of effect. The conclusion of this tableau — where Masaniello takes leave of Fenella, and the various characters slowly disperse, to the accompaniment of soft music that seems to die away into the distance like the receding landscape in a journey — must be witnessed to be appreciated. Scene 3 — "the Market Place" — is another felicitous manifestation of the painter's skill exceeding even the well-remembered *tableau* of 1849. Here we have the animated business of the market (somewhat toned down, however, by a silly and meaningless curtailment in the opening chorus) — the irresistible spirit of the *Tarantella*, which we never remember so thoroughly conveyed; the attempted seizure of Fenella; the quarrel between the soldiers and the people; the angry outburst of the revolt; the impressive prayer; and ultimate victory of Masaniello and his associates — the whole done to perfection, and presenting a stage-picture for which, in vigorously sustained movement, scarcely a precedent could be cited. In the fourth tableau, the crowning scene incident in the recognition and triumph of Masaniello, in which the episode of Pietro and his fellow conspirators presents a gloomy but exciting contrast; in the last the eruption of Vesuvius — the scene admirably painted by (we believe) Messrs. Grieve and Telbin and the catastrophe arranged with marvellous effect — offering a scenic illusion worthy to climax so magnificent a spectacle.

Signor Mario was the original Masaniello in 1849, when the work was brought out in its Italian dress. He was followed (in the same year) by Signor Salvi, who did not create a remarkably strong impression. In 1850 Signor Tamberlik undertook the part — on the occasion of his first appearance before an English audience — and maintained it, with unvarying success, up to the time when the destruction of the old theatre involved the music, scenery, and "properties" of *Masaniello*, and so many other grand operas, in one common fate. Why Signor Tamberlik should now recede and Signor Mario take his place is an business of ours. Enough that both have qualifications not to be denied, and on account of which either would have been unanimously welcomed as the Masaniello of the revival. That Signor Mario's voice is what it was thirteen years ago it would be folly to pretend; and that even in singing the music of Auber as at present he is compelled to take liberties to which the composer might naturally object, and which would have been unexcusable, because unnecessary, in 1849, must be evident to anyone competent to judge and inclined to be candid. Nevertheless, allowing for this and other comparative defects, which we need not stop to examine, it is doubtful whether a more admirable impersonation of the character of the patriot of Portici than that of Signor Mario has ever on the whole been witnessed. As an histrionic portraiture it is natural, vigorous, and picturesque — interesting everywhere, and in some parts, as, for instance, the scene of the madness, for which Auber has found music touching and expressive in proportion — incomparable. The fresh and genial barcarole in Masaniello's first scene, the heavenly air in which he invokes the aid of "Sleep" on behalf of Fenella, and the solo where in the midst of his triumph the suddenly aggrandised fisherman expresses the deep regret he feels at quitting for ever the abode of his youth and innocence, are — with the exception of the scene on one above named — the most striking points in Signor Mario's performance. These, indeed, reach the height of ideal expression. Many other fine touches might be noticed, but enough has been adduced to show that, whatever physical shortcomings may occasionally interfere with otherwise perfect execution, the accomplished artist more than atones for in those places where he can fully command his resources and give way without restraint to the impulse from within. Signor

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Graziani sings the capital barcarole allotted to Pietro in the last act,—which seems out of sorts with the treacherous act he has just committed in administering poison to his heroic chief—extremely well; but in the revolutionary duet with Masaniello (unaccountably and absurdly curtailed), and in other parts of the opera, he sadly wants vigour, while his dramatic delineation of the character is throughout pale, if not, indeed, lifeless. Mlle. Battu does her utmost with the not very interesting part of Elvira, and would sing the *cavatina* (Act I.) even better were she to adhere more closely to the text of Auber, which it is difficult to alter and embellish to advantage. Her best point is in the pot-pourri to Fenella (Act IV.), in which she imparts unmistakeable feeling. Signor Neri Baraldi is probably as good an Alphonso as could be persuaded to undertake the character. A cheerful or energetic Alphonso would be an innovation as pleasant as unanticipated. Signor Polonini is the most effective Borella we remember; and the other small parts are adequately filled. *Last*, not least, the Fenella of Mlle Salvioni shows in that clever lady an aptitude for something beyond the mere agile exhibition of choreographic art. It is thoughtful and expressive to a degree, and in more than one point evinces real dramatic sensibility. The scene in which she intercedes with Masaniello for the lives of Alphonso and Elvira is as truthful and touching as it is graceful, the countenance conveying as much as—nay more than the pantomimic gestures, eloquent as they undoubtedly are. About the band and chorus, conducted by Mr. Costa, we have said enough.

On Monday *Guillaume Tell* (terribly maimed and mutilated), for the last appearance of Sig. Tamberlik; on Tuesday *Masaniello*, with Mlle. Dottini (vice Mlle. Battu) as Elvira; on Wednesday *La Sonnambula*; on Thursday *Masaniello*; and last night (for the benefit of Mlle. Patti), the *Barbiere* (ending with the "Lesson" scene), the "Shadow" scene from *Dinorah*, and the "Skating" scene from the *Prophète*. To-night *Masaniello*, the last night of the season, our review of which will be found underneath.

REVIEW OF THE SEASON

The prospectus for the season 1862 was issued at the latter end of March. One special novelty only was announced—Donizetti's *Don Sebastien*—which, we need not say, was not given. This was unusual. The programme of the Royal Italian Opera has been generally but too liberal in its promises, and the management seldom leaves its pledges unredeemed. The *Figlia del Reggimento* was also set down to be produced, for the first time, at the Royal Italian Opera; but this work, too, we need hardly say, was not forthcoming. The direction, however, made ample amends for his seeming breach of faith, by the production of *Masaniello*, which did not appear in the prospectus, and which the public would naturally prefer to Donizetti's two operas, although one was new to the theatre, and one a particular favourite. Other operas were announced, which could not be given in consequence of the illness of Signor Ronconi, such as *Elisir d'Amore* and *Fra Diavolo*.

The season on the whole, was less of a "starring" season than any previous one at the Royal Italian Opera. The place vacated by Mad. Grisi was not attempted to be filled up, even with Mad. Csillag and Mad. Penco in the theatre. For the first time, those apparently evergreen popularities of the repertory *Norma* and *Lucrezia Borgia*, were shelved, and *Don Giovanni*, *Guillaume Tell*, and the *Barbiere* substituted—and with a success that must have surprised Mr. Costa himself. In fact, the masterpieces of Mozart and Rossini proved the real triumphs of the season, and each of them was given ten or a dozen times, thereby proving, beyond all question, that good music was more than ever prized at the Opera. But if Mad. Grisi's place, as a grand dramatic singer, was not supplied, the vacuum she left as a public favourite was soon filled up. Mlle. Adelina Patti, whose career last year was so remarkable, was even more admired and fêted and proved by far the most attractive feature of the performances. A more genuine and unmade success, indeed, was never achieved, and the management must own itself indebted to the young artist for the brilliant returns in which she carried them through the season. There was good cause for the increased favour then shown to Mlle. Patti. Her vocal powers had indicated decided improvement, and the new parts she sustained showed newer means and larger accomplishments. But why attempt to account for admiration for what is novel, talented, spontaneous, and charming? Mlle. Patti became the pet of the public at the Opera, and is likely to maintain that enviable position for many years, judging from her youth, her talents, and her enthusiasm.

The names of two new prime donne lent an interest to the prospectus; they were Mlle. Gordosa and Mlle. Marie Battu—the former unknown, the latter recommended by certain accomplishments at the Italian Opera in Paris. A third "first lady," not alluded to in the programme, also appeared, and is more likely to be heard of in conjunction with the future doings of the Royal Italian Opera than either of her fair co-rivals. This was Mlle. Antonietta Fricci, of whom more anon. The remaining female singers were all "old hands," Mesdames Csillag, Penco, Nantier Didiée, Rudersdorff and Tagliafico; also another unannounced *débutante*, Mlle. Dottini, who filled Mlle. Battu's place in *Masaniello*, and that of Mad. Miolan-Carvalho in *Guillaume Tell*, is entitled to a word of recognition. Sig. Delle-Sedie, whom Mr Mapleson brought out last year at the Lyceum in the *Ballo in Maschera*, was added to the list of barytones; and two new names, Sigs. Nanni and Capponi, appeared among the basses.

The campaign opened on Tuesday, April the 8th, with *Guillaume Tell*, the cast being the same as last year. It was repeated on the Thursday and Saturday. On Tuesday, the 15th, the *Trovatore* was given with Mlle. Gordosa as Leonora, and Mr Santley as the Conte di Luna. The popular English barytone was engaged to fill the place of Signor Graziani, who could not arrive in London in time. Mr Santley made a great hit. The lady was not so fortunate. Mlle. Gordosa, who is English, had been a pupil of the Royal Academy of Music, and was sent to Italy to study singing. Her maiden name is Boubol.

La Favorita, although Leonora is one of Mad. Csillag's most powerful impersonations, could not have fared as well by aid of that accomplished artist and Signor Neri-Baraldi, as with Mad. Grisi and Signor Mario. The new basso, Signor Nanni, who played Baldassare, was found a tolerable, if not a first-rate, singer. The *Trovatore* and the *Favorita* were both repeated, meeting, however, with no extraordinary favour. On Thursday the 24th the *Prophète* was produced, with Mad. Csillag as Fides, and Signor Tamberlik as Jean of Leyden—two admirably sustained parts, which contributed materially to the success of the opera, one of the most complete and splendid productions of the Royal Italian Opera. The *Prophète* was played three times in succession. On Monday the 28th—the first extra-extra night—*Dinorah* was given, introducing Signor Gardoni in his original character of Corentino, Mad. Miolan-Carvalho being of course Dinorah, and M. Faure, Hoel.

On Monday May 5th, Mlle. Patti made her *rentrée* in the *Sonnambula*. Her reception was uproarious. It was generally remarked that her voice had gained in strength and volume, and that her execution, without losing any of its former brilliancy had become more finished. Signor Gardoni was Elvino. Verdi's *Ballo in Maschera* was the occasion of the re-appearance of Signor Mario, always an event at the Royal Italian Opera, which took place on Tuesday the 6th. Signor Delle-Sedie made his first appearance at the Royal Italian Opera in Renato, a part, judging from the effect produced both in Paris and London, he seems to have made entirely his own. Mad. Csillag was substituted for Mad. Penco in the part of Amelia, Mad. Didiée played Ulrica, and Mad. Miolan-Carvalho Oscar. Mlle. Salvioni, the graceful and fascinating *danseuse*, who had won so much favour last year when she first joined the company at Covent Garden, danced in the masquerade scene.

Il Barbiere was given on Saturday the 10th, with Sig. Mario as Almaviva, Sig. Delle-Sedie as Figaro, Sig. Ciampi as Doctor Bartolo, and Mlle. Patti as Rosina, her first appearance in the character in London. The acting of the youthful prima donna was full of grace and piquancy and her singing remarkable for its brilliancy and point. Severe critics, however, took exceptions to the liberties taken with the text, and pronounced the fair artist's performance more "À la rossignol" than "À la Rossini!" Sig. Mario was as incomparable as ever in the Count; Sig. Delle-Sedie intelligent if not humorous in Figaro; and Sig. Ciampi vociferous if not unctuous in Bartolo.

The Monday following gave *Don Giovanni* with a cast identical with that of last year with the exception of Signor Ciampi being substituted for Signor Ronconi in the part of Masetto—no improvement certainly. It had now transpired that Signor Ronconi had undergone a serious surgical operation and would not be able to appear during the entire season.

Rigoletto without Signor Ronconi would appear to many a simple expenditure of time and means. Nevertheless, such faith had the director in Signor Delle-Sedie's tragic capabilities, that he would fain afford him an opportunity of exhibiting his powers in one of the most difficult characters in the lyric drama. The Jester of Signor Delle-Sedie was an artistic and earnest performance but did not tend to remove the tremendous impression left by his predecessor. On Tuesday the 27th *Martha* was produced with Mad. Penco, Mad. Didiée, Signori Mario, Delle-Sedie and Tagliafico. On Saturday the 31st, the *Huguenots* was produced with a new Valentine, Mlle. Antonietta Fricci. Of the last *débutante's* antecedents nothing was known in this country. She created little sensation at the first performance, but improved after a few nights, and seemed gradually working her way into public favour. Mlle. Fricci has undoubted natural gifts which may, we think, be turned to the best account. The cast of the *Huguenots*, in other respects was the same as last year, including Mesdames Miolan-Carvalho and Didiée, Signors Mario, Tagliafico, MM. Faure and Zelger. On Monday, June 1st, the *Traviata* was given with Mlle Patti, Signors Gardoni and Delle-Sedie. *Lucia di Lammermoor* was performed on Saturday the 7th, and introduced Herr Wachtel in the part of Edgardo. This gentleman has a voice of great capability, but is sadly in want of schooling. Mlle. Patti's exquisite singing and acting in Lucy were all but lost by close approximation to such laboured and rugged art. On Tuesday the 17th, Mlle. Maria Battu made her first appearance in this country as Gilda in *Rigoletto*. The young lady was terribly frightened, and could not do herself justice on that occasion. Judging from subsequent performances, we are enabled to pronounce Mlle Marie Battu a singer of promise rather than accomplishment. She has youth and no mean natural gifts in her favour.

The great event of the season—at least, that looked forward to with greatest interest and curiosity—was the revival of *Robert le Diable* which took place on Thursday the 19th. The principal characters were allotted to Mesdames Penco and Miolan-Carvalho, Signors Tamberlik and Neri Baraldi, Herr Formes and Mlle. Salvioni. The magnificence and splendour of the *mise-en-scène*, the costliness and variety of the costumes, and the numbers employed, make *Robert le Diable* one of the grandest spectacular displays produced at the Royal Italian Opera. The performance was given three times in succession. On Tuesday, July 1st, Signor Graziani made his first appearance this season as [illegible] in [illegible]—a character not entirely suited to him. He was received with loud applause.

On the 5th, Saturday, *Martha* was repeated, with two changes in the distribution of parts, Mlle. Patti for Mad. Penco as Lady Henrietta, and Sig. Graziani for Sig. Delle Sedie in Plunkett. Mlle Patti read the part differently from Mad. Penco, making it far more interesting, and sang the air "The last rose of summer" with an effect not easy to describe. *Don Pasquale*, revived on Saturday, June 28th, introduced Mlle Patti as Norina, her first essay in the part, and her success was indisputable. Sig. Delle-Sedie was favourably heard in Dr Malatesta, and Sig. Ciampi unfavourably seen in *Don Pasquale*. Sig. Mario's Ernesto exhibited all the old attractions of—we need not say how many years since. On Saturday the 22nd, the *Trovatore*, with Mlle. Antonietta Fricci as Leonora, in the room of Mlle. Gordosa, was no great improvement, and Sig. Graziani in place of Sig. Delle Sedie as the Count di Luna, whereby the popular air "Il balen" was doubly recommended to the audience. On the following Tuesday Mlle. Fricci played Alice in *Robert le Diable* with Mlle. Marie Battu as the Princess.

Of the production of *Dinorah*, for Mlle. Patti, which took place on Tuesday, August the 5th, and of *Masaniello*, which came off on Thursday the 7th, so much has been said recently that nothing further is required here than to state that the former revealed a new talent in the young artist, and that the latter rivals in splendour and completeness *Robert le Diable* and the *Prophète*.

Last night Mlle Patti's benefit took place, when the scene of the "Shadow Song" from *Dinorah* was given, with the *Barbiere* stops short at the lesson scene, and the *Pas des Patineurs* from the *Prophète*. The house was crowded in every part, and the heroine of the evening recalled frequently and applauded tumultuously.

To-night the season will be brought to a termination with *Masaniello*.

* * *

HER MAJESTY'S THEATRE

The cheap nights go on swimmingly, and we are promised another week of them. On Saturday *Don Giovanni*; on Monday *Robert le Diable*; on Tuesday the *Huguenots*; on Thursday *Norma*—such has been the programme of the week. To-night (first time) *Martha*, and the new (long-promised) *cantata* from the pen of Sig. Giuglini.

* * *

MENDELSSOHN'S SONGS WITHOUT WORDS.

Book First.

To describe the music of Mendelssohn, or Chopin, or any true poet composer, seems a work of despair. As well try to describe the fragrance of mignonnette, or the flavour of a peach, or tell what thoughts overpower the charm of the moon-glamour and delicious reverie which knows no reason for itself and seems to have no aim, although one moment of it weighs more in the memory than weeks of ordinary consciousness. It is exquisitely refined, delicate, dreamy, mystical; yet simple, strong and clear. It takes you within the borders of the marvellous, only to make you feel more at home; it reveals a certain peculiar and very pure sphere of existence, in which the soul seems perfectly native, and which we wonder we have not cultivated more. It is to the every day life of the mind what plunging into the watery element is to the body; the same slight shudder and the same fine delight and sense of wholesome, purifying change.

No. 1 (Book I.) A gentle, dreamy movement in 4-4 time marked *Andante con moto*, and in the warm key of E major, is one like a hymn of gratitude; the heart so full, so innocent, so constant, in its own tranquil musings unconsciously overflowing with an ecstatic feeling of the unspeakable love that pervades all things. It seems the cool of a soft summer evening. The air and the bass, uniform and stately in their movement, form such counterpoint with each other as the crystal sky with the dark earth below it, while the even *arpeggio* of the accompaniment between is like the flow of the night air.

No. 2. *Andante espressivo*, in 4-4 measure, in the key of A minor, is a quaint, pensive, melancholy strain—that sort of sweet melancholy which is a luxury in itself, and beautiful to beholders. The melody is very simple. (The motive for the first four measures is found almost identical in one of the violin sonatas, if we remember rightly, of Sebastian Bach.) The harmony, which has a melody of its own, is curiously managed, and defies the careless player to anticipate a bar of it. The whole is so subdued and sober that many an one will play it through several times before its beauty begins to grow upon him, as it infallibly must in the end.

No. 3. *Molto Allegro e vivace*, 6-8 measure, and in A major, seems to have caught and continued the strain of the first movement in Beethoven's sublime Seventh Symphony. The key and rhythm are the same, that peculiar Orphic rhythm, as some one called it, which seems to pervade the universe and carry all things on with it. There is an undying fire of aspiration in it, free from all excess, restlessness and impotent impetuosity, wisely reconciled without any loss of force to the severe rhythm of the measure, to unslumbering obedience, brighter and more vigorous than youth's truant enterprise.

The next is brief and like a broad and simple chorus; a solemn cheerful utterance of a wholesome common sentiment; the grand confession of faith of a true hearted company, who trust the universe and trust each other and do not have to try to be religious. It is also in A major and in common time. Our readers by this time will suspect, without inquiring whether he be Jew, Catholic, Lutheran or Rationalist, that the good *Felix Mendelssohn* is a religious man, and that his art is a holy occupation which the world could not spare.

No. 5 is in the relative minor of the last key, 6-8 measure, and marked *Piano Agitato*. It is full of passion, intense but not noisy. It is the most difficult piece in this collection, woven together with the cunning science of a Bach, and requires that each part in the harmony should be carefully individualised.

The set closes with one of those dreamy "Gondola songs," which we have already described.

J. S. Dwight.

* * *

Verdi has a curious factotum of a servant, who knows every bar of music his master has written, from *Ernani* and *Nabucco* to *La Forza del Destino*. He is familiarly known as "Verdi's shadow." He has two horses which he calls Rigoletto and Trovatore. He it is who has taught the peasants on Verdi's estate near Busseto to sing the operatic choruses, so that they welcome their *padrone* with the *Lombardi* chorus,—

"O Signor dal tetto natio."

This servant's conversation is half made up of scraps from the libretto of the Verdi operas. In St. Petersburg last winter, he besought his master to hurry back to Italy, or he (the servant) would die with cold,—

"Ora Dio! morir sì giovane,"

and when the time was appointed to go, sang the air of Elvira—

"Vieni a tempo," &c.

Once Verdi nearly frightened him to death by appearing as a ghost wrapped up in a white sheet; and when he tore off the disguise and disclosed his identity the frightened servant could only express himself with Leonora in the new scene of *Trovatore*—

"Sei tu dal Ciel disceso,
O in Ciel son io con te?"

New York Evening Post.

Ulster Hall, Belfast.—(*From our own Correspondent.*)—The following programme was performed on the organ at the Ulster Hall by Mr J. R. Edeson on the occasion of the Flower Show held there, and gave great satisfaction to an immense crowd of people. Handel's "The horse and his rider" and Bach's difficult fugue in G minor were played in a masterly manner, and drew exceptional commendation. The new organ being built for the Hall by Hill is almost ready for erection; but as no announcement of the inaugural Festival is yet made, what are the directors about?—Your own Correspondent.

—*Morning Performance*: 1. Wedding March, Mendelssohn; 2. Andante in A, Hesse; 3. Prelude and fugue, A minor, J. S. Bach; 4. Adagio, Op. 34, Mozart; 5. Operatic selection; 6. Chorus "The horse and his rider," Handel; 7. March, *Le Prophète*, Meyerbeer; 8. Overture. *Evening Performance*: 1. Motett, "Splendente Te Deus," Mozart; 2. Allegretto, "Hymn of Praise," Mendelssohn; 3. Concerto in B flat, Handel; 4. Operatic selection; 5. Fugue, G minor, J. S. Bach; 6. Andante from 1st Symphony, Beethoven; 7. March, *Athalie*, Mendelssohn; 8. Overture, *Masaniello*, Auber.

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SKETCHES OF ARTISTIC LIFE.

I.

Self-Delusion.*

That which renders artists most ridiculous is generally precisely that which renders them most happy. Can there be a more happy mortal than a young composer, poet, or painter, who looks upon his production as a wonder? Whoever tries to persuade him of the contrary is, in his eyes, a fool. It is true that a man must possess confidence in himself, otherwise he would undertake nothing. In his mature age, the artist becomes reasonable; his illusions mostly vanish. He no longer overrates himself; he feels in the full possession of his powers, and has enjoyed such frequent opportunities of employing them that it is not very well possible for him to deceive himself in this respect. Still he always cherishes the hope of doing something better than he has done, and of discovering in himself fresh treasures. Napoleon said to the Museum: "That is not my battle yet!" Gluck might have said the same thing to himself, in his 60th year, before he had written *Armide*; and Carl Maria von Weber, in his 36th, before he brought out *Der Freischütz*, *Euryanthe*, and *Oberon*.

Men who have gained for themselves a high position in any particular branch of art, frequently suffer from a peculiar weakness. This consists in their believing that they have missed their true vocation, and that nature intended them for something different and better. They devote themselves, with especial delight, to some other art, in which they are naturally condemned to lasting mediocrity. Thus Grétry (born in 1741 at Liege) fancied he was a great philosopher! He had written a work: *What we have been, What we are and What we shall be.* This, in his opinion, was far superior to his finest scores. With the most ingenious self complacency, he gives in Vol. I. of his *Mémoires, ou Essais sur la Musique*, 1789, an account of various events in his life. Whenever the conversation turned upon his sculptures, Canova would fetch a freshly-bedaubed [illegible], and exhibit it with a smile of paternal pride. Girardet valued his wretched verses far more highly than his magnificent pictures. David regretted having spent his life in painting; he ought, he believed, to have studied diplomacy, being intended by nature to change the policies of the two hemispheres. Such a David might, now-a-days, soon become a Goliath. The examples of this mania are so numerous, and present themselves under such a variety of forms, that we have endeavoured to discover the source of it. Our researches have led us to the following result. In that art, by which he has gained his reputation, the artist sees everything and understands everything; he measures all the resources it offers, and, at the same time, all the difficulties, and the latter are of such a kind that they obstruct even the flight of genius, so that, consequently, it never attains its ideal. Hence the despondency which overpowers the master, while other men are applauding him. It is precisely because the artist adopts a high standard that he is dissatisfied with himself, feeling, as he does, in how much he is deficient. In an art, however, for which he has no true vocation, in which there is no ideal floating before his mind, he finds everything easy; he is contented, therefore, with devoting less trouble to his task, and thinks all the more highly of himself. With respect to the art for which he is not intended by nature, a great man is not even on an equality with the mass; he stands beneath them, and, the lower he stands, the higher is his opinion of his own ability. Were this not the case, how were it possible, out of the millions of the human race, for the composers and virtuosos, whom we may count by thousands, to live in the false belief that each one of them is, by his vocation, a Gluck, a Beethoven, a Paganini, or a Liszt?

The stage especially is the home of the delusions of egotism. Self-delusion drives most persons on the stage, and keeps them there, when they ought to leave it. Men deceive themselves with regard to physical qualifications and material circumstances even more than with regard to purely intellectual things, for which there is no criterion save that of the crowd. One man thinks himself handsome, and is as ugly as night; another fancies himself young and has a face full of wrinkles. Possessed of a voice like a duck's or a raven's, a third is intoxicated with the charms of his singing, or rather howling. This seems almost incredible, but proofs are to be found in the first theatre we enter. Let anyone go behind the scenes of an opera house, and observe the slavish throng of flatterers, who flock around a celebrated singer, male or female; let him listen to the praise with which he or she is overwhelmed on leaving the stage, no matter how he or she may have sung! Whether the *prima donna* or the first tenor happen to be in good voice or not, it is always the same eulogistic hymn, the same avalanche of superlatives: "Bravissimo!" "Divine!" "Excellent!" "What talent!" "What a gem!" "What a wonder!" "What a phenomenon!" "I am still perfectly entranced!" "Just feel how my heart is beating!" "Look at the tears in my eyes!" But the public has remained cold, icy cold, and the claqueurs alone have applauded; in any case it often happens that the audience is dissatisfied while these false and deceptive triumphs are being celebrated behind the scenes. How can an artist resist the influence of the atmosphere surrounding him! How can he avoid at last regarding himself as a favoured, supernatural being, and seeing himself enthroned at the council-table of the Gods, when, every evening, so many simple minded mortals erect an Olympus for him, and place him on it with their own hands?

Let us descend from the highest to the lowest grade in the dramatic hierarchy. Under the tatters of the poorest figurante, under the well-worn, old-fashioned dress-coat of the most wretched chorister, in the prompter's box, we again meet with self-delusion and its deceptions. Were we obliged to give every example we know of this, a book would not suffice; we will restrict ourselves to one. Once upon a time, there was (as is so often the case) a singer, weak in voice and intellect, who took it into his head that he ought no longer to hide his light under a bushel, but air his screeching voice at one of the theatres of the capital. He pays a visit to an operatic manager who, in consequence of the intercession of a patron, consents to listen to him. After having done so, the manager says to the patron: "Your *protégé* is good for nothing; tell him so." The patron says to the would-be vocalist: "In this theatre there are situations of two sorts; those of the one belong to artists with salaries ranging from 1,200 to 1,800 thalers each; but for these you are not fitted; as *general utility* or stop-gap, you would receive 300 thalers, but all the places of this kind are filled up." The same evening the patron receives a note to the following effect: "My dear N. N., I have reflected upon your proposal. As there is no place of 300 thalers vacant, I have resolved on taking one with 1,500 thalers, more especially as I shall enjoy the opportunity of perfecting and improving myself in my profession."

The stage abounds in such originals—such victims of self-delusion—which, next to the cholera, may be considered as the disease which carries off more victims than any other.

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* Translated from the *Berliner Musikzeitung* expressly for the Musical World.

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SONGS FOR MUSIC.

I.

(*Dedicated to the "Welsh Orpheus."*)

D. S. Lewis yw'n dewis Lywydd,—ei
Ein tecaf ddiddanydd,
Melus aeg, a mael y sydd,
O ei fwyn lafarydd

Gan uthr sewog gywir athronydd—yw
Ac [illegible]
Di-ail yw fel ei, lywydd
A [illegible] a chalon sydd.

II.

(*Dedicated to the "Welsh Apollo."*)

Yr Hu Hael gyfeillion—yn un mawr—
Mae hwnw mewn mwynwedd;
Ond wele'n llawn o dalent,
All hen gawn yn Mlaenau Gwent.

A'i rywiog blant yr awen,—chwyddai serch
Haul sydd tan ei aden,
D. S. Lewis cawd nes lawen,
Ac wedi hen oed, mad y nen.

Vienna.—According to report, Herr Ferdinand Luib, a writer on musical subjects, has just completed a comprehensive biography of Schubert.

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"When thou and I last parted"	3s.

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"Memory" (dedicated to Miss Helen Hogarth)	3s.
"[illegible]"	2s. 6d.
"The Golden Stars"	2s. 6d.
"Thou art so near and yet so far" as a Vocal Duet	3s.

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"[illegible]"	2s. 6d.
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"I could change as others change"	2s. 6d.
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Alice (Transcription by J. Ascher)	4s.
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"My gentle Elodie" (Sung by Mr. [illegible])	3s.
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6	There is not a man	Chorus.
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8	But there is a God in heaven	Air.—*Tenor*
9	Then was the secret revealed	Recit.—*Soprano.*
10	Blessed be the name of God	Air.—*Soprano.*
11	He revealeth the deep and secret things	Chorus.
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13	Confounded be all they	Air—*Soprano.*
14	Their idols are silver and gold	Chorus.
15	For Thou, Lord wilt give Thy blessings	Air—*Contralto.*
16	Wherefore at that time	Recit.—*Bass.*
17	These men O King	Chorus.
18	Then Nebuchadnezzar in his rage	Recit. Acc.—*Bass.*
19	And who is that God?	Air.—*Bass.*
20	Hath God forgotten to be gracious?	Air.—*Soprano.*
21	Our God whom we serve	Trio.—*T. T. B.*
22	They that wait upon the Lord	Chorus.
23	Then was Nebuchadnezzar	Recit. Acc.—*Bass.*
24	How great are His signs	Air.—*Bass.*
25	Blessed art Thou	Double Chorus.
26	Belshazzar the King made a great feast	Recit.—*Tenor.*
27	They drank wine	Chorus.
28	In the same hour	Recit. Acc.—*Contralto.*
29	Lo! this is the man	Air.—*Contralto.*
30	Then Daniel answered and said	Recit. Acc.—*Tenor*
31	March of the Medes and Persians	
32	In that night	Recit.—*Bass.*
33	How art thou fallen	Quartet.—*S. C. T. B.*
34	The Lord hath broken	Chorus.
35	My mouth shall speak	Air.—*Bass.*
36	For He is the living God	Chorus.
37	In all the things	Air—*Contralto.*
38	For we have sinned	Chorus.
39	Yet deliver us not up	Air.—*Tenor*
40	To whom Thou hast spoken	Chorus.
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CHERUBINI.

(*Continued from p. 416.*)

THOUGH Cherubini had already achieved a wide-spread reputation at the close of the last century, the French nation was ungrateful to him, inasmuch as the Government of the Republic conferred on him only the unimportant post of an Inspector at the Conservatory, the salary he received scarcely enabling him to support his numerous family. Yet it was doubly the duty of the Republic to give him a high appointment, since it was evident that the Revolution had greatly influenced his new style, and that, in a certain sense, he had become the apostle of the new period by works in which he rejected the Traditional, pursued a freer track, and—thanks to the force of a genial imagination and a power of characterising truly human feelings and passions, embodied the new ideas in tone. But the Directory, as well as, subsequently, the head of the State, the First Consul, neglected and forgot the great composer whom Italy, France, and Germany recognised and honoured.

We are pretty well justified in asserting, however, that Bonaparte did not forget him after all, but purposely refrained from advancing him because he could not endure him or his music. Even as Emperor Bonaparte was unable to suppress this prejudice, while Cherubini, in accordance with his natural disposition, did nothing to remove it. It seemed as though the mighty ruler, warlike hero, and man of iron will sometimes experienced an inward necessity of divesting himself, for a period, of everything great, and consequently of the impression produced by art of a grand style, for which reason he preferred lighter and more catching music, perhaps considering all excitement of the mind by means of art as unworthy a statesman and a general.

That Napoleon resented for a long period unguarded expressions and any freedom of behaviour which he considered as evidences of a want of tact, or even as something worse and which were highly displeasing to him, is a well-known fact; and thus it may probably be true that his dislike of Cherubini is to be attributed to the following occurrence:—

On his return from one of his victorious campaigns in Italy, Bonaparte desired to hear at the Conservatory a march which Paesiello had composed in his honour. The work, according to report, was very mediocre. The Committee thought themselves bound to seize on this opportunity for performing a composition by Cherubini also, and, under the impression that something warlike would best please the great general, selected a Cantata and Funeral March, which Cherubini had written on the death of General Hoche. This, it must be confessed, was a mistake. The glorification of another military celebrity as well as of himself could not be agreeable to Bonaparte, and the displeasure of the man then all-powerful ruler was very evident. After the concert he went up to Cherubini; he did not say a word about the Cantata and the Funeral March, while on the other hand he lauded Paisiello and Zingarelli to the skies, calling them the two greatest composers of the age. This was too much for Cherubini, who replied, "Paesiello, certainly! But Zingarelli!" accompanying the words with appropriate action. This brought the conversation to a close.

After the attempt to assassinate him with the infernal machine, on the 3rd of Nivose, the First Consul received deputations from all the public bodies, &c. Among the delegates from the Conservatory was Cherubini, but he remained in the background. All at once Napoleon said, "I do not see M. Cherubini!" Cherubini stepped forward and bowed, but without uttering a word.

A few days subsequently he received an invitation to dinner at the Palace. After dinner Napoleon strode up and down the apartment, and began talking, sometimes in French and sometimes in Italian, about music to Cherubini, who could scarcely follow him. He returned to Paesiello and Zingarelli. Cherubini differed with him, and stated his reasons for so doing. Thereupon Napoleon suddenly exclaimed, "I tell you I like Paesiello's music. It is gentle and quiet. You possess talent, but your orchestra is too loud."—"Citizen Consul," replied Cherubini, "I have written in obedience to French taste."—"Your music is far too noisy and uproarious. Give me Paesiello; it lulls one in so soft and pleasing a manner."—"I see how it is," said Cherubini; "you like music which does not disturb you when thinking of affairs of state." This answer, too, Napoleon never forgot.

In the year 1803, a new opera, *Anacréon, ou l'Amour fugitif*, was produced by Cherubini. It contained several excellent pieces, and the well-known overture, which met with universal approbation. Besides the overture, a very beautiful quartet (arranged also for male voices) and the charming finale are performed at concerts in Germany. The badness of the *libretto* prevented the opera from being successful. It was performed, it is true, several times, but did not take with the public. The score was, however, engraved.

The music, too, of the ballet *Achille at Scyros*, already mentioned (Chap. I.) and produced in 1804, was also sacrificed to its insipid subject. But a Bacchanalian piece in it, and several highly impressive numbers of the pantomime music in it, were greatly admired.

In the year 1805, Cherubini received an invitation from the management of the Imperial Opera House at Vienna to go to that capital and write an opera for the above establishment. As the terms offered were exceedingly liberal he did not hesitate accepting them and set out with his wife for Vienna, while the Emperor Napoleon, was already preparing to invade Austria. Cherubini reached Vienna in July. His first efforts were devoted to the production of his opera, *Lodoiska*, for which he composed a new air, for Mad. Campi, and two intermezzos. Such is the statement of M. Fétis. According to a notice in the *Allgemeine Musik-Zeitung*, of the 7th August, 1805, the first work Cherubini conducted in Vienna was his *Deux Journées* when he was enthusiastically received by the public and made several alterations in the *tempi*; for instance, he took the *allegro* of the overture more slowly than it had been previously taken, "by which this difficult piece of music gained in clearness." He now proceeded to compose the opera of *Faniska*.

Meanwhile, the victory at Elchingen, and the capitulation at Ulm (October 7th), with its results, had brought the French to Vienna. Murat entered the capital on November 13, while Napoleon took up his head quarters in the summer palace of Schönbrunn.

Hearing that Cherubini was in Vienna, Napoleon sent for him to Schönbrunn. The ungracious Consul became a gracious Emperor—at least, for the time being—and spoke to him in a very friendly manner. "Ah, M. Cherubini," he said, "I am glad you are here. We will have a little music together. You shall direct my concerts." Several musical *soirées*, which Cherubini got up and conducted, really did take place, some at Schönbrunn and some in Vienna. Cherubini received a large sum for his services, but this was all. There was no talk of his obtaining an Imperial appointment in Paris.

The battle of Austerlitz and the peace of Pressburg (December 26th) brought the war to a close, and no later than eight weeks afterwards the opera of *Faniska* was performed for the first time on February 25, 1806. The magnificent music excited the admiration of all competent judges, Beethoven and, as it is asserted, Haydn perfectly agreeing with the opinion of the public. It appears, however, scarcely probable that Haydn, at his then advanced age, should still have attended the theatre; but he may have seen the score. Cherubini was pronounced, by the unanimous decision of all connoisseurs, the greatest dramatic composer of his day. The opera was not, however, a great success with the masses. It experienced the same fate as Beethoven's *Fidelio*, which had been produced for the first time, not long previously, a week after the entrance of the French into Vienna (on December 20, 1805.)

It was then truly no time in Vienna for the triumphs of art and artists, while very different triumphs were being celebrated by the enemies of the Fatherland, and that, too, with a degree of arrogance which partly drove the inhabitants from the city, and partly terrified them so much that they never by any chance thought of frequenting the theatres. Most of the higher nobility had, at the very approach of the French, already deserted the place, and those who remained did not feel disposed to visit the opera in the company of the conquerors. Thus the audience at the representations of *Fidelio* consisted chiefly of the French military.

It is a very remarkable fact that two such important dramatic compositions as Beethoven's *Fidelio* and Cherubini's *Faniska* should have been written at the same time independently of one another; that both works should have been in advance of their age; that both should display a striking similarity of style, especially in the treatment of the orchestra; and that both should have suffered from the reproach of the music being too learned for the public of the period. With regard to *Fidelio*, we know that even the subsequent representations in Vienna did not take with the public, and that it was reserved for our own time to cause the magnificent work to be appreciated in all countries. *Faniska* enjoyed at first a better fate. It is true that in Vienna it was not often repeated, but it was performed at other German theatres. The writer of the present article recollects its being performed, when he was a youth, at the theatres of Dresden and Dessau. It produced a deep impression, and its merits were readily allowed by the judges, although, owing to the unsatisfactory *libretto*, it did not become firmly established in public favour. Yet the music is some of the best and most dramatic of which this style of composition can boast; and it might be well worth while—after modifying the book—to reproduce the opera on the stage, just as the same composer's *Medea* has been successfully revived at Frankfort-on-the-Maine and Munich (?).

Cherubini remained nine months in Vienna. With regard to his relations with Beethoven, A. Schindler asserts ("Beethoven's Biography," vol. i. p. 114, et seq.) that Cherubini was always very severe in his criticisms on him; that Beethoven's behaviour under these criticisms was not invariably deserving of commendation, though Beethoven even in the years 1841 and 1842 found a warm champion in Cherubini's wife—but that Cherubini, after having spoken of Beethoven, always concluded with the words, "*Mais il était toujours brusque.*" In this, perhaps, he may not have been altogether wrong. When Schindler adds: "What Cherubini thinks of his contemporary's muse might be gathered even from his communications concerning *Fidelio*, as therefore had he not unreservedly manifested, on every occasion, the slight opinion he had of it"—he is able, doubtless, to support the last assertion by his own actual experience gained in his conversations with Cherubini; but with regard to Cherubini's "communications concerning *Fidelio*" we have been unable to find anything in the Paris papers of the day, which papers a friend of musical history searched for us. It appears, therefore, that this assertion reposes upon verbal tradition, as the remark at p. 128 shows: "Cherubini who was present at the earliest representations of *Fidelio* in 1804 and also in 1805 (it should be 1805 and also 1806), told the musicians of Paris, when speaking to them about the overture (*Leonore*, No. 2), that, *on account of the medley of modulations in it, he was unable to recognise the original key.*" For this decidedly remarkable assertion, Schindler gives no authority. What reliance ought to be placed on anecdotes and statements of this kind related of eminent composers, and propagated by mere report, Schindler himself has found out often enough in the case of Beethoven.

Furthermore, Schindler says, p. 135:—"that after having heard *Fidelio*, Cherubini arrived at the conclusion that Beethoven had not devoted sufficient study to the art of singing, and, therefore, took the liberty of recommending it strongly to his attention; for which purpose he sent for the Method of the Paris Conservatory in order to make him a present of it." This is, however, an evident proof that Cherubini, who was already famous, on meeting, for the first time, a colleague at least ten years his junior in a sphere where he himself had long been at home, treated that junior with sympathy and kindness. And it is thus that Beethoven himself must have viewed the matter, otherwise he would not have preserved in his little library to the last days of his existence, the book he received from Cherubini."—("Schindler," vol. i. p. 135, note.)

Lastly Cherubini has also been reproached with not answering the well-known letter in which Beethoven recommended his *Missa solemnis* to him ("Schindler," vol. ii. p. 353; *Niederrheinische Musik-Zeitung*, No. 49). But Cherubini explained to Schindler in 1841 that he never received this letter; and, as even Schindler does not assert that it was ever actually sent, while Beethoven's rough draft is still in existence, it is highly probable that Beethoven never despatched the letter.

If we calmly consider what has now been stated and then recollect that, subsequently, when Director of the Conservatory, Cherubini assented to and favoured the performance of Beethoven's Symphonies at the Conservatory concerts, we shall find it a difficult task to suppose he despised Beethoven's music, as, unfortunately, we must admit C. M. von Weber did.

About twenty years after his first appearance, Cherubini again took in hand the opera of *Faniska*. The dramatic poet, Guilbert de Pixérécourt, began a translation and adaptation of the *libretto* for the Opéra Comique in Paris. But while Pixérécourt was engaged on the work the composer changed his mind, refused to allow him to proceed with his task, and abandoned the whole plan.

(*To be continued.*)

Adelina Patti's "Lucia di Lammermoor."—The effect of this performance was even greater than that produced by *La Sonnambula* and *Il Barbiere*. In the character of Lucia the young artist surpassed the expectations of those who had formed the most favourable opinion of her talent, after having heard her in the parts she had already sustained with such brilliant success. Qualities totally unsuspected were revealed for the first time, while those which had been applauded before came out with still greater splendour. When writing of the *Sonnambula*, we said that Mlle. Patti gave evidence of genuine dramatic talent; but it was by a far more striking development of this natural gift that she distinguished herself in Lucia. She entirely riveted the sympathies of the public, throughout the second act, and in the mad scene, by her plaintive penetrating accents, her touching bye-play, the truthfulness of her facial expression, and the admirable mode in which her gestures were suited to the words. Her bursts of dramatic feeling are warm, but without exaggeration. Here is not that mimetic talent which interprets such and such a sentiment by such and such a conventional movement. Her manner of expressing her sentiments seems to spring spontaneously from the situation. She identifies herself completely with the personage she represents; Mlle. Patti exists no longer; we have only Lucia before us. In the mad scene, the audience, profoundly moved, applauded her enthusiastically. Absorbed in the part, however, she appeared not to be aware of the fact—a lesson for singers, who, acknowledging the applause at each pause, completely dispel the illusion. With the exception of two or three of those traits which we recently advised her to correct, and to which a talent like hers has no necessity to have recourse, Mlle. Patti deserved no less praise for the manner in which she sang the music of Lucia than for the intelligence with which she represented it psychologically. She made no parade of virtuosity; it was by the accent of her voice, by her expression and by the vigour and truth of her dramatic colouring, that she succeeded. Most admirably did she deliver the *andante* of her duet with the barytone, as likewise the pathetic phrases of the *finale* to the second act. In the mad scene, she succeeded in expressing, with unusual felicity, the gradations of light and shade by which the composer has sought to express the instability of the character. Who would have recognised in so dramatic a Lucia the sly and headstrong Rosina? We are more than ever convinced, as we said the other day, that Mlle. Patti is most richly endowed by nature, and that there is a splendid future in store for her.—*Indépendance Belge.*

Mr. A. Sketchley's Entertainment.—Under the title of "A Quiet Family," Mr. A. Sketchley has been giving an entertainment during the past week at the Hanover Square Rooms. Without any of the ordinary change of costume or any auxiliary aid of scenery, he attempts to amuse an audience for nearly two hours, and, candour must confess, most thoroughly succeeds. The usual and all but stereotyped form of entertainment, which renders attendance at one a foretaste of every other joy to come, has been, either from choice or from Mr. Sketchley's entire confidence in his own powers, departed from; and he attempts to amuse his audience with the same freedom and ease, and with such an entire absence of stage-aid, as would a good story teller in the social circle. Mr. Sketchley was intended by nature to amuse mankind. Just as at every wedding party there is a lugubrious personage, who takes a gloomy view of things, and who speaks of the willows over his tomb, there is an inevitable funny man, sometimes a humourist, at others a rare teller of other men's stories, a compound of both, or it may be an independent wit. Something of all these there is in Mr. Sketchley. His imitation of the dialect, accent, gesticulation, and manner of a French gentleman in the person of M. Leblond was at once marked by the highest discrimination and the most refined comic power. Mrs. Brown's narrative of her visit to the play was original, marked by considerable insight into character, and one of the most humorous and suggestive pieces of ingenious story telling that could well be conceived. Of all the nameless and unnumbered graces that adorn social life, the art of story-telling is at once the most difficult and the least considered. From the clumsy narrator with his "says he" and "says I," to the bland and gentlemanly man, who amuses you at once by the salt of his wit, and who sets the table in a roar by some sally of his imagination, or by his humour and funny conjoined, there are many degrees of intellectual progression; but the qualities required to tell a story to perfection are many and various. As it takes much complicated machinery to make a pin, so tact, good breeding, discrimination, humour, taste, fancy, a sense of the grotesque, and of the sublime, are often all needed to realise this small end, and complete a small story. It was on this account from Mr. Albert Smith's really diverse qualifications, sympathies, and tastes, and because he possessed the attributes and dispositions of many men—that he was so successful, and one of the most amusing entertainers we ever had. When he died, he left a blank, and it is really no prophecy to assume that Mr. Sketchley may fill it up. He has the same natural flow of humour—the same animal spirits and altogether very similar endowments of taste, temper and manner, with some decided advantages in this last respect, to assist him. Mrs. Jones at the fish is happily presented as Edwards, the engineer, and even more thoroughly brought out in character. Her narration is vividly dramatic and real, and, although the present entertainment may be too slight in its incidents to run a season, we do not doubt that at no distant time Mr. Sketchley will be recognised as one of the settled caterers of public amusement of the metropolis.

Signor Fiorentino (late critic of the *Constitutionnel*, and the "De Rovray" of the *Moniteur*) has accepted the editorship of the feuilleton of theatres and music in the new journal *La France*, founded by M. de la Guéronnière. The celebrated critic made it a condition that this occupation should be guaranteed to him for ten years.

Letters to the Editor

MOZART'S CLARINET QUINTET

Sir,—One of your "Leaders" some time since is devoted to a dissertation on the merits of the Quintet of Mozart for Stringed Instruments and Clarinet, Op. 108 which, exhumed from the tomb of oblivion by the directors of the Monday Popular Concerts and its beauties revealed by a high artistic rendering at one of those entertainments at the commencement of the year has, as you lead us to infer become reinstated as a stock instrumental piece, to be in future constantly called into use for high class musical entertainments of this kind; Mr Lazarus, probably, by his exquisite playing of its clarinet part becoming specially identified therewith. The perusal of your article having recalled to my mind one or two little circumstances with which this composition is connected, has induced the present communication. Although the existence of this Quintet was, as you say, almost unknown of by the general musical public of the present day yet to the flautist amateur I think I may say the piece is tolerably familiar as the work was separately published some fifty years ago, uniform with Haydn's Symphonies, then reduced to Quintets, with a flute part for chamber use. And soon after the improvement in the structure of the flute by the addition of keys made that instrument capable of diatonic articulation, the clarinet part being transposed into the common key, the notation of the string quartet probably remaining unaltered, and with the skilled flautist the piece has always been a favourite one in chamber practice of this kind.

The *Larghetto* of this superb composition, too, has recently been whipped into the form of an organ piece, at the hands of Mr Higgs, organist of Kensington, and which, with the melody in chief rendered by a clean and tasteful finger on the Cremona stop of a well-voiced organ (our best organ builders now aim to make this stop imitative of the tone of the clarinet), the stringed parts being represented by a varied selection of the soft stops of the "Great" and "Swell" forms a delicious morceau. As being *apropos* to the foregoing, it may be mentioned that, in a recent public performance upon the organ of the parish church of St. James's, Piccadilly this *Larghetto* was selected as one of the pieces of the little "Bill of Fare," and was most manifestly received as the gem of the evening. Of this performance I herewith furnish you with a few particulars, and possibly you may think the event worth recording in the Musical World, as an example for imitation, or the creation of a more general taste for classical music.

Annually ever since the organ of this church (St. James's, Westminster) assumed its present formation a select few of the parishioners and their friends have been in the habit of assembling to hear an evening's performance upon it by Mr Burrowes, the organist of the church. This gratifying entertainment—the decorous nature of its conduct fully justifying the expression, notwithstanding that by some, on account of the sanctity of the place its applicability might be demurred to—has just come off when the following little programme was rendered viz.,—

Introduction (extempore); Larghetto, from instrumental quintet, clarinet principal (Mozart); "The horse and his rider" (Handel); Instrumental Symphony from *Creation* (Haydn); Pastorale (Dr Chipp); Organ Sonata, in three movements, 1. Allegro, moderato, e serioso, 2. Adagio, 3. Andante recitativo—Allegro assai vivace (Mendelssohn); Andante from the *Jupiter* Symphony (Mozart); Fugue (J. S. Bach); Organ Study Clarinet and Bassoon stops (Dr Chipp); *Cum Sancto Spiritu*, from 12th Mass (Mozart).

A most chaste and delicious performance, which was listened to with the utmost apparent delight by all present. In respect of this programme, in its relation to a classical exposition the organ connoisseur would probably say, "more of original organ music and less of adaptations would have been in better taste." But the unmistakeable effect of the different styles of music on this particular audience on previous occasions, influenced in some measure the choice of this. However the selection was such as afforded the opportunity of displaying some recherché playing, as well as of exhibiting all the more striking beauties and effects that characterise this particular instrument as a work of constructive art.

Too few are the opportunities the public have of hearing this kind of music. It is true, nevertheless, that many of our London churches are furnished with organs capable of such exhibitions. The nature of the parochial Church Service proper presents no opportunity of displaying recherché organ playing, except that permitted in a last voluntary, which, however, the exodus of the congregation simultaneously departing precludes the thing being regarded as anything but a mere "playing out." And clerical scepticism too often stands in the way of the employment of the church's instrument on any other than the church's music even at periods not in divine service. Hence the public—yes, even the musical public—know little of the varied resources of a grand organ, or its power for giving expression, not alone to original organ music, but to the more elaborate inspirations of the great composers, which engage for their interpretation the united efforts of many performers. The occasional recurrence of such exhibitions as above adverted to, wherever there are organs adapted to the purpose, would,—whilst they gave to the parishioners a costless entertainment, rational, decorous, and elevating,—do much to popularise the music of this the grandest of all musical instruments; and be the means of inducing among the parishioners, an interest in the quality and preservation of their church's organs, now much wanting.

I am, Sir, &c. &c.

F. C.

SINGING FOR SOLDIERS.

(From *Punch*.)

A good deal has been said about the evil state of Aldershot, and the ill condition of all our garrison towns. The vices rampant there are in chief degree assigned to the want of fit amusement to fill up leisure time, of which our soldiers, when in garrison, have much more than enough. We know who it is finds mischief still for idle hands to do; and doubtless soldiers are, when idle, no more proof against temptation than are other mortal men. What then is the remedy? What wholesome recreation can be devised for the amusement of our soldiers' leisure time? Reading rooms, says one; athletic games, another; music and part-singing is the answer of a third. Well, all these hints are good and the two first have been acted on in so many cases and with such success that *Punch* may well be spared more writing in their favour. But in teaching soldiers music no great deal has yet been done, and as the practice of part-singing is a wholesome, healthy exercise *Punch* most willingly will give it what encouragement he can.

Used to obey orders, and accustomed to be led, soldiers, properly instructed, would soon learn to sing together; and *Punch* feels sure that their so doing would soon become a pleasure to them. Learning to keep time is a pleasant way of spending it, and when men have studied harmony there is surely the less chance of their giving vent to discord. Nothing lightens labour so much as a good song. It makes a long way short, and would therefore be invaluable to troops when on a march. Singing Mendelssohn's part-songs and similar good vocal music would be a better pastime for our soldiers when at leisure than sitting in a pot-house bidding Sally to come up, or squalling other specimens of stupid nigger nonsense. Men whose business is to kill are often troubled to kill time; and in this respect the practice of part-singing at least would be a help to them.

With this faith in his mind *Punch* would fain direct the notice of his fifty million readers to the fact that now among the thousand and one concerts which are almost daily advertised Soldiers' Concerts are at no far distant intervals announced. In his programme the Conductor of these Concerts "begs to state," and *Punch* hereby accords him full permission so to do, that they are given "with a view to create a taste for good choral music in the Army and to encourage the practice of singing on the march, and the formation of choral classes in garrisons, whereby much of the soldiers' leisure time might be usefully occupied." Held in Exeter Hall, these Concerts are by no means the least [illegible] of the May Meetings which have this year been assembled. At the last which *Punch* received an invitation to attend free admission was accorded to a couple of thousand soldiers now garrisoned in London; and the gift, to *Punch's* thinking, was by no means the least pleasant of the charitable donations which have this May been announced. Without disparagement of orators who plead for funds to furnish tracts to niggers who can't read, *Punch* must own a sneaking preference to listen to the voices that "discourse eloquent music" to the soldiers at these Concerts, and at the risk of the displeasure of all Truly Pious people *Punch* will own he thinks encouragement of Music in the Army quite as laudable an object for the bumps of the benevolent as the supplying straps and braces to nude natives of Natal as providing moral polish for the black king of Japan.

* * *

Sacred Harmonic Society.—An extra performance of the *Messiah* was given last night at Exeter Hall, for the laudable purpose of affording an opportunity to those visiting London during the International Exhibition of hearing Handel's sublime work executed in a thoroughly efficient manner—a rare thing in the provinces, except at Festival times. The principal singers were Mlle. Parepa, Mad. Laura Baxter, Mr Wilbye Cooper and Mr. Weiss.

THE VOCAL ASSOCIATION.

TESTIMONIAL TO JULES BENEDICT, ESQ.

At the Society's Rooms, No. 14 Newman Street, W., on Friday evening, August 8, the Ladies of the Vocal Association presented a testimonial to Mr. Benedict, "as a mark of their appreciation of his valuable services in conducting the rehearsals and performances of the Society."

The ceremonial was extremely interesting, and will, no doubt, be long remembered by all the members and friends who were present. Although the question of the testimonial was not considered until after the rehearsal of the Society on Tuesday night, August 5, the whole affair was so perfectly managed by the ladies, that it had the appearance of several weeks organisation. There were about 1,000 persons present. The Committee of Ladies occupied the platform, which was tastefully decorated with flowers, and further ornamented by the testimonial about to be presented to Mr Benedict, which consisted of a large walnut-wood Stationery Case, a walnut-wood Ink-stand, and walnut-wood self-closing Book slide, each very handsomely fitted and elaborately lined with gilt mountings, supplied from the excellent firm of Parkins and Gotto, 24 and 25 Oxford Street, W.

The chair was occupied by John Bishop, Esq., a distinguished amateur and supporter of several of the old established glee and madrigal societies.

Mrs R. F. Abbot, the Secretary to the Ladies Committee, was then called on to read the address of the ladies to Mr Benedict, which duty was performed by Mr. William Lockyer, the secretary to the society. The following is a correct copy:—

"Respected Sir,—We, the members of the Vocal Association, gladly seize the present opportunity, when, for a short period, you are about bidding us farewell, to present you with a Memorial of our grateful esteem and hearty thanks for the unswerving kindness and attention which you have exhibited towards us throughout the seasons in which we have been privileged to enjoy the benefit of your valuable instructions as our conductor. It is with great pleasure we contemplate the fact that through the merits of your numerous works and the distinguished part you have taken in arranging and conducting concerts intended to develope and refine the musical tastes of the British public your name has been identified with all that is highest and purest in musical expression. The press only clothed in fitting language the general feeling of our best judges when it greeted you as one of the few men of genius who are bold enough to deal with society as it is, in order to succeed in giving it fresh impulses towards the good and beautiful and to make its appreciation of the musical art what it should be. This sentiment we heartily endorse, being satisfied that time and trial will cooperate to establish its truth.

"But they who are held in honour by the world at large cannot countenance, and are altogether above listening to, expressions which will even admit of being understood as idle compliments, or as formal applause, so that it would be difficult for us to utter our thoughts upon your merits as a whole, without seeming to tread upon forbidden ground. To us you are more than you can be to the outside world, the members of which would misunderstand us were we to speak our true feelings upon the general question. Therefore it is that we do not now address you as the author of *The Bride of Venice*, *The Crusaders*, *Undine*, or *The Lily of Killarney*, but as that Jules Benedict whom we honour as the founder and conductor of this Association, who has laboured so earnestly to teach us how best to express the thoughts of the world's greatest composers, and who, amid difficulties and discouragements, which would have dismayed and deterred other men, has never failed to meet us with the same patience, good humour, and gentleness of manner, which, but too commonly are only exhibited in the hours of great success. We heartily rejoice over the fact that your absence from us will be but brief; and it is our earnest hope that, amid the ovation, and influenced as you must be by the musical associations of Germany, you will recruit your physical constitution so that when once more among us you will be in the enjoyment of that health and strength which is necessary for enabling you to bring to a successful issue your various plans and works. We hope, too, that in the future our increased attention to the parts assigned to us will prove more earnestly than words can do how highly we appreciate and value your instructions.

"In conclusion, we ask you to accept the accompanying Writing-case, Ink-stand and Book-easel, as a simple but appropriate mark of our profound respect. That you may long be spared to use them is our earnest but most unselfish prayer; for in that case, the musical treasures of England will be largely increased, the language of harmony will be extended and improved, and individually we shall be elevated in mind, and gladdened in heart. So that as the seasons pass by every member of this Association will have abundant cause to be proud of having been associated with its patient, generous, and earnest conductor.

"With great respect, we subscribe ourselves your most cordial admirers,

"Mrs. R. F. Abbot, *Secretary*
(On behalf of the Ladies).
"Mr. Samuel Mallett, *Treasurer*
(On behalf of the Gentlemen)."

The chairman, in an appropriate speech, presented to Mr Benedict the testimonial which had been procured for the occasion. Mr. Benedict, on rising to return thanks was greeted with a perfect ovation—the ladies waving their handkerchiefs and the gentlemen cheering vociferously, this continuing for some minutes. Mr Benedict said, that of all the experience in his lifetime, he had never felt such an overflow of pleasure as at the circumstance which called them together on that evening. Anything that he could say would fall infinitely short of a true expression of his feelings; but if a promise of fidelity and attachment to the Vocal Association were what the members required of him, he would now, in the presence of all assembled, wish them to know and feel that his time, talent, and services should be entirely devoted to the interest and well being of the society. He accepted the very handsome testimonial as a pledge of his services being accepted and appreciated by the members; and consequently while such a feeling of mutual regard and esteem existed between himself and them, there could be no apprehension or doubt about the success of their united labours. In hours of repose as well as of excitement, he should ever bear in mind the token of regard and esteem presented to him through the instrumentality of the ladies of the Vocal Association.

Sig. Giuglini (the eminent Italian tenor singer) was present on the platform, and kindly consented to sing "M'appari" from the opera of *Martha*, which he did in the most exquisite and perfect style imaginable.

Votes of thanks were then "put" and "carried" unanimously, and after a full inspection of the testimonial, the meeting broke up with "cheers for the ladies and Mr Benedict." The subscriptions are still being received by Mrs. R. F. Abbot, and it is the intention to present every subscriber with a "carte de visite" portrait of Mr. Benedict, should the funds permit.

Belfast.—(*From our own Correspondent.*)—At Mrs. Robinson and Mr Loveday's third and last concert of this season their room was filled to overflowing, a goodly portion of the audience being on the stairs outside. The programme contained three quartets, by Mozart, Beethoven (No. 3, dedicated to Prince Rasoumowsky), and Haydn, which were executed in fine style by Messrs. Loveday, Levey, Wilkinson and Elsner; a trio, by Mayseder for piano, violin, and violoncello, by Mrs. Robinson and Messrs. Loveday and Elsner; a sonata, by Dussek, for piano and violin; and a sonata, by Beethoven, for piano and violoncello; in addition to which there were two vocal duets sung by Mrs. Robinson and a young lady which gave a pleasing variety to the entertainment. When we say that the audience listened throughout with attention to this long programme (too long by one third), we think no further proof is necessary to convince that there is a real taste for good music springing up amongst us, and we hope to see this fostered and encouraged by more frequent opportunities of hearing such performed in the same admirable style as by Mrs. Robinson, whose playing is forcible, brilliant, and intelligent, and Mr Loveday who, as a violinist, has scarcely his equal out of London. The great success that has attended these concerts will of course induce the givers to let us have another series shortly; at least we hope so, and we are quite sure they would be equally or more successful.

Beethoven's Favourite Piano.—On Dec 27, 1817 the grand pianoforte, No. 7362 of the manufactory of John Broadwood and Sons, was sent to Beethoven at Vienna. The names of some of the most eminent resident musicians in England were inscribed on it, and among others, those of Clementi, J. B. Cramer, F. Ries, C. Neate, and Mr. Ayrton (editor of the late "Harmonicon"). Streicher unpacked it at Vienna, and Mr Cipriani Potter, residing in the Austrian capital, was the first to try it. Beethoven became so much attached to this instrument, that he would allow no one to play upon it, and permitted Stumpff only as a favour to tune it.

MORALS AND MUSIC HALLS.

(From *Punch*.)

(A Confidential Letter to Tom Turnipcoppe, Esquire, late of Greenley Bottom, Blankshire, and now of Blackstone Buildings, Temple.)

My Dear Tom,—You are a young man from the country, and have seen little of town; I am—well, say thirty, and have seen a good deal of it. You have come up, as you say, to "read" at Mr. Blackbagge's Chambers, and among the various papers which you will there peruse, you will of course take care to read your weekly *Punch*. So what I have to say now is as sure to meet your eye as would be Mr. Sayers' mawley, if you put on the gloves with him.

As your memory is young, you may not have forgotten that the other night I talked to you upon the subject which the heading of this letter serves to indicate; and I think it is as well to put in writing some hint of the moral sermon I imparted to you for "*sermo brevis*"—(you know what our friend Flaccus says), and after a good dinner and a glass or two of claret, the voice of wisdom must too fails to reach the ears of youth.

You were telling me that evening in sentimental confidence that you really "rather liked" your pretty cousin Jessie, and that, now she is away from town enjoying the sea air, you found your evenings at your uncle's, where you are living, "awful slow." Were it not that the Old Buffer (I think that was how you christened him) allowed you to go out directly after dinner and let you have a latch key, and come in when you liked, you said you feared you might be tempted to cut your throat or swallow half a pound of prussic acid, just to pass away the time.

On this hint I spake, and asked you where you mainly went to spend "the evening," as you young men call the hours between nine p.m. and three. Well I was not sorry to learn that, as you are not a dancing-man, you do not much incline to visit the Casinos. But I was not so pleased to find that, forasmuch as you like singing, you now and then drop in at what are called the "Music" Halls. My dear boy, surely you can't fancy you hear music at those places. Simple senseless silly, coarse and vulgar comic songs are surely not entitled to the name of Music; any more than clap-trap choruses, with every singer squalling out of tune and time, or noisy nigger melodies with bones and tambourine back-stamped jump accompaniments. And pray what music is there in the feats of Bounding Brothers, and gymnasts who ape gorillas, and contortionists in cramp, and clowns who dance in clogs? These are the chief attractions at the Music Halls just now; and what music is attempted is performed in such a din of talking tongues, and knocking boots and jingling glasses, that scarce two notes together can ever reach the ear.

No, no, my dear boy, don't try to deceive yourself, or think to gammon me. It is not the "music," as you call it, that you go for. Nor do you attend there as a votary of Bacchus or of baccy, for the drinks are simply beastly, and you get your baccy at home. What you go for is society, and to speak out, more particularly feminine society. You are young, you can talk; and (if the lips be pretty) you are fond of being talked to. While Jessie was in town you were content with her society, and I will in fairness give you credit naturally to believe you preferred her conversation, simple prattle as it is, to the fast jokes and smart slang which with Music Hall frequenters pass for epigram and wit. But now Jessie is away, you look elsewhere for consolation.

Well, well. Such is life, and such is human nature. Boys will be boys, and youth will have its fling. There were no Music Halls to go to in the days when I was young; but there were dirty dens, also called "Dancing Saloons," and I fancy that in some respects Saloons and Music Halls were about much of a muchness. So I am not minded to throw stones, or to preach a fusty sermon to you. But will you at your leisure just ask yourself the question, will your Music Hall society do you good or harm, and is not your indulgence in it just a little selfish? Is it fair to Jessie who you think does "care a little" for you to seek in questionable company a solace for her absence? Will you thereby make yourself more fit for her society, and at all enhance your relish for her pure companionship? After the fast company the Music Halls afford you, may not Jessie's artless prattle appear a trifle slow, and will her ears be charmed or shocked by the slang your tongue is used to?

Oh, there really is no harm in a Music Hall! you say. It's not like a Casino or a *Bal*, immoral. Well, peradventure it is not; although in one, and that the worst respect I own I have my doubts about it. But is it quite the place for a gentleman to go to, or even for a greengrocer, a chimney-sweep, a costermonger or "any other man" (as your nonsensical slang goes), who entertains a liking to be thought respectable? A husband has, of course, no secrets from his wife; but when by any accident he drops in at a Music Hall do you think she always may depend upon his mentioning it? Would you like Jessie to know that you frequent such places?—especially if she have seen the following description of them, which was prominently printed, not long since, in the *Observer*:—

"It is, however, in the disgraceful scenes enacted in the drinking bars and saloons attached to these 'halls' that the greatest evils exist—evils which cannot fail of exercising a fatal influence upon the frequenters of these places, of both sexes, who, in the first instance, 'go to hear a song,' but become inured to vice and immorality, rendered more easy and dangerous by the seductive influences with which they are surrounded. The more 'respectable' the 'hall' the more prominent is this feature. These saloons are filled by [illegible] of all ages and conditions, with and without characters; there may be seen the young and inexperienced clerk and the heartless, shabby, sharper and blackleg, the [illegible] *roué* and the plebeian 'fancy man.' . . . This mixed crowd of folly and vice keep up a continual chattering composed of obscene jests and vulgar repartees, to the great annoyance of the decent tradesman or working man, who, accompanied by his wife or sweetheart, may have visited the 'hall' in the delusive hope of hearing some good singing, but whose ears are there polluted with vulgarity and slang. It is this feature [illegible] driving the respectable portion of society from these 'Halls,' and it is to be [illegible] for the most part a patronage [illegible] and other [illegible] performances have been introduced. In these saloons the scenes that used to be enacted in the lobbies and saloons of the theatres are reproduced in a far worse and more offensive form."

Now if a tithe of this be true (and so far as I have seen there has been no denial of it), I think the less you go to Music Halls the better it will be for you, and the better will it be, too, for your wife—when you are blest with one. Mind, I don't say stick at home too much in solitude and smoke, and mope yourself to death while Jessie is away from you. But I do say, when you take your pleasure out, go, take it as an honest gentleman, and never enter places where you would (at least I hope so) blush to have her see you. At your age men can blush, and the power is so valuable that you should take care of it. Music Hall society is fatally destructive to it; for the more low women seem to youth but the vice that tempts a man by aped and acted modesty.

So when you want to hear a song, or have a social smoke (both good things in their way, if that be not a bad one), I say go to Covent Garden and inquire your way to Evans's, if you are still so verdant as never to have heard the name of Paddy Green. There is entertainment fit for men, not beasts; there is music in the singing; there is malt in the beer; there is an ever courteous welcome by the cheeriest of hosts, and no crinoline or courtesan is permitted to intrude.

Trusting that my words may, when you seek amusement, tend to guide your steps aright, and wishing Jessie well and you the luck to win her,

I remain, my dear boy, yours, believe me, most sincerely

Punch.

* * *

Mozart in 1786.—The year 1786 is one of remarkable richness in the annals of Mozart's wonderfully prolific career. The great event of the composition of *Le Nozze di Figaro* began and ended in the month of April, followed by its production at the Imperial Opera in the course of May, was one of such excitement as would have caused any other composer to seek refreshment of his faculties in a long period of repose. Not so with this greatest of all musicians, who seems to have found refreshment in the very act of labour and to have felt energy for a new task greater in proportion to the importance of the work from which he had just risen. Handel's rapidity appears nothing short of miraculous; but we have, at least, thus to wonder at the lightning speed of his thoughts, while investigating long periods that elapsed between the accomplishment of one of his mighty mental efforts, and the entering upon the next—investigating without being able to discover any trace of the exercise of his creative powers; thus we see he would write, perhaps, two oratorios in as many months of a summer or autumn, and never compose again until the same season of a following year. Mozart, on the contrary—scarcely rested from the fatigue of the rehearsals of his opera, and still annoyed by the vexation of its original but formal success in Vienna,—began already in June, to renew the indefatigable exercise of his genius, and proved his powers to be ripe for the countless fresh demands he made upon them. He produced in this and the following month, many works of great esteem; and in August, besides the inestimable Sonata in F for pianoforte duet, he gave the present Trio and the violin Quartet in D to the world. To the same year belongs the composition of the Symphony in D (commencing with a slow introduction), the pianoforte concerto in C minor and the one in C major, two Trios for pianoforte and string instruments, the musical comedy of *Der Schauspiel Director* and a vast amount of other pieces, several of which can scarcely be deemed of minor importance, though they are less generally known. This everlasting readiness and untiring activity prove, more than volumes of anecdotes could do, our composer's natural spontaneity and his genuine delight in the practice of his art; and the proof is corroborated by the easy fluency of his music, for no pressure of necessity can ever force drops from a sterile imagination and the severest power of circumstance cannot compel the brain to drudge upon a treadmill.—*G. A. Macfarren.*

TO CORRESPONDENTS.

TULLUS HOSTILIUS asks for some authentic information respecting the Drechsler-Hamilton family.

Mr A. Hamilton the father is a resident musician in Edinburgh of some standing. He had a complete education in Germany in his youth under the late Herr Schneider and other masters. He made the acquaintance of the Drechslers, and married a sister of the late Louis Drechsler the violoncellist. Besides the father's instructions the children have had teaching in Germany, especially Bertha, who made quite a sensation at one of the courts there. This young lady aged 12 plays the 1st violin, Emmy, aged 10, 2nd violin, and Charles, aged 14, the violoncello. The father plays the viola in the quartets, and the pianoforte in the other pieces. The children in addition, all play the pianoforte.

NOTICES.

TO ADVERTISERS.—*Advertisers are informed, that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.*

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The Musical World

LONDON: SATURDAY, AUGUST 23, 1862.

LET US TAKE A LESSON

To the Editor of the MUSICAL WORLD.

SIR,—The accounts of the great Handel Festival in London, which have already been laid before the readers of the *Boston Journal of Music* suggest some things which we might emulate over here to good advantage to the cause of music in this country, even should we have to begin on a comparatively small scale. Of the great moral public good of such Festivals there cannot be any doubt. If only by gathering together the musical faculty and feeling that lies scattered here and there in individuals and in separate small communities, and by concentrating it all for a time upon some high and glorious attempt at expression, like the worthy rendering of a Handel oratorio, it is clear that the love of music, the artistic aspiration and enthusiasm, must be largely quickened and developed; that it must become deeper, purer, stronger where it existed already, and must spread beyond the former narrow circles of its influence. After such hearty general cooperation, such concentrated effort and such triumph, a new artistic fervour must be generated, and the result will be truer music lovers and more of them. Another good effort will be to dignify and consecrate such musical life as may be in us feebly and blindly struggling for existence, or indolently running to waste. A high and noble task is set to all the singers: immortal masterworks, full of sublimity, of beauty that can never grow insipid, of meaning which we enter into more and more as we enter more deeply into the mystery of our own life, are to be performed, brought out, interpreted, made manifest to all ears and all souls; and it is only by forgetting himself in the whole, by partaking of a common enthusiasm to the last, as much as in an army fighting for his country, that the individual member fully and fairly does his part, and at once gives and gets the value of his labour and his time. All this combined labour is expended upon subjects which are high and worthy, upon works of Handel, Bach, Beethoven, Mendelssohn—works of genius which has not trifled with itself, nor compromised the divine gift for mean considerations, works in which Music points to her title-deeds to equal dignity with other Art, with Science, Poetry, Philosophy, Theology itself. Engage all the singing choirs and circles of the towns in preparation for a joint production of the *Messiah*, or *Israel in Egypt*, or *Elijah*, and you divert so much of the so-called musical taste, that is scattered all about, from trivial indulgence, from wasting itself on sentimental, superficial, trashy melodies; you lift it above the tedium of too temptingly easy, unedifying, unrewarding common-places, like so many thousands of the psalm tunes made to sell, by ministering to the lazy and yet steady appetite which they perpetuate. (These things beget a lazy habit in the musical propensity, which, lazy as it is, is still a great consumer; too lazy in fact to digest any other than the characterless food which the psalm book makers keep supplying in quantity as inexhaustible as the quality is unexhausting of any strength there may be in it.) A Handel Festival, then—or if you please a Bach Festival, or a Mendelssohn Festival—is an admirable organisation to draw the musical passion and activity of a people into a worthy and a high direction, to enlist its sympathetic zeal, its *esprit du corps*, in an effort wherein they may begin to feel some realising sense of Art. For listeners, as well as singers, what an initiation those memorable three days at the Sydenham Crystal Palace must have been into the music of Handel; how much they must have done to make Handel's sublime conceptions known and appreciated!

And now we come to the feature in this Festival, which, if well considered, may be turned to good account among ourselves in America. We have seen that not less than one *hundred and twenty* English towns and cities were represented in the Handel chorus. We have seen, too, that the Handel Festival takes from this time forth the character of a permanent institution, and will recur triennially. If one hundred and twenty towns have been busying themselves for a year past in preparing for it, how many more towns is it not certain will bestir themselves to have a part in the next one, and fill up the three years' interval with practice on the mighty choruses? We see at once that it ensures the practice of all the local choirs and singing bodies through all England, during the next three years, upon the music which is best worth their study, which is most stimulating to high artistic earnestness, most satisfying, most improving and most wholesome to our social, moral, spiritual nature. These choirs studying their lesson in so many towns, these local "contingents" of the Grand Choir, the Festival chorus, are so many "camps of instruction," for ever organising, drilling, and keeping all ready against the actual campaign, which is the next Triennial Festival. Who does not see that it ensures an immense amount of wide-spread, well-directed, wholesome musical activity; and that such camps of instruction, with high active service full in view, must develope musical resources as rapidly as they do military? One year of their influence must produce more improvement, than many years of all our present singing schools, church choir meetings, musical "conventions," and what not. And for this reason: that a unity of aim, of spirit and of method must prevail throughout; a common loyalty connects the remotest members to the head; and the head in such a case, the bringing out of such great works on so great a scale, must necessarily be the very highest musical authority and faculty in the community; his influence then, (or *their* influence if we suppose a central controlling committee,) must extend down through all the ranks, even to the humblest, most remote "contingent." The lowest choir, away down in the most elementary stage of practice, has all the time an upward reference to the highest, to the head that directs all, to the high purpose for which all are labouring, and to which that head stands nearest. In the English town and choir practice for the Festival, Mr Costa becomes virtually the teacher of them all, virtually though it be vicariously present in all their several localities. In fact this unitary drill for the Handel Festival, through all the camps, sets Handel himself standing behind Costa, to teaching and educating the choral masses of all England. So here we have a *bona fide* Academy, improvising itself for a special occasion and teaching by authority of the very highest, on a uniform method, by one and the same inspiration throughout the length and breadth of the whole land. We are no longer dependent on a hundred little rival teachers and "professors," a hundred separate crude notions and experiments; even the rivalries, and varieties, and the vanities of the several teachers are absorbed into one greater current, enriched by them all, correcting, reconciling all, and tending to a common purpose, over which presides a real head. Now all this, I say, which has been done in England, we in America, in Massachusetts certainly, may emulate, although at an humble distance and with far smaller means. We, too, may have Handel Festivals. Indeed we actually here had one, only a few years ago here, in our Music Hall, under the lead of our Handel and Haydn Society in Boston. Musically, socially, it was a great success for a first experiment. It should have been followed up till it became an institution; but the pecuniary reward fell so far short of the moral that the managers have not thus far had the courage to try again. If the first trials of steamboats and cotton factories had been as readily abandoned we should now know neither of those blessings. Certainly enough was done to show what could be done in Boston, with more time and preparation. Three days of Oratorio, with Symphony concerts interspersed, a glorious orchestra, and an effective chorus of 600 voices, left an impression on all hearers, which through all their lives will be inspiring.

We can and we ought to do much better, and do it periodically, until it becomes a part of our national existence. Now is always the best time to begin it; and now none the less because we are engaged in war. "In time of peace prepare for war" is a good maxim; but it is equally good the other way—in war prepare for peace. We war in defence of our civilisation, and it is well to keep civilising influences and agencies in as full and steady practice as the times still permit. It would be the worst possible economy to abandon them altogether, to let art and gentle culture "slide," because fighting has become imperative. It is not more recruits that music wants, so much as clearly understood high direction and proper organisation with those already occupied with it, to make their studies and their efforts bear upon a high purpose in a more favourable future. The plan may be arranged, and, however far off the execution, the model may be established and set in practice; the camps of instruction may be opened here and there among the towns and choirs, and much of all that is done may tend to make the Festival, in God's good time, possible. Who will set the ball in motion? who will undertake it? Here is an opportunity for our old Handel and Haydn Society;—or for a new society, if they lack the impulse,—or for one energetic, organising and enthusiastic man, who may have it in him to lead, or find the leader. Better than either, perhaps, would be, that the Directors of the Boston Music Hall should take the initiative; this might obviate the difficulty of possible jealousies or questions of priority between societies, or professional leaders. They have the place, the temple for it; they will soon have in it the noblest organ on this continent, one of the noblest in the world; they represent the purely musical aspiration of the community, and could mediate between professional interests; they too might command the capital necessary to outlive the one or two first possible failures (pecuniarily) of the experiment and put it on a firm foundation, while they would represent that disinterested desire of Art for Art's sake, which would ensure the appropriation of the profits to the public ends of Art.

J. S. Dwight

Boston, Massachusetts: *August* 9, 1863.

A CORRESPONDENT who signs himself "A German in London," wishes to know why in England where it is made a matter of boast that the "great masters" are held in such profound reverence, and good music is so dearly and universally prized, so little respect is paid to the most illustrious composers at the Italian Opera? He affirms that such performances as *Guillaume Tell*, the *Huguenots*, *Masaniello*, and other works of the French repertory at the Royal Italian Opera, would not be tolerated at the Grand Opera of Berlin, and on that ground insists that there is more "true regard" for music of the best kind in Prussia than in England.

If there was no music but operatic music, we might perhaps feel inclined to take part with "A German in London," since, indeed, we have had, even at our "model" operatic establishment, but too frequent causes for complaint, apropos of the sad havoc made with the scores of operas. The changes and excisions which have been effected in such master works as *Guillaume Tell* and *Masaniello* are nothing short of profanation, and cannot be defended on any ground of expediency. If abbreviations are rendered imperative by the extreme length of the operas, surely it would be better to leave out whole pieces—even entire acts—than destroy the compactness and completeness of one perfected number. Rossini and Auber are both consummate artists, and have written nothing in their graver works without a great artistic purpose. When, therefore, we find *Guillaume Tell* and the *Muette* so irreverently hacked and cut about as they are at Covent Garden, we are tempted to think that "A German in London" is not altogether in error, and that, as far as regards the music of the theatres, they manage these things better in Germany. As the press seldom or never complains, the general public are ignorant of their loss, and putting the most implicit faith in the musical director, are satisfied with the results and accept all with gratitude. The director, with perhaps the loftiest notions of Art, and a real worshipper of the composer, is allured to do evil that good may follow. He draws his pen across the score of *Guillaume Tell* here and there, and while ruthlessly mutilating one of the most consummate works of Art bequeathed by Music to the world, haply consoles himself with the reflection that the mutilation was necessitated, that it was impossible to give the work in its integrity and entirety, and that, to save a love and admiration of it in the popular mind, it was requisite to present it even in a broken state, and call attention to its beauty and greatness by degrees. But this excuse cannot be pleaded. The grandeur and completeness of the productions is blazoned on walls and in journals, is proclaimed authoritatively by the management, and the world is called upon to pay homage to a stupendous work of art, brought out with every regard for its worth and magnitude.

The best defence the musical director can set up is the lateness of the hour at which the performances commence, altogether precluding the possibility of giving the whole of an opera belonging to the French grand school, and enforcing him to reduce the period of the representation within certain limits. He has a difficult task assuredly. Obliged to condense, the work is sure to suffer, and critical objurgation must inevitably follow. Judgement and discretion, however, are at his command, and with these, when it is imperatively called for, abridgement may be effected without injury and change accomplished without radical subversion.

At Berlin the director is required to make the slightest alteration only. The audiences are educated to operas of *excruciating* length, and look for no less, and as the performances commence an hour and a half earlier than with us, the use of the pruning knife is not demanded. So far, certainly, "A German in London" is correct when he states—alluding to operatic performances—that even the French show more respect to the "great masters" than the English. But the Opera is the true field of the musical glory of the Gaul. It is there they collect their largest and most stately forces, display their proudest banners, and achieve their greatest victories. It is not to be wondered at that a Frenchman's educated intelligence should acknowledge no other musical arena, and that a battle on such ground, however interminable and boisterous, should be received with gratitude and tenderness. That a Frenchman has greater patience or a more hungry famine for operatic music than an Englishman cannot be denied.

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THE following sketch will give a fair idea of the fortunes of the Theater an der Wien from the earliest date. The materials for it are taken from the rich store of information which Dr. Leopold von Sonnleithner has collected towards a history of the theatres of Vienna.

As far back as the year 1782, Herr Wilhelm, a theatrical manager, erected a theatre in the riding school of the edifice belonging to Count Losi, in the Wieden, but it was soon closed. In 1786, a certain Herr Franz Leimberger also erected a theatre in the Wieden, in the house known as the "Tin Tower." But this theatre, like the other, was speedily shut up. Subsequently Herr Rossbach built a theatre, opened October 7, 1787, in the large courtyard of Prince Starhemberg's mansion, on the spot where the steward's house afterwards stood.

On the retirement of Herr Rossbach, the management was undertaken in the year 1788, by Herr Friedel and Emanuel Schikaneder,* who, in 1791, obtained a regular license. Instead of Herr Friedel, first Herr von Bauernfeld, and then Herr Bartholomew Zitterbarth (a merchant), entered into partnership with Schikaneder. The last two, encouraged by the continued good business, resolved to build a large new theatre on the Wien, and to transplant their company thither. Zitterbarth advanced a considerable portion of the money, and the new house, built by Herr Jäger on the plans of Herr Rosenstengel, Imperial architect, was opened on June 13, 1801, with *Alexander*, an heroic opera in two acts, *libretto* by Schikaneder, music by Franz Teyber, and an introductory piece entitled *Der Traum des Thespis* (*The Dream of Thespis*).

In 1802, Schikaneder gave up the license to Zitterbarth alone. The latter sold the theatre in 1804 to Baron Peter von Braun, who had managed both the court theatres since 1794, and who, from February 15, 1804, undertook to manage the Theater an der Wien as well. He sold it again, in the year 1807, for the sum of a million florins, in bank notes, to a company of noblemen, among whom were Prince Nicholas Esterhazy, Prince Schwartzenberg, Prince Lobkowitz, Count Lodron, Count Ferdinand Palffy, Count Zichy and Count Ferdinand Esterhazy, to whom he made over, also, the remainder of his lease of the two court theatres. In a few years, however, the society was dissolved on account of disagreements among the members. Prince Esterhazy left it first and then Prince Lobkowitz. At the request of Count Ferdinand Palffy the Emperor, in January 1813, put both the court theatres under the care of the state, and appointed the Baron Clodius von Fulzod manager. Count Palffy came to an agreement with his noble partners, and took the Theater an der Wien on his sole responsibility.

On January 20, 1817, Carl Friedrich Hensler entered on the artistic direction under Count Palffy, but gave it up in six months. As the receipts did not cover the expenses, Count Palffy obtained permission to have the theatre drawn for in a public lottery, and at the drawing held on August 31, 1820, a certain Herr Mayer, from Tirnau, was the winner. Count Palffy bought this person's rights, and retained the theatre which from December 1, 1821, he made over to the lessee of the Imperial Opera House, Sig. Domenico Barbaja, from Naples, to be carried on for their mutual benefit.

On August 21, 1822, both operatic companies were united, and placed under the management of a music committee, the chairman of which was Count Robert W. von Gallenberg. This amalgamation lasted till the end of March 1825, when Barbaja's lease expired. The Theater an der Wien was still carried on, though with only indifferent success, for a few months, but, on June 1, 1825, it was closed indefinitely. On August 19, 1825, the theatre was reopened by Herr Carl Bernbrunn—then manager of the Isarthor Theatre, Munich, who had gone with his company to Vienna for the purpose of giving performances, which he continued up to April 30, 1826, after having, from November 1, previous, incorporated in his own company the members of the Pension Fund of the Wieden Theatre. From May 15 to July 15, 1826, the theatre was carried on by the united companies of the Josefstadt Theatre and the Theater an der Wien, under the direction of F. Hensler's heirs, and then from October 3, to December 15, 1826, by Herr Carl (Bernbrunn) and Company. On December 15, 1826, in consequence of an execution having been issued, the theatre was put up to auction, and knocked down to the heirs of Baron Wimmer for the sum of 147,000 florins. It was then kept closed till June 27, 1827. On June 28, 1828, Carl and Co., having taken a lease for six years, reopened the theatre. Meanwhile, the Baron von Hruschowe (as one of Baron Wimmer's heirs) obtained permission, in April 1829, to have the theatre again played for in a lottery. Notwithstanding this, the theatre remained in the possession of Baron von Hruschowe and his heirs, and the lease was extended to April 1845.

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* Emanuel Schikaneder was born at Regensburg, in 1751, and died at Vienna, September 21, 1812.

At the auction of April 28, 1845, Herr Franz Pokorny (at that period proprietor and manager of the theatre in the Josephstadt) bought the Theater an der Wien for 199,000 florins, and managed it up to his death on August 5, 1850, when it went to his heirs, and was carried on by his son Herr Alois Pokorny.

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NATIONAL CHORAL SOCIETY.—The *Messiah* was performed at Exeter Hall on Wednesday evening, by the above Society under the direction of Mr. G. W. Martin, the solo vocalists being Mad. Laura Baxter, Mr. Wilbye Cooper, and Mr. Weiss. The hall was so crowded that another performance is announced for Monday week.

CRYSTAL PALACE.—(*Communicated.*)—The great excursion of the Foresters last Tuesday, when 83,721 persons were present, passed off without the least accident to the assembled thousands, or appreciable damage to the gardens and Palace. The large excess of visitors was doubtless owing to the unusual number of excursionists from the provinces and abroad visiting London for the International Exhibition. It is anticipated that as the harvest progresses excursion visitors will still increase in numbers. The liberal policy of the directors of the Crystal Palace in providing some special daily attraction, is evidently appreciated by the tens of thousands visiting the Palace; and as it is found to be a great convenience to the excursion public to know beforehand the speciality provided for each day, a weekly list is issued in order that choice may be made by visitors of the day most interesting to them. On Monday, Tuesday, and Wednesday next the great Poultry, Pigeon, and Rabbit Show will be held, and as upwards of eight hundred pens are entered for exhibition, a very large show is anticipated. On Thursday, 28th, M. Blondin will exhibit on the high rope over the fountains. The extraordinary display Blondin made at the Foresters' fête has popularised his exhibitions, if possible, to a greater extent than heretofore. For those who prefer witnessing Blondin's feats without the fear excited by the great elevation of the high rope, he will give a low rope representation, in the centre transept, this day (Saturday), which is also a Shilling day. Yesterday the Great Fountains played their full height. Each of these displays requires upwards of *one million nine hundred thousand* gallons of water, the centre jets being higher from the basins than Bow church steeple from the level of Cheapside. Besides the above special attractions, a very interesting meeting will be held on Wednesday of the *Deutscher Turnfest*, or German Gymnastic Association. Great attention has of late been given throughout Germany to institutions connected with athletic sports and exercises, and one held last autumn created the greatest public interest, many thousand Germans taking part in the proceedings. This will be the first gathering of the sort in this country, and is likely to excite considerable attention.

M. ROGER, the tenor, offers for sale in lots his estate of Villiers-sur-Marne. One clause in the contract binds purchasers to preserve for ever the names given to these lands, thereby perpetuating the glory of the principal lyrical works in which the singer has distinguished himself. So that the streets, avenues, alleys and roads will bear the following names:—"Grand avenue de Val Roger;" "Avenue Halévy;" "Boulevard Meyerbeer;" "Boulevard Auber;" "Allée de la Favorite;" "Allée de la Dame Blanche;" "Avenue du Prophète;" "Avenue des Mousquetaires;" "Avenue des Huguenots;" "Avenue de la Sirène;" "Avenue de la Reine-de-Chypre;" "Avenue Haydée;" "Avenue de l'Enfant-Prodigue;" "Avenue du Domino Noir;" "Avenue du Juif-Errant;" "Avenue de la Part-du-Diable;" "Chemin d'Herculanum;" "Chemin de Lucie;" "Allée de l'Eclair;" "Allée de la Figurante."

CLERKENWELL MUSICAL SOCIETY.—The last concert but one of the season was entirely successful. The appointment of Mr. Whitaker (formerly of Dublin), as conductor, has proved a judicious step on the part of the committee, the concerts having progressed under his management, and their value been enhanced by the formation of an effective chorus out of (it must be owned) very rough materials. On the present occasion the band played the overture to *Masaniello*, the march from *Le Prophète*, and two dance pieces, while the chorus gave "See the chariot at hand;" the part-song "Dawn of Day;" part-song "Down in a flowery vale," and "Hail, smiling morn." The solo vocalist was Miss Barnett, who was encored in the *Brindisi*, from *La Traviata*, and an English ballad.

HEALTH AND MUSIC.—Why spend your money in paying for a Turkish bath when you can go to Exeter Hall and get into a copious perspiration, and be squeezed to a degree equal to any shampooing, for the small sum of from half-a-guinea to thirty shillings, and hear an oratorio into the bargain?—*Punch.*

The Operas

ROYAL ITALIAN OPERA

THE season terminated on Saturday with the 8th performance of Auber's *Masaniello*, on the whole one of the best since the "revival." The house was crowded in every part, and the opera was heard from end to end with unmistakeable satisfaction. Sig. Mario on Saturday was in splendid voice; and his vocal declamation alone might have been a lesson to those who are capable of profiting by good examples. Thus the "musical" was not—as is sometimes the case—thrust into the shade by the "histrionic" part of his performance. Mad. Dottini, the successor of Mlle. Battu, as Elvira, has a pleasing voice—what is wanting being that experience without which proficiency in the absence of positive genius, is not to be expected. Sig. Graziani's Pietro exhibited a little more spirit than usual; but the genial barcarole in the last scene would be infinitely preferable if given from beginning to end in very nearly as possible the same time, instead of being so sentimentally "dragged" in the second part. Mlle. Salvioni's Fenella improves on acquaintance; and though, strictly speaking, it is a choregraphic rather than a dramatic representation of the character, it is the most graceful that has been witnessed at the Royal Italian Opera since Pauline Leroux, who—with the exception of Monti, the "Rachel" of Pantomime—was, perhaps, the best ever seen in London. The band and chorus need no praise. The overture as usual was enthusiastically redemanded; and the prayer in the market-scene made its accustomed impression. As a lyric spectacle the revived *Masaniello* is one of the most remarkable in the annals of Covent Garden, and scene after scene, situation after situation raised the sympathy and applause of the audience.

After the opera the National Anthem was given—much as usual at the Italian Opera—the audience, according to custom, rising to the familiar strains.

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HER MAJESTY'S THEATRE.

THE performances at reduced prices, "without the restriction of evening costume," seem to answer the purpose of the management. The first eight were succeeded by four others, the last of which took place on Saturday, for the benefit of Sig. Giuglini; and these were so well attended that a third series is to follow. The most admired operas of the repertory have been alternately presented—*Robert le Diable*, the *Huguenots*, *Norma*, and the *Trovatore*—owing chiefly to the splendid voice and the dramatic genius of Mlle. Titiens, "the German Grisi"—attracting the most crowded houses, and meeting with the most unanimous approval. Now that Mlle. Trebelli, the Sisters Marchisio, and other artists have taken their departure, indeed, Mlle. Titiens and Sig. Giuglini—supported by M. Gassier and Sig. Vialetti, as barytone and bass, with the diligent Mad. Lemaire as contralto, second soprano ("comprimaria"), or anything that circumstances may require, and Mlle. Michal, the Swedish bravura singer, for such parts as Marguerite and Isabella—must sustain the whole weight of responsibility in the operatic line, until Mr. Mapleson may think it expedient to close the doors of Her Majesty's Theatre and allow us the opportunity of making a few general observations on this his first and in many respects highly spirited and eventful campaign.

The opera on Saturday night was Flotow's *Martha*—about which little more need be said than that Mlle. Titiens and Sig. Giuglini were received with the same favour as usual in the characters of Lady Henrietta and Lionel; that Mad. Lemaire played *Nancy*, Sig. Bossi Tristan, and Sig. Vialetti Plumkett; and that the accustomed "sensation" was produced by Mlle. Titiens in "The last Rose of Summer," by Sig. Giuglini in "M'appari tutt' amore," by Sig. Vialetti in the apostrophe to "Beer," and by the four principal singers in the quartet of the "Spinning Wheel."

After the opera "a descriptive lyric, in four parts, the music by Antonio Giuglini," was given for the first time, much in the same manner as regards stage effect, and with much the same enthusiastic, or seemingly enthusiastic, manifestations as Signor Verdi's memorable cantata written for but not accepted by Her Majesty's Commissioners for the International Exhibition. The name of the descriptive lyric is *L'Italia*, and its purport very similar to that which lent to the composition of Sig. Verdi an interest far more than commensurate with its poetical, and a little more than commensurate, even with its musical merits. The "Antonio Giuglini," whose name figures as composer of the music, is no other than Sig. Giuglini, the eminent and justly popular tenor, who undertook a conspicuous share in the performance. Part I. is devoted to "a festival in celebration of the opening of the first Italian Parliament, contains an orchestral prelude, followed by a dance with chorus ("Viva L'Italia"), in waltz measure. Part II.

presents us with the touching spectacle of an Italian mother, who, at the siege of Gaeta, had lost two of her sons, but — *generosa donna, sempre di virtù e d'amor patrio* — comforts herself on beholding "the breach in the battlements" which leads to the final and triumphant assault, and with patriotic ardour joins in the victorious shouts of the besiegers. This is conveyed in a recitative interspersed with "a march in the distance" (suggestive of the glad event in question), a slow air:—

"Madri spose, non lagnate
Del destin de' vostri cari;
Donne Italiche eguale
Son gli eroi di [illegible], &c.—

thoroughly in keeping; and a martial *allegro* ("Quando la tromba"), in which the chorus takes part. In Part III., a "mysterious voice from within" (*voce mortale questa non è*) bids the Italians rejoice; the "Genius" of the country exalts the patriotism of Victor Emmanuel; and lastly one—in the name of the people—declares that, next to God, the most holy love of Italy is due to Italy's king,—

"—— vessillo agitando,
Astro e re di libertà."

This is conveyed in a recitative and *terzetto*, with chorus, including solos for tenore and barytone, or duet. In Part IV., the "Genius of Italy" exults over the new destinies of the country and the consummation of the "*memorando evento*," concluding with an apostrophe to the king, in which the people respond with *Salve Vittorio il grande!*"—a resumption of the festival song and dance bringing the "Descriptive Lyric Ode" to an end. It is remarkable that in the whole course of the "Ode" not a single allusion is made to the hero of the "Two Sicilies." The English translation of the Italian text is nevertheless conveniently "free"—as though to make it serve a more comprehensive purpose than that for which it was originally and ostensibly written (some years since)—viz., "the celebration of the opening of the first Italian Parliament." Take an example:—

"Terra! di Dante compiuto
Il memorando evento,
Il grido fu dell' anima,
[illegible] lamento,
[illegible] spande,
Sol un d'Italia il Re!*"

Which is rendered as below by the translator:—

"Oh land of Dante may thy wish
Of hope be now accomplished.
One heartfelt cry, one solemn sound,
Throughout the land is spreading,
From the Alps to the sea be heard—
God save Italia!
One Italy, one King!"

The literal prose rendering of the stanza, however, would be as follows:—"Land of Dante, the memorable event be accomplished! The cry of your soul—a solemn cry—I hear. From the Alps to the sea it spreads—*Save the King of Italy!*"

The "Ode" was performed with every conceivable accessory of stage effect. The celebration is supposed to take place outside one of the gates of the city (Turin?), which is abundantly decorated with flags, standards, streamers, and all the insignia of patriotic demonstration. The costumes of the singers and actors are appropriated to the circumstance, the Garibaldian paraphernalia being conspicuous. Mlle Titiens, who represented the "Madre Italiana" was dressed in an imposing robe of black, with a tri-coloured scarf, and as, brandishing the Italian colours, she rushed forward to declaim the martial strain, "Quando la tromba" (like Rachel, with the "Marseillaise," in 1848) she fairly electrified the audience. Her performance was, indeed, throughout magnificent, and would have impressed the hearer under less exceptional circumstances. Of course, Sig. Giuglini (the "Genius of Italy") was all that could be wished in his own composition, and gave the solo "Tu generoso" admirably; nor could the apostrophe of the people's representative ("Dopo Dio, l'amor più santo") have been more effectively delivered than by M. Gassier, whom the Garibaldian dress became to the life. The recitative allotted to the "Voce misteriosa" was thoroughly well suited to Mad. Lemaire. The band and chorus under Sig. Arditi, displayed extraordinary zeal in the performance of their somewhat obstreperous, if not very arduous, duties. We have purposely left all consideration of the music to the last. The talent of Sig. Giuglini as a composer must be judged in an inverse ratio to his talent as a singer. Those who esteem him an indifferent singer (and we should think they are very few) may probably accept him as an excellent composer. Our own high estimate of Sig. Giuglini in the former capacity has been frequently and emphatically pronounced. We shall not attempt to describe the "enthusiasm" that followed the termination of the performance. It was Sig. Giuglini's benefit; and the bouquets, wreaths, and crowns that were showered upon the stage and which—like the "recalls"—he shared with his accomplished associate, Mlle. Titiens, were no more than a well-earned tribute from the public to an industrious and deserving favourite.

On Monday the *Trovatore*, and Sig. Giuglini's new ode *L'Italia*.

On Tuesday *Lucia di Lammermoor* and *L'Italia*.

On Thursday *Norma* and *L'Italia*. On this occasion Mr Swift was substituted for Sig. Armandi, in Pollio, and was a decided improvement. The admirable English tenor showed his thorough familiarity with the Italian repertory by undertaking the part at a short notice, and singing the music to the entire satisfaction of the immense audience, who applauded him in every scene, and recalled him after the trio with Mlle. Titiens. Mlle Louise Michal sang the music of Adalgisa with great effect, and certainly as far as regards the singing, sustained the character better than any artist we remember for years. The house was suffocatingly full.

VIENNA.—From a private letter addressed to Mr A. W. Thayer the "Diarist" of *Dwight's Journal of Music* by Dr Chrysander—author of the new German biography of Handel, of which only the first two volumes have yet appeared—the following is a translated extract:—"The third volume of Handel will come out towards the end of 1863. * * * * * * * Before this third volume of Handel, that is about Easter, I shall publish *Jahrbücher musikalischer Wissenschaft*, vol. i. Among the contents I shall have—1. Tinctoris's *Definitorium*, (printed in 1495) in Latin with a German translation edited by Bellermann; 2. Two short essays by Hauptmann; then an article by myself upon three German Folk's Songs of the fourteenth century; 4. History of the Musical Chapel and Opera at Brunswick from 1580 to 1700 (Praetorius, Schütz, Graun). 5. Handel's Organ accompaniment to his Oratorio *Saul*, and a criticism of Rimbault's edition of the same; 6. Origin of "God Save the King" (a long article);—and close with "critiques of the most important new works upon music." Then follows something in relation to another proposed article, in which, he adds, "I promise myself that these *Jahrbücher* (year books) will have many a good influence upon art. For *myself* they offer no other advantage than this, for I receive not a penny of pay for my labor—all is gratis. However, what is necessary must be, and can, by God's help be accomplished." "If we only had more Chrysanders!"—sighs the "Diarist."

BOULOGNE.—The Philharmonic Society of Boulogne have given two Concerts with M. Thalberg, at the Salle des Concerts, Rue Thiboquet, the second of which came off on Wednesday in presence of a brilliant and distinguished audience. M. Sighicelli violinist, and Mad. Corinna de Luigi, vocalist—said in the bills to be a pupil of Rossini—assisted as soloists. M. Thalberg played his fantasia on *Lucrezia Borgia*, the "Last rose of summer," "Home, sweet home" and fantasia on *La Muette di Portici*—all his own composition—and Chopin's *Marche Funèbre*. The great pianist was vociferously applauded in every piece. Mad. de Luigi attempted an air from *Semiramide*, the rondo from *Cenerentola*, the brindisi from *Lucrezia Borgia*, and "La Separazione," dramatic melody said in the bills to be composed expressly for her by Rossini. M. Sighicelli, a really good player, pleased much in Artot's *Souvenirs de Bellini* and Ernst's *Carnaval de Venise*. The band played the overtures to the *Philtre* (Auber) and *Dandeste* (Godefroid—not Balfe)—no very extraordinary display for a "Philharmonic Society."

BOSTON (Massachusetts).—Mr John K. Paine had an audience of four or five hundred persons, at the Tremont Temple, to listen to his thoroughly competent interpretation of the great organ compositions of Sebastian Bach at his second performance in Tremont Temple. That even this number of people should come out of the desire to hear music for which the taste has been so little cultivated, and even the ear so little formed, in our country is a sign of progress in a high direction; still more that they should be deeply impressed and delighted, as nearly all appeared to, to the end of such a programme as the following:—

Prelude and Fugue in G.	
Trio Sonata in G, 1st movement	Bach.
Choral Vorspiel (by request)	
Toccata in F (by request)	
Choral Variations, "By the Waters of Babylon."	
Fantasia and Fugue in G minor	
Concert Variations on "Old Hundred"	J. K. Paine.
"Star Spangled Banner"	

The Prelude and Fugue in G with its long and curious theme, was received in wondering silence, as was the Fugue with which Mr Paine opened his former concert. Naturally those, who could best appreciate its art and feel its beauty, were not of the class much disposed to clap their hands whenever they enjoy. The performance was admirably clear, connected, firm; the several voices taking up the subject, whether by manual or pedals, being kept distinctly individual, while crowding and swelling on like waves to a grand cumulative whole; for therein is the very charm and secret of the fugue, therein is it the type of all

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* "The Union of Italy" (Translator's foot-note).

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artistic development, of all organic creations, that it presents the ceaseless blending of variety in unity, of the finite in the infinite. The most striking and appreciable pieces (of this larger kind) to the audience were the brilliant *Toccata*, repeated by request, and the Fantasia and Fugue in G minor, during which all faces brightened as with a sense of something glorious.

But probably the gentler pieces, in which a tune or melody is treated and illustrated not in strict fugue form, but not less contrapuntally in spirit, sank the most deeply into the hearts of the listeners. The graceful and poetic movement from the Trio Sonata (two manuals and pedal) was warmly applauded. The Choral Variation (played before) in quartet form, with beautiful blending of stops, and the melody with its blissful trill sung on a reed solo stop, lost none of its warm, comforting, religious charm by repetition. The similar variations on the choral, *An Wasserflüssen Babylons*, was found only less beautiful. In the space reserved for the organist's own Concert Variations, the organ played him a bad trick, a pedal valve run and then "ciphering," or refusing to close, so that one of the bigger tone spirits refused to be laid and hummed on like a big factory wheel distressingly. Thus broke up the continuity of the thing somewhat. Still he managed to play through his variations to the general satisfaction, pleasing musicians by the tasteful invention and contrapuntal skill which he displayed, especially in treating so refractory a theme as the "Star-spangled banner," working it up with great power at the end. We trust there will be more organ concerts—more of this unique character, appealing not to the various tastes of the greatest number, but to their own proper audience, which will surely grow with opportunity. Others have perfect right to do other things, to make the organ imitate an orchestra, and what not, and they have their reward; but let him who can and will, do the thing.—*Dwight's Musical Journal.*

THE LATE PRINCE CONSORT AS A COMPOSER.—Alluding to the preparations for the Great Exhibition, a weekly journal of literature and art made the following remarks:—"If we may venture upon a hint which, if carried out, will be likely to prove a real gain to the ceremony as well as a lively gratification to the Queen, we would remind the Royal Commissioners that among the many and varied accomplishments of the late Prince Consort was a proficiency in musical composition. Comparatively few may be aware of this fact, but in the musical world it is known that the Prince composed a "Te Deum" and a "Jubilate" of uncommon merit, but those pieces were engraved for his own use, and that copies are preserved by Her Majesty. What better or finer tribute could be rendered to the memory of the Prince than the performance of these pieces? They are known to be in the highest degree creditable to him, and bear not merely traces of sound knowledge of the theory of music, but a happy method of developing it. Surely this is worth consideration."

ADELINA PATTI.—The two theatres are not content to play on the same day; they play the same pieces at the same time, and while Mlle. Trebelli is applauded at Her Majesty's, Mlle. Patti transports the public of Covent Garden in the same rôle of Rosina. What can one say about this marvellous young girl, which has not been already said? The charm and the enchantment are not to be analysed. When then will you hear this wonder in Paris? And why must it be that the capital of the arts should so often be the last to know or to sanction the great talents? Jenny Lind had reached a celebrity without precedent, and her career now is terminated, without Paris having ever heard a single note of her. Mendelssohn was a great composer, and yet Paris has asked nothing of him, and it was necessary that he should die in order to become famous there. To-day Adelina Patti sings, and you do not hear her! Explain this problem he who can. Since the arrival of the young artist, Covent Garden theatre, instead of three times, has played regularly four times a week, and for next week Mr. Gye announces five representations. I cannot quit Mlle. Patti without speaking of the magnificent *reprise* of *Don Giovanni*, in which she fills the part of Zerlina. It is in her hands, as in her throat, a wholly new part; no one has heard it before, and one never will hear after her the "Vorrei e non vorrei."—*Revue et Gazette Musicale.*

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[illegible]	"Self deception" (Selbst betrug)	Goethe	[illegible]	[illegible]
Aguilar, E.	"In a wood on a windy day"	Acton Bell	[illegible]	[illegible]
Ditto	"Sympathy"	Ellis Bell	[illegible]	[illegible]
Ditto	"The [illegible] farewell to its flowers," from the [illegible]		[illegible]	[illegible]
Ditto	"Forget [illegible]"	Bishop Heber	[illegible]	[illegible]
Allen, H. R.	"The meadow-gate"	[illegible]	[illegible]	[illegible]
[illegible], J.	"Ah! [illegible] have ye laid him?"	W. [illegible]	[illegible]	[illegible]
[illegible], H.	"The stepping-stones"	Charles Mackay	[illegible]	[illegible]
Balfe, M. W.	"I'm not in love, remember"	Jessica Rankin	[illegible]	[illegible]
Ditto	"Oh! take me to thy heart again"	Ditto	[illegible]	[illegible]
Ditto	"I love you"	G. P. Garvie	[illegible]	[illegible]
Ditto	"If I could change as others change"	Jessica Rankin	[illegible]	[illegible]
Ditto	"Fresh as a rose"	Ditto	[illegible]	[illegible]
Ditto	"Mary"	G. P. Garvie	[illegible]	[illegible]
Ditto	"The banner of St. George" (Historical ballad)	J. Brougham	[illegible]	[illegible]
Benedict, J.	"Now the shades grow deeper"	J. Oxenford	[illegible]	[illegible]
Ditto	"The echo song"		[illegible]	[illegible]
[illegible]	"That lonesome [illegible]" Song by Miss E. Stanley		[illegible]	[illegible]
Blumenthal, J.	"The days that are no more"	Tennyson	[illegible]	[illegible]
[illegible], C.	"Persevere" (The career of Havelock)	J. Oxenford	[illegible]	[illegible]
[illegible], E.	"When I was young"	D. Ryan	[illegible]	[illegible]
Ditto	"When first you shone before me"	Ditto	[illegible]	[illegible]
Costa, M.	"Awake! the pilgrim"		[illegible]	[illegible]
Ditto	"Look on the brightest side"		[illegible]	[illegible]
[illegible], G.	"One [illegible] as I did wander" (Flute and Violoncello accomp.)	[illegible]	[illegible]	[illegible]
	Violin or Horn part, in lieu of Violoncello, each		[illegible]	[illegible]
Ditto	"Mournfully, sing mournfully" (Violin or Flute accomp. obbligato)		[illegible]	[illegible]
Ditto	"Where is the sea?" (Violoncello or Viola accomp. obbligato)		[illegible]	[illegible]
Cusins, W. G.	"Gentle [illegible] gondolier" duet for Contralto and Tenor	J. L. Ellerton	[illegible]	[illegible]
Ditto	Ditto (duet for Soprano and Mezzo-soprano)		[illegible]	[illegible]
Dawes, Albert	"I [illegible], and oh! how sweet the dream"	L. M. Thornton	[illegible]	[illegible]
Ditto	"Good bye, my love"	T. P. [illegible]	[illegible]	[illegible]
Davison, J.	"Quick, arise, maiden mine"	J. Oxenford	[illegible]	[illegible]
[illegible], Louisa	"Tell me [illegible]"		[illegible]	[illegible]
[illegible]	"The songs of happier days"		[illegible]	[illegible]
[illegible]	"My Mary"	John [illegible]	[illegible]	[illegible]
Ditto	"Sweet little Betty"	Ditto	[illegible]	[illegible]
[illegible]	"Merrily I love the more"	R. W. Evans	[illegible]	[illegible]
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	3.—"L'onda [illegible]"	Metastasio	[illegible]	[illegible]
Ditto	Eight Ballads:—			
	No. 1.—"Sweet days of youth"	[illegible]	[illegible]	[illegible]
	2.—"Long years of care"	M. M. Capstick	[illegible]	[illegible]
	3.—"When 'mid the festive scenes"	[illegible]	[illegible]	[illegible]
	4.—"Break not by heedless word the spell"	Lady Flora Hastings	[illegible]	[illegible]
	5.—"Sweet hope"	W. M. Capstick	[illegible]	[illegible]
	6.—"Remembrance"	Ditto	[illegible]	[illegible]
	7.—"[illegible]"	Ditto	[illegible]	[illegible]
	8.—"I love the sail"	Right Hon. W. M. E.	[illegible]	[illegible]
Ditto	Two Chamber Trios (Sop., Mez., and Contr.)			
	No. 1.—"Come [illegible] dance and sing"	C. G.	[illegible]	[illegible]
	2.—"Come, [illegible], come,"	F. A. L.	[illegible]	[illegible]
Glover, [illegible]	"The old [illegible]" (Legend)	Southey	[illegible]	[illegible]
Ditto	"Love's philosophy"	Shelley	[illegible]	[illegible]
[illegible]	"[illegible]" (Melody by Flotow)		[illegible]	[illegible]
[illegible], Mrs.	"Oh! would I were a [illegible]"		[illegible]	[illegible]
Ditto	Ditto (duet for Soprano and Baritone)		[illegible]	[illegible]
Ditto	"[illegible]" (with Guitar accomp.)		[illegible]	[illegible]
Ditto	Ditto as duet for Soprano and Tenor		[illegible]	[illegible]
[illegible], G. J.	"[illegible]"	S. [illegible]	[illegible]	[illegible]
[illegible]	"Lord hear us, we implore thee" (La Juive)	J. Oxenford	[illegible]	[illegible]
Ditto	"[illegible]" (ditto)		[illegible]	[illegible]
Hill, Weston	"Elaine's song" (Idylls of the King)	Tennyson	[illegible]	[illegible]
[illegible], Mrs	"The merry lark" ([illegible])	Rev. C. Kingsley	[illegible]	[illegible]
[illegible], Ernest	"The path way along the green [illegible]"		[illegible]	[illegible]
[illegible], H. Von	"Weep not, my gentle Mary"	E. O. D.	[illegible]	[illegible]
[illegible]	The Songs and Ballads in the Lyric and Dramatic Entertainment, "The Old House at Home," written by Frank [illegible], Esq., sung by Miss Emma Neville and Mr George [illegible]:—			
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	2.—[illegible] Air, "The jealous [illegible]"		[illegible]	[illegible]
	3.—Ballad, "The dew on the tender grass"		[illegible]	[illegible]
	4.—[illegible] Song, "The [illegible] need I sigh"		[illegible]	[illegible]
	5.—Ballad, "The ploughman's delight"		[illegible]	[illegible]
	6.—Comic Ballad, "Lavinia's lament"		[illegible]	[illegible]
Ditto	"In a lady's garden," sung by Mr Richard [illegible]		[illegible]	[illegible]
Ditto	"The world's a garden"	Sterling Coyne	[illegible]	[illegible]
[illegible], W. M.	"Under the linden tree"	J. T. [illegible]	[illegible]	[illegible]
Ditto	"[illegible]"	Ditto	[illegible]	[illegible]
Meyerbeer, G.	"[illegible]" (Clarinet accomp. obbligato)	J. Oxenford	[illegible]	[illegible]
	Violin and Violoncello (in lieu of Clarinet) each		[illegible]	[illegible]
Ditto	"Near to thee" (with Violoncello)		[illegible]	[illegible]
Ditto	"The Fisher-maiden" (Das Fischermädchen)	Heine	[illegible]	[illegible]
Macfarren, G. A.	"The [illegible] youth"	Longfellow	[illegible]	[illegible]
Ditto	"[illegible]" (I love when the sun has set)		[illegible]	[illegible]
[illegible], C.	"Flowers, lovely flowers"	J. M. [illegible]	[illegible]	[illegible]
[illegible], C.	"I think of thee" (Ich denke dein), with Violoncello accompaniment	Goethe	[illegible]	[illegible]
Ditto	Three Songs:—			
	No. 1.—"[illegible]" ([illegible])		[illegible]	[illegible]
	2.—"O love, will thou depart me?" (Die Liebe hat gelogen)		[illegible]	[illegible]
	3.—"Cradle Song" (Wiegenlied)		[illegible]	[illegible]
[illegible], F. G.	"Go sit by the summer sea"		[illegible]	[illegible]
Mori, F.	"Wert thou mine"	Charles Mackay	[illegible]	[illegible]
Ditto	Twelve Songs in one Book		[illegible]	[illegible]
Ditto	Ditto separately, each		[illegible]	[illegible]
	No. 1.—"I [illegible] from thee"	Charles Mackay		
	2.—"O'er the sunny sea"	Ditto		
	3.—"[illegible]"	[illegible] White		
	4.—"The parting"	Desmond Ryan		
	5.—"Maiden [illegible] under the lime"	Charles Mackay		
	6.—"The [illegible] are sleeping"	[illegible]		
	7.—"The open window"	Longfellow		
	8.—"Mary the [illegible]"	John Oxenford		
	9.—"[illegible]"	Charles Mackay		
	10.—"[illegible] to me"	Anon		
	11.—"This is the way"	Charles Mackay		
	12.—"[illegible] all"	Ditto		
[illegible]	"It was there that thou went"	C. Warfield	[illegible]	[illegible]
[illegible], W.	"The [illegible] weep, dear"	J. Oxenford	[illegible]	[illegible]
[illegible], E.	"Hurrah for old England"	Gerald Massey	[illegible]	[illegible]
Osborne, G. A.	"The dewdrop and the rose"	[illegible]	[illegible]	[illegible]
[illegible], Dr.	"Fare thee well"	Lord Byron	[illegible]	[illegible]
Ditto	"Words that [illegible]"	Mrs Alfred V. [illegible]	[illegible]	[illegible]
[illegible], Louisa	"The [illegible]"	M. [illegible]	[illegible]	[illegible]
Richards, Brinley	"The harp of Wales"	E. [illegible]	[illegible]	[illegible]
Ditto	"The blind man and summer"	W. [illegible]	[illegible]	[illegible]
Ditto	"The [illegible] was song"	E. [illegible]	[illegible]	[illegible]
Randegger, A.	"Though it be near and yet so far"	J. Oxenford	[illegible]	[illegible]
Ditto	"And they meant but to deceive me?"	Ditto	[illegible]	[illegible]
Ditto	"Good night" (Wiegenlied)	Ditto	[illegible]	[illegible]
Ditto	"The golden [illegible]" ([illegible])	Campbell Clarke	[illegible]	[illegible]
[illegible]	"Pretty [illegible]"	[illegible]	[illegible]	[illegible]
St Leger, H. J.	"The old [illegible] tree"	S. Walmsley	[illegible]	[illegible]
[illegible], A.	"It was [illegible] butterfly"	Zella	[illegible]	[illegible]
[illegible]	"The [illegible]"	J. P. Douglas	[illegible]	[illegible]
Ditto	"The lady of the Lea"	W. D. [illegible]	[illegible]	[illegible]
Ditto	"May" (Quartet for equal voices)		[illegible]	[illegible]
[illegible], O.	"Yes, I have [illegible]" (sung by Miss Oliver)	J. W. [illegible]	[illegible]	[illegible]
[illegible], E.	"Leonora"	[illegible]	[illegible]	[illegible]
[illegible]	"Old England's star is gleaming"		[illegible]	[illegible]
[illegible]	"Music breathes in everything"	A. J. Symington	[illegible]	[illegible]
[illegible], W. H.	"The Knight's [illegible]"	J. P. Douglas	[illegible]	[illegible]
[illegible]	"My ain [illegible]"	John [illegible]	[illegible]	[illegible]
Ditto	"The [illegible] flower"	Desmond Ryan	[illegible]	[illegible]
[illegible]	"Oh! [illegible] lament"	Hon. Mrs Norton	[illegible]	[illegible]
Ditto	"The [illegible] lament"	Ditto	[illegible]	[illegible]
Ditto	"La [illegible] del poeta"	Prati	[illegible]	[illegible]
[illegible], Richard	"When [illegible] the meadows green" (with Horn accomp. obbligato)		[illegible]	[illegible]
Ditto	(Violoncello part in lieu of Horn)		[illegible]	[illegible]

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Macfarren, G. A.	Three Four-part Songs, for two Tenors and two Basses:—			
	No. 1.—"The fairy's summons"	G. Macfarren	[illegible]	[illegible]
	2.—"The world's festival"	Douglas Thompson	[illegible]	[illegible]
	3.—"The arrow and the song"	Longfellow	[illegible]	[illegible]
	Separate vocal parts, each		[illegible]	[illegible]
Meyerbeer, G.	"The Lord's Prayer" for four voices (in score), Soprano, Alto, Tenor and Bass, and Organ, ad lib.		[illegible]	[illegible]
	Separate vocal parts, each		[illegible]	[illegible]
Ditto	Aspiration for Bass solo, and chorus of three Sopranos, two Tenors and Bass (in score)		[illegible]	[illegible]
[illegible], G.	"This house to love is holy" serenade for eight voices (in score), two Sopranos, two Altos, two Tenors, and two Basses	J. Oxenford	[illegible]	[illegible]
	Separate vocal parts, each		[illegible]	[illegible]
[illegible], B. O.	"The Battle of the Baltic," for four voices (in score) two Sopranos, Tenor and Bass	Campbell	[illegible]	[illegible]
	Separate vocal parts, each		[illegible]	[illegible]
[illegible], Dr. J.	"The bridal morn," for four voices (in score) Soprano, Alto, Tenor and Bass	D. Ryan	[illegible]	[illegible]
[illegible], C. G.	"God save the Queen," for four voices (two Tenors and two Basses) in score		[illegible]	[illegible]

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4.	Duet	"See your lover at your feet."	Sopranos	[illegible]	[illegible]
5.	Duet.	"Is that what all lovers say?"	Soprano and Tenor	[illegible]	[illegible]
6.	Trio	"When we would trust."	Barytone and Sopranos	[illegible]	[illegible]
7.	Song	"'Tis gone! the hope that once did beam."	Soprano	[illegible]	[illegible]
8.	Song.	"Hurrah! for the Chase."	Barytone	[illegible]	[illegible]
9.	Finale.	Farewell, for ever			

ACT II.

				s.	d.
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11.	Ballad	"Love's brightest dream."	Soprano	[illegible]	[illegible]
12.	Quartet.	"Ah! I fear he sees resemblance."	Soprano, Tenor and Barytones	[illegible]	[illegible]
13.	Song	"The Belle of Ballingarry."	Soprano	[illegible]	[illegible]
14.	Duet	"Which is wiser, the head or heart?"	Soprano and Tenor	[illegible]	[illegible]
15.	Song.	"How oft we kindly those we chide."	Barytone	[illegible]	[illegible]
16.	Trio.	"Hold! you think to fight, I see."	Soprano, Tenor, and Barytone	[illegible]	[illegible]
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College, Durham, July [illegible], 1862.

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PARIS.

(*From our own Correspondent.*)

Paris, Sept. 4.

Musical Paris has for the moment emigrated to Baden-Baden, where the *Béatrice et Bénédict* of M. Berlioz has just been followed up by another opera—this time a grand opera—from the pen of M. Ernest Reyer, composer of *La Statue*. Of this new work, which rejoices in the classic title of *Erostrate*, and the book of which is the joint labour of MM. Méry and Pacini, I hope to send you an authentic report next week. Meanwhile, my private correspondence assures me that it has met with a highly flattering reception.

Sig. Salvi, manager of the Opera at Vienna, who declined the new opera of M. Anton Rubenstein on the pretext that it bore the same name as a recent successful work of M. Felicien David—viz., *Lalla Roukh* (or "Roukh" as they write it here) is coming to Paris to judge for himself what further resemblance there may be between the two works. In all probability, then, M. Rubenstein may be the involuntary means of helping M. David's *Roukh* to a hearing in the Austrian capital, an advantage that but for him it might not have enjoyed—at least for some time to come—had M. Rubenstein's *Roukh* been produced. At all events, Roukh for Roukh seems in the cards. By the way, the scenic machinery of the new opera now erecting at Vienna, to replace the tumbling-down old "Karnthnerthor," is to be exclusively put in motion by the unprecedented expedient of a steam-engine of eight-horse power. What next?

Letters just received from Spain contain a paragraph or two of "news" which may interest your readers. "M. Sarolta Bagier (or Bagier-Sarolta) has already completed his 'troop' for the autumn and winter season of the Royal Opera at Madrid. His first ladies are Anna La Grange (Mr. Lumley's mazurka-singer in 1851), Carrozzi Zucchi (whoever she may be), and Sidonie Vander-Beck (whoever she may be); his contralto Marie-Lablache (the Mlle. de Meric of the earlier days of the Royal Italian Opera London, who married one of the sons of 'Papa Lablache'—*notre père à tous*, as Salvi used to call him), his tenors, Geremia-Bettini (whoever *that* 'Jeremiah' may be), Gaetano-Fraschini (Mr. Lumley's 'tenor of the curse'), and Ranieri-Baragli (*qu'est ce?*); his barytones, Giraldoni (ask Mr. Mapleson about him, or Sig. Verdi, who recommended him to M. Bagier), and Cotogni (*qu'est ce?*); his basses, Bouché (of the Lumley '1847'), and Rodal (*qu'est ce?*)." The catalogue is not very promising—*ne sourit pas* as we say in France. Spain, by the way, has never yet heard the *Prophète*! Benighted Spain! Barcelona at last, however, is going to set Madrid a good example, and hear it forthwith. M. Verger director of the Lyceum (Liceo), has not only determined to give his subscribers Meyerbeer's *chef d'œuvre* but to present them with no less than three Fides-es (pass the word) in succession, viz. a Teuton (Rosa Csillag), a creole (Tedesco), and a Bolognese, or Parmesan, I forget which (Borghi-Mamo). *Bravissimo*, M. Verger! Barcelona peremptorily takes the lead as an operatic city in the Peninsula, and this new mark of spirit on the part of M. Verger is another *coup de main* at the expense of dreary, dusty, swaggering, and pocket-proud Madrid.

But to recross the Pyrenees. The *Prophète*, the *Huguenots*, and the ballet of *L'Etoile de Messine* preceded by *Azarella*, have been the entertainments at the Opera, where Mad. Vandenheuvel-Duprez ("Caroline Duprez" that used to be—"Lumley, 1851") is the Bertha and Margaret to the Fides and Valentine of Mad. Tedesco and the Jean and Raoul of M. Gueymard. The last representation of the *Huguenots* was the 359th since its first production. The rehearsals of *La Muette de Portici* (*Masaniello*), which is to be revived with great splendour, are actively proceeding, as also of the new two-act opera ("*lever de rideau*") of M. Massé, and the new ballet which Taglioni (*the* "Taglioni") is preparing for her favourite and favoured *protegee*, Mlle. Emma Livry. Dalayrac's *Deux Mots* has been revived at the Opera Comique with but indifferent success; and on the same evening Mlle. Chollet Byard—"*premier prix*" of the Conservatoire, débuted with success in Adam's *Toréador*. More of these "events" in my next. The Italian Opera opens on October 1, with Flotow's feeble—very feeble—*Stradella*. The Salle Ventadour is re-leased to Sig. Calzado for a term of from two to five years, should the privilege be renewed at the end of two years, the actual proprietor having the right to compel him to retain the Theatre for the whole term of five. I will endeavour to unravel this mystery for you in a future letter.

MUSIC IN BERLIN.

(*From our own Correspondent.*)

We have had a *début* at the Royal Opera House, the *débutante* being Mad. Richter, from the theatre at Basle. The opera selected by the fair aspirant for public favour was Beethoven's *Fidelio*, in which she as a matter of course assumed the principal part. One of the greatest difficulties with which the management has to contend must, undoubtedly, be to find a lady to replace a celebrity like Mad. Köster, for such she must, in every respect, be denominated. In the present unmerciful state of the opera in Germany, where the art of singing—if art it can be called—is running more and more to rot every day, and where the paucity of genuine and properly trained vocalists is increasing with terrible rapidity, this difficulty must be a most serious one—all the more serious because, in the classic school of music, there is nothing to be effected by mere crude naturalism unaided by a thorough course of conscientious and well directed study. The higher the position occupied by Mad. Köster, one of the few duly accredited high-priestesses of dramatic singing, who belonged to a better time, the more allowance ought we to make—bearing in mind the present state of things—for such fair artists as would follow in her line of business, to adopt a professional expression. It is true that this allowance should be made rather in the case of young beginners, endowed with natural talent, and giving promise of future excellence, than in that of persons who appear in all they do, to have attained their artistic apogee. To these last belongs Mad. Richter. Her voice, a mezzo-soprano, has long passed its prime; a certain vocal routine does not supply the place of correct phrasing and impressive warmth of feeling; while, in difficult passages, the way in which the lady undisguisedly counts the *tempo* proves that she has not sufficiently mastered the purely musical part of her task to display the requisite freedom in the histrionic portion. Added to this, her manners are those which characterise the member of a provincial theatre; she frequently takes breath in the middle of a word, and she is altogether deficient in good taste, so that the effect she produces is, on the whole, despite many pleasing qualities, a far from satisfactory one. The management cannot be blamed for giving every person a trial. I only hope, for its own sake, as well as for that of the public, that it may at last succeed in discovering and retaining the best available talent. For theatres of middling rank Mad. Richter would, decidedly, be a valuable acquisition, but, most assuredly, she is not competent to fill the position of a *prima donna* at the Royal Opera House, Berlin. Herr Krause was excellent in the part of Rocco, a part peculiarly suited to his powers. Mlle. Zschiesche's singing as Marcelline, was correct and pure, but it would add much to the effect of her performance if she would moderate the somewhat shrill sound of her voice, and get rid of a certain tameness which stamps all she does. Herren Betz (Pizarro), Krüger (Florestan), and Bost (Jacquino), acquitted themselves of their often difficult tasks with commendable zeal. The second appearance of Mlle. Antonsen, as Elvira, in Auber's *Muette de Portici* confirmed me in the opinion I formed of her at her first performance of the part. Mad. [illegible] played Fenella for the first time, and took the audience quite by surprise. She is a pupil of Paul Taglioni, and displays great aptitude for pantomimic impersonation. Her movements and gestures are as attractive as they are natural, while her appearance is exceedingly graceful and pleasing. The remaining principal characters—namely,

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Masaniello, Pietro, and Alfonso, were intrusted to Herren Woworsky, Fricke, and Krüger respectively.

The manager of the Friedrich-Wilhelmstädtisches Theater whose activity in producing new and old operas, or operas rarely performed here, cannot be sufficiently praised, has just brought out a youthful work by Rossini. It is a two-act operetta, entitled *Bruschino*, composed, probably, for the carnival season in Italy. This is tolerably evident from the burlesque and scant *libretto*, but the music throughout bears the stamp of the composer of *Il Barbiere*. The cantilenas interwoven with solfeggios, and the invariably flowing and well-conceived concerted music, are so many testimonies of the great talent which once captivated everyone with its tones, and the works of which, such as *Guillaume Tell*, *Il Barbiere*, *Mose*, &c., still constitute the gems of every repertory. A critical analysis of the eight numbers which form the operetta is the more unnecessary as Rossini's peculiar style, in all its pleasing light charm, has been so frequently, and at such length, described and discussed. The execution presents no difficulties, and all the parts are of easy compass. The overture in which (another evidence, by the way, of the work having been written for a carnival audience) the violinists are directed to tap, at times, with the back of their bows on the brass, was very judiciously omitted, in order not to begin by leading the audience astray. The concerted music is highly effective, especially the charming quartet of the second act, in which the parodistical element is displayed with great talent, and the finale with the repetition of the melodious *polacca*. The performance, thanks to the way the operetta had been rehearsed under the direction of the conductor Herr Lang, afforded unmistakeable proof of the great pains taken by all concerned. Mlle. Härting overcame, with much skill, the many *bravura* difficulties of a Rossinian soubrette part, and played moreover with great humour and effect. In the quartet just mentioned, especially, she was most warmly applauded. The bass voice of Herr Leinauer was heard to advantage in his first *buffo* air, and in the pleasing *cavatina* which commences the final trio of the first act; while Herr Lessinsky was equally good, both vocally and dramatically. Herr Schindler might exaggerate a trifle less. His face and gestures are too frequently most unlike those of any human being I ever beheld. The fact of there being no chorus in the operetta, renders the latter all the more practicable for small theatres. From the interest evinced, and the applause bestowed by the audience, it is certain that no manager would have cause to regret adding to his repertory this operetta, which is for most people, remember, a novelty by Rossini, and, as a matter of course, interesting to every lover of music.

VALE.

Letters to the Editor

SIGNOR GIUGLINI.

SIR,—The unvarying kindness and good will which I have experienced at the hands of the English press and public render it imperative on me to remove, at once, the slightest suspicion that I am capable of repaying this kindness and goodwill with negligence or discourtesy in the fulfilment of my professional engagements. I trust, therefore, that I shall not be deemed to trespass overmuch on the patience of your readers by soliciting your permission to insert the following rectification of a statement which appears in the *Observer* of Sunday, August 24.—

It was there implied that by my not singing on Saturday night, at Her Majesty's Theatre, in the opera of *Martha*, and in the cantata *Italia*, I have overstepped "the limits to the treatment which an operatic manager may receive." If the writer of this censure had taken the trouble to make himself more exactly acquainted with the real facts of the case, he would never, I feel convinced, have penned remarks as little founded in justice as they are imbued with critical courtesy. My non-performance on Saturday evening was occasioned by the express injunction of my medical adviser, Dr. Babington, George Street, Hanover Square, who strictly prohibited me from singing at all for ten days—considering that the temporary weakness of my voice proceeded from my having overstrained it by continuing to sing during the previous week, when I ought to have taken rest. Early on Saturday morning Mr. Mapleson was made acquainted with these facts, and in the afternoon, for his complete satisfaction, I myself brought and placed in his own hands Dr. Babington's certificate.

With a firm reliance on the justice and discernment of the public, in the estimate which they may form of the above facts, I have the honour to be, sir, with every sentiment of respect, your most obedient servant,

ANTONIO GIUGLINI.

CHERUBINI.

(*Continued from p. 562.*)

[A gap occurs between this and the last published chapter, which will be supplied at a future period.—ED. M. W.]

THE Germans have frequently been reproached with allowing their great musicians to starve during their lifetime. There is some truth in the accusation, though the evil is not so great as it was asserted to be by popular report, which generally singles out a few individual cases, and ignores hundreds of a contrary description. But that other countries, also, and among them France, which is always so highly extolled, afford instances of great artists being neglected, is proved by the case of Cherubini, who, till he was nearly sixty—that is to say, during the far greater portion of his life—had to struggle with pecuniary difficulties.

Cherubini received nothing from his parents. He was the tenth child of a family of twelve, all of whom he survived.* His father died in 1792. At this period, Cherubini resided in the Carthusian monastery at Gaillon, which the architect Louis, one of his most intimate friends, had turned into a country house for himself. It was here the maestro passed the years 1792 and 1793, as, on principle, he avoided Paris and its revolutionary tempests. Although we asserted (in section No. II. of this sketch) that the change produced in men's ideas by the revolution exerted a deep influence on his musical style, it is a characteristic fact that the patriotic enthusiasm which, at that period, seized even upon musicians, and impelled them to compose revolutionary songs, &c., did not affect Cherubini. He wrote nothing of this kind, while, after Rouget de l'Isle's "Chant de l'Armée du Rhin" ("La Marseillaise"), Méhul composed "Le Chant du Départ," "Le Chant de Victoire," and "Le Chant du Retour;" Gossec, "La Ronde du Camp," the "Hymn to Reason," the "Hymn for the Festival of the Supreme Being;" Gaveaux, "Le Réveil du Peuple," &c.

In the opera of *Elisa, ou le Mont St. Bernard*, moreover, we cannot attribute any patriotic or political motive to the composer, although the passage of the French over Mount St. Bernard forms a part of the story. The beautiful music, too, especially the music of the first act, pourtrays a feeling very different from that of war and freedom, namely, the feeling of love, which had obtained possession of the composer's heart. In the year 1794 Cherubini married Cecilia Tourette, the daughter of a musician of the Royal Band. Her admirable heart and mind, her musical education, and her faithful attachment to him through life, proved a support and a solace under all circumstances. As a monument of his love, there is a song by him entitled "L'Amitié," dating from the year 1792.

It is true that his marriage increased his anxieties in a pecuniary sense. Operatic compositions for the stage yielded, at that time, little, even in Paris. Musicians were then far from receiving the large sums, paid down, and their subsequent share in the receipts, which now make *compositeurs de succès* rich people. It was not until the Conservatory was founded that Cherubini received a public appointment. Sarrette, the real founder of an institution since so famous, had, in the spirit of the age, managed to secure the interest of the influential party for the bands of the National Guard, on the staff of which he was captain. In the first place, he formed a musical body of 45 members, and then an *École gratuite de Musique de la Garde Nationale* (9th June, 1792), consisting of 10 musicians. From this, thanks to his exertions, there sprang an *Institut National de Musique* (decree of the Convention, November 8, 1793), comprising, under his direction, 115 artists and 600 pupils, for the purpose "of celebrating musically the national festivals."—At length, out of this was organised the *Conservatoire de Musique* by a decree of the 25th October 1795. The classes were open on the 30th October 1796. The direction was confided to Sarrette, in addition to whom five inspectors were appointed—namely, Gossec, Grétry, Méhul, Lesueur, and Cherubini.

Cherubini had now an appointment, but the salary attached to it was very small and not sufficient to defray his most necessary expenses. Napoleon did nothing, as has already been stated more at length, to improve the position of the celebrated composer. It was not until the Hundred Days that he even named him a member of the Legion of Honour. The Restoration neglected the Conservatory as being a creation of the Republic.† Yet Cherubini had to thank it for an amelioration in his condition being appointed professor of composition, and receiving (from 1816—that is to say, not till he was in his fifty-sixth year) a salary of 3000 francs. He was moreover, as Louis XVIII raised the number of musical academicians from three to six, made a member of the Academy.

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* The difference existing in the supposed dates of his birth has been now explained by his having been born on the 8th September 1760, but not baptised till the 14th.

† Sarrette was dismissed, without a word, on the 28th December, 1814. It is true he recovered his place during the Hundred Days, but he lost it again in 1815. Louis XVIII., indeed, perceived what a

Now, at length, the shortcomings of the Conservatory became too outrageous. The Marquis de Lauriston, Minister of the Royal House, took the matter seriously in hand. He perceived that a considerable improvement of the funds of the institution, and energy in the management of its internal affairs, could alone raise it once again. He thought that Cherubini was the right man for this object, and he was not wrong. He named Cherubini, on April 1, 1822, not Inspector-General, but actual *Director* of the Institution.

A salary of 6,000 francs, with 1,500 francs, instead of a residence, now first enabled Cherubini to lead a life free from anxiety. But it was full time, for he was already in the middle of his sixty-second year! His salary was subsequently raised to 10,000 francs altogether. Until now a composer who was celebrated throughout Europe had inhabited a modest set of rooms, on the third floor of the house, No. 19 Faubourg Poissonnière. In his bedroom stood, opposite the fireplace, a small piano of five and a half octaves, which had served him for years, when he was composing. At one end of it, before a window, was his writing table. The instrument came from the workshop of old Sébastien Erard, and Cherubini set very great store on it. In fact, whenever he went to visit any of his friends, out of Paris, as, for instance, at Chimay, Chartres, Chaillot, &c., he always took it with him. After his death, his widow gave it to Pierre Erard, for the latter's collection of historically remarkable instruments, and in this collection it now is, beside the pianos of Gluck and Piccini.

Immediately Cherubini had assumed the reins of government, he began his work and soon set everything upon a much firmer footing. Directly he was the master, he showed that he possessed great talent for arrangement and administration, while his long practical experience proved most valuable to him in settling what should be the course of instruction in each class, and in perfecting the method to be pursued. He was, it is true, seconded in his efforts by an admirable professional staff, which comprised such men as Lesueur, Berton, Boieldieu, Reicha, Fétis and Dourlen, for the theory of composition; Lays, Garat, Plantade, Ponchard, Blangini, Bordogni and Garaudé, for singing; and Benoist, Pradher, Zimmermann, L. Adam, Rodolph Kreutzer, Baillot, Habeneck, Baudiot, Levasseur, Lefebvre, Delcambre, Vogt, &c., for instrumental music. The management of the library, on which great care had been bestowed since the very foundation of the Institution, was retained by Perne a year under Cherubini's direction. He then retired to a little estate he possessed near Laon, where he died in 1832, aged sixty. His writings on the system of notation of the Greeks, and on the music of the Middle Ages, had rendered his name generally known.

As early as August, 1822, at Cherubini's request, the *Pensionat*, which had been abolished, was restored at the Conservatory, as were, soon afterwards, the public essays of the pupils in orchestral and vocal performances, to which all those persons were invited who had gained the first prize since 1816. These performances were the prelude to the *Société des Concerts du Conservatoire* afterwards founded by Habeneck (1828).

(*To be continued.*)

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wrong had been done to one who had exerted himself so much for the advantage of the institution, and in 1817 made him a member of the Legion of Honour (his patent dating Dec. 1, 1814); but Sarrette never obtained again his place. It was not until very recently, a few weeks before his death (April 11, 1858), that his friends received full satisfaction, when it was resolved that a marble bust of him should be erected in the principal room of the Conservatory, where it now stands, sculptured by Farochon. The resolution in question cheered up for a moment the last days of the old man, then ninety-three years of age. The management of the Conservatory was intrusted to Perne with the title of Inspector-General. The Government did nothing, however, for the institution, which it literally allowed to perish. The *Histoire du Conservatoire de Musique*, by Lassabathie, published at Paris in 1860, contains remarkable and almost incredible proofs of this. There were several teachers, who did not receive more than 500 francs salary. The whole establishment was in a wretched condition. Many of the classes had no instruments; nay, in the first year there was a deficiency of firewood, old furniture, and old pianos being burnt up instead. Perne was a thorough musician as well as a scholar and author. He did his best to obtain better salaries for the masters, and to introduce order into the establishment; but all in vain. In 1821, or at the commencement of 1822, he resigned his post.

"PAGANINI'S GHOST."

It happened a few years ago that I was sent to Brussels to follow the classes of the *Conservatoire de Musique*—that academy where M. Fétis presides as *Maestro Assoluto*, teaching fugue and counterpoint as a duty and writing musical biographies and criticisms in his leisure moments—where De Beriot endeavoured to impart to neophytes the art of singing on the violin, and the *tour de force* called "Il tremolo"—where Servais taught violoncello legato, setting ideas off himself to his astonished listeners with a vigour which often made them fancy he owed a grudge to the poor instrument in his grasp—and where Mad. Pleyel presided at the piano, except in teaching only the young feminine idea "how to shoot."

I was neither under De Beriot nor Servais. I was a beginner, and being put through my gamuts by a M. Cornélis, honorary professor in the junior violin class. It would be useless for me to attempt describing how badly and how much out of tune I played. I couldn't do it. Suffice to say, I was thoroughly hated in my quarter, and got turned out of several lodgings whose proprietors had too much of an ear for music.

I was known in the whole street as *crincrin*, and scouted by the neighbours with the nickname of "*Racleur de boyaux*," terms equivalent in English to "Scrapegut." Now I come to think of it, I must have exercised great influence over the sanitary precautions taken by my neighbours, for during the most oppressive dog-days even, I had only to open my window and execute any melody (however charming) to cause immediately every window in the street to close with a bang. Nevertheless I had one friend in my last street; she would sit for hours on the balcony opposite, her beautiful hazel eyes intently fixed on me, her sweet voice accompanying my morning performances, entering into the spirit of minor scales with enthusiasm, rejoicing and going into ecstasies whenever a new E string caused a gamut to modulate, without any preparation whatsoever, into a key half a tone lower. She was a beautiful "poodle" by the name of Fanny (pronounced *Fannee*), possessing a rich mezzo soprano voice and a beautiful curly coat. We two used to have glorious concerts! Alas! our rapturous harmonies excited the envy and misrepresentations of a few dyspeptic neighbours, who, finding out that the owners of the poodle paid no taxes for her, discovered the whole affair to the police, and Fanny, like "poor dog Tray," was about to be dispatched to the Elysian Fields, when I interceded for her, paid the fine and the tax, and the poor owners, out of gratitude, gave me Fanny, providing I would be good to her.

And so I made friends with the people opposite. They were the first to encourage my infantile tottering steps, leaving their windows now and then open of an evening (when I practised recreative pieces only); and occasionally they would approve of my versions of "Rendez-moi ma patrie" and "Ah! vous dirai-je maman!" I lived in an oddly-built house in the Béguinage; it was erected in 1400 and something; was loop-holed, grated and rickety. The doors inside and outside were immense, as if they had been made to facilitate the ingress and egress of Howell and his double bass. The inside had been decorated at a time when oak and other woods must have been very cheap. Everything was made of wood—oaken staircase, with a hideous leopard standing on its hind legs, supporting a shield which formed the knob of the banister. No paper on the walls—all wood wainscotting; and I often reflected that some of the pine-wood panellings would have been excellent seasoned stuff for sounding boards. I even thought of advising Broadwood, who no doubt would have purchased the whole lot immediately.

With the changes of the weather, or during high winds, this wooden furnishment would creak horribly! and the iron gratings outside the windows would rattle in their worn sockets, making a noise like Demons rattling their fetters. The windows were like those you see in churches, all little diamond-shaped lozenges, fastened in leaden framework. Everything was old in that house: the proprietor was old, his wife was old, the servant was old, and the bread was always old. In fact, it was just the sort of place a ghost would select as a haunt to lounge. I forgot to say that of course my fiddle was old—at least so Vuillaume said!

In my room—I had over the old mantelpiece an old print of Paganini, which I had pasted up alongside of an old picture of the Madonna; and I often surprised myself whilst paying my devotions to the latter clasping my hands imploringly to the former. One cold night in January (it was the 10th—I shall never forget it) I sat down before my music-desk, tired of standing. The page before me was virgin to me. It was the first of Kreutzer's exercises, beginning a, a, g, f, e, f, d, a. I had been hours trying to violin it, but to no purpose. Fanny was as quiet as a mouse, for I had clearly intimated to her by sundry kicks, that she could not join in until I could play the intricacies before me a solo. Slowly, gingerly, out of tune, I tried every note—note by note, bar by

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bar—*andante, moderato, allegretto, allegro,* and *presto* was to me a *galimatias*. I could never get my first finger far back enough for F! Over and over again two hours, until my arm ached, my under thumb benumbed, and my fingers inflamed, my head swimming, and the notes before me as Sanscrit—over and over again, I could never cross from the first string to the second without a hideous scratch. I could not take the shake E in the bar with the fourth finger so that my bow kept hopping about as if I were playing *spiccato*; and, as sure as I got into the second position my arm would [illegible] Wagner's or Berlioz [illegible]. I don't say how long I kept up this fun, but I soon discovered that it was time to go to bed, for my candle was all but out; in a few more minutes I should be in utter darkness. I gobbled down a portion of my supper (bread and a pickled herring), and throwing the rest to Fanny, had just one more try at Kreutzer. It was useless—F♯ F♮, and when I got near that it was D on the second bar.

Disheartened, angry, and with tears in my eyes I gave a despairing look to Paganini on the wall, extinguished my light and threw myself on the bed. Cold as it was I was in a violent perspiration. The wind was blowing in fitful [illegible] blasts, as if it had a mission that night to frighten people out of the [illegible]. Bang! it came, and immediately subsided into a low whistle in consecutive fifths. Ten or twenty bars rest. Bang! bang! again, and off up to the weathercock on the top of the church, and giving him a twitch of the nose in the east, making him squeal

out of tune regardless of key tone, as anything else than shifting, and coming back again hitting him in the west, making him screech

After a few gusts more violent than the rest my door flew open, and a tall thin lanky gentleman noiselessly stalked in!

He was dressed in rusty black, and his clothes were made by contract, I should think; he must have bargained with his tailor that the less they fit him the more he would pay for them. The [illegible] of his coat were [illegible]. The inside of his left wristband was threadbare; about the middle of his waist, was a spot worn as polished as a looking-glass, as also under the right elbow. His sallow face looked as if it were made of yellow parchment and made up into a tolerably good imitation of a skull—but an animated skull for there were in it two eyes that would have scorched up mountains of snow. Eyes that spoke poems! Universal Industry! Chaos! Rhabdomancy! [illegible] one look at him convinced me I had nothing but a skeleton before me, and I could not make out where I had seen this personage before. Well, in walked this tall serious suffering-looking figure. My violin, which was standing upright on the mantelpiece, instantly left its place, and flew to his hands. In its transit I distinctly heard the first string rise from E♭ to E! and the fourth descend from G half sharp to G♮ of themselves. He quietly put the violin under his left arm and proceeded to look about the apartment. He first observed the picture of Paganini over the mantlepiece—and as he stood near it, it struck me the picture was somewhat like him. After having examined it for several minutes he gave a slight contemptuous smile and looking at himself in the looking-glass, passed his hand through his long raven locks with a little look of beauty I thought. He next noticed a piece of bread on the floor and picking it up put it carefully upon a plate, mumbling something *sotto voce* about *Pane* and *Dio*. He was looking at my Kreutzer with a sneer on his face, and playing the first study [illegible] with his left hand only, when the church clock of the [illegible] began to strike twelve! [illegible] He moved the violin to his side—his whole body became distorted—his left elbow covered that part of his coat which I had noticed so much worn—his left hip appeared as an unsightly excrescence. His long bony fingers curved nervously over the strings, and raising his right hand, with the bow in it over the violin at least a foot from it, he brought it down on the string simultaneously with the last stroke of the bell—he struck the same note, so precisely and with such percussion, that the note from the instrument and from the bell sounded as but one. It was D which he took with the third finger on the fourth string in that very position which always puzzled me so much. The vibrations of the note reached me in about the third of a second—they rarified the atmosphere around me—I gasped for breath, and lay enthralled on my couch as in a fearful nightmare. The tone increased to intense sonority. The walls vibrated with it, and threw back echoes in thirds, fifths, and octaves. I heard it as the peal of a powerful organ, and it had the same effect on me as the first church music had which I heard after the death of a dear relative—it made me weep bitterly. Never until now had I imagined what music there was in one note. The room grew luminous with sound. I saw every object about me as if it were standing in brilliant sunshine; the figure before me was transparent as crystal, and rich colours were chasing one another in it as in an opal. The brilliant eyes were closed, and the features were playing in smiling yet painful ecstasy. With a sudden legato he glided up to B♭ on the same string and intoned an Adagio religioso. Was this some Laurie in Paradise? was it a prayer the poor spirit was offering? [illegible] with such pathos, with such agonizing heartchildness? [illegible] on my knees I joined in his prayer, and in hysterical sobs repeated some of these words, which caused my heartstrings to tend to snapping. [illegible] I understood how poor penitents could heap ashes on their head [illegible] flagellate their limbs with knotted cords, and lick the dust from off the ground. I felt my lowliness, my weakness and all the awful sublimity of the Creator when such a voice could sing so sublimely to Him. My heart was swelling and nigh bursting as my bosom my brow was throbbing painfully and I was about to swoon, when the melody broke forth as a Maestoso in the major key which revived me and gave me hope! [illegible] arpeggios encircling the whole melody sonorously, gracefully, tenderly, soothingly, gently augmenting growing, rising and with a brilliant trillo breaking out with the clic-clack of a Tarantella—the first notes half restrained, gradually increasing in speed until, worked up to frenzy, it burst forth as a savage Bacchanalian dance—wildly reeling, voluptuously writhing

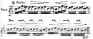
Tempo di Tarantella { "With the tones of sing of the cordonnier,
And the clack a clack of the castagnette"—

and *diminuendo, perdendosi*, sunk into a little pastoral movement breathing cool breezes, refreshing shady bowers and lovers nooks, where amorous swain shepherd breathed soft amours his love tale, so sweetly [illegible] and persuasively that naught but that soft rapturous velvety voluptuous melody could have followed [illegible] And he swept over the strings with amazing rapidity—*trillando*, the four strings in bells, *staccato, pizzicato,* [illegible] *presto, prestissimo, furioso* a contrattempo *tempo di ballo, pomposo, maestoso, amoroso*—[illegible] trembling [illegible], duo, [illegible] and trio—fiends and night again. I heard all this—he plunged me down into the deepest depths of hell where demons howled fearfully; he wafted me on high to heaven where angels whispered around me. He made me weep, he made me love, he made me feel [illegible] charitable [illegible], drunk, meek, merry, religious, serio comic [illegible] melodramatic [illegible]. He made me shed tears, he convulsed me with laughter—when—he suddenly stopped and looking at my fiddle, exclaimed, "*Per Bacco! è cattivo! cattivo!*" rather dashed it to the ground, and vanished in an instant!

This was too much of a joke! Fanny (who, strange to say, had remained silent during the whole performance) began barking furiously, and sprang from the bed followed by me. The room was pitch dark! [illegible] I struck a light and sure enough there was my violin on the ground with the neck off and otherwise damaged! [illegible] I looked under the bed in the cupboards and found nobody. The door was doubly locked— [illegible] I had had a delicious dream, I had heard Paganini. The nail-piece of my violin (which was standing on the mantle-piece) had given way, the instrument had fallen to the ground, and caused the bang which woke me.

The violin was soon mended, and a few days after Fanny and myself treated the neighbours to the following duo:—

Any key, any time, any number of *flats* and *sharps ad lib.*



MR. BRINLEY RICHARDS'S ADDRESS.

"ON THE MUSIC OF WALES"—AT THE NATIONAL EISTEDDFOD, CARNARVON.

"I FEEL, in common with every other Welshman, a warm interest in a society which, like the present, has for its purpose the honour and prosperity of my country; and I shall therefore, before proceeding with my adjudication on the manuscripts submitted to me, beg leave to offer a few remarks on the position of music as connected with these meetings. Among other traits in our national character is the great love for music so enthusiastically exhibited by all classes of our countrymen. Nor can this surprise us if we think how very rich we are in native melodies. These are so numerous and yet so full of character, of energy and musical beauty, that I may safely assert, without exaggeration, that in respect of musical treasures, we are the richest people in the world; and I wish I could make the same remark on the wealth which is of a less poetical nature. To direct attention to our native melodies, and at the same time to encourage the growth of musical education, are among the higher purposes which these societies have in view. Nor must we fail to acknowledge that whatever our claims may be to musical progress, we owe it in a great measure to the influence of meetings like the present. To say that they are still defective, and require many improvements, is simply to say they are human. They have already effected much good, and will, I am sure, do still more in raising our position as a musical nation. But to do this effectually we must get out of the circle in which we have so long moved, as otherwise our proceedings will be an illustration of the 'blind leading the blind,' for musical intentions, unless they are directed by musical knowledge, are of very little value. Now what is familiarly called a 'musical ear' is by itself an unsafe guide, if unassisted by a musical head. If we bear these things in mind we shall be justified in looking for encouragement from those who wish Welshmen success, not merely because what they attempt is Welsh, but rather because it is really good; and, if we forget this, we must not be surprised if we are still open to censure. In order to carry out more successfully the work of musical advancement, we must endeavour to elevate the standard of the musical productions brought forward at these festivals; if not, we cannot expect to obtain the notice of the public in general, or to claim the approbation of those, who, in questions of art, we acknowledge to be authorities. If the purpose of these societies were merely to afford an opportunity to listen to some pleasant songs, or to performances on the harp, I should deem it unnecessary to say a word; but as I believe that these societies have higher objects in view, and that they are desirous of extending the knowledge of music in Wales, I consider it my duty as a Welshman to make these observations. Many unjust and illiberal remarks have been made at the expense of these associations, which, from time to time, have been favoured with a very considerable amount of wilful misrepresentation. We are told that they only serve to keep alive useless traditions—a language without a literature—and music only fitted for a half-civilized people. The language of Wales requires no defence at my hands, and I may therefore safely leave it in those who are well able to take care of it. But the musical portion of these meetings requires another word or two—we are told that notwithstanding all the efforts of these societies they have as yet failed to produce either a Mozart or a Beethoven. This may be perfectly true; but then it must also be borne in mind that precisely the same remarks may be applied to England, which with all its vast improvements in every branch of musical knowledge, and though it has produced many eminent men of undoubted skill in music, still, to the present moment, England, like Wales, has not yet given birth to any composer of original genius, since the days of Purcell. Whatever difference of opinion there may be then as respects the language of Wales, there can be none as to the excellence of its national music, which has at all times been a source of admiration, not to Welshmen alone, but to musicians of every country—and not only for their intrinsic worth as melodies, but also for the skill with which they have been constructed; and this seems most marvellous when we call to mind the remote period in history when many of them were produced; a period so remote, that even art itself, according to our ideas of it, was a thing unknown. Among the many great composers who have shown their admiration of our Welsh melodies, we may mention the illustrious name of Handel, who has not only admired but employed them in his own works, of which the introduction of the air 'Codiad yr Hedydd' is a memorable illustration. Among other causes for congratulation is the decided improvement in musical knowledge in all parts of the principality. And this remarkable progress has elicited the surprise of every one who watches the changes which are hourly taking place around us, and more especially of those who compare the past with the present. My excellent friend, the Rev. Chancellor of St. David's, in his eloquent address at the last Carmarthen Eisteddfod, called attention to this fact. He says: 'I hail the growing taste among my countrymen as an auspicious indication of increasing civilization; and I am old enough (he remarks) to recollect the Eisteddfod, or Bardic Congress, held half a century ago, under the presidency of Dr. Burgess, then Bishop of St. David's; and in no respect is the contrast between that meeting and the present more marked than in the diffusion of musical science in the Principality during the interval that has elapsed since that Eisteddfod, unless it be the immense preponderance of numbers in the attendance this day.' These words are worthy of attention as coming from one not only remarkable for his intellectual claims, but also for his knowledge in things pertaining to musical criticism. This improvement then in our musical education is unquestionably due, in a great measure, to the influence of our Eisteddfodau, and in the next place to the excellent musical publications which by their moderate prices have been placed within the range of all classes of our countrymen. I hope that every encouragement will be given to the practice of choral music, and especially of that kind which includes the works of the great masters. England, in this respect, has set us an admirable example, for at this day its choral societies may challenge comparison with any in Europe; and as we possess amongst ourselves so strong a feeling for music and an ample store of good voices, we may well look forward with hope, and let us anticipate that the efforts of men like Mr. John Thomas and Mr. Owen, and others, will ere long effect as much for choral music in Wales, as Mr. Henry Leslie and his choir have already done for England. Our own national music is a thing of itself, and dwells as it were in a world of its own. Modern melodies, in every form and variety, are constantly springing up around us, but all these are fleeting shadows—flowers which blossom for the hour, and are soon forgotten. But our own native music seems endowed with eternal youth and beauty, and possesses a charm and a power over which the destroyer of all things, time itself, appears in vain to exert its baneful influence. Let us then in every way continue to cherish the love of things so endeared to us by every class of melody, and by associations and traditions which have almost made them sacred in our esteem. And as music must be acknowledged among the many blessings bestowed upon man by the Creator, let us endeavour, by every means in our command, to widen the sphere of its influence, and to take care that the power of which it is capable may be properly directed by education—for music, unaided by knowledge, is of little value in art. I must apologise for trespassing so long on your time; my excuse must be my subject. For in the matter of Welsh music, I feel every inch a Welshman—nor am I ashamed to acknowledge that there is no music in the world which exercises over my thoughts and feelings so wondrous an influence as the melodies of my native land. I have received for arbitration twelve arrangements of Welsh melodies, and amongst them several contain proofs of much musical skill and knowledge of choral effects. The principal errors consist in a mistaken view of the characteristics of the tunes, which are treated for the most part as though they were serious melodies. The combinations which would be very effective and most appropriate in sacred music are quite out of place in a spirited air like the 'March of the Men of Harlech.'

"One writer disarms my criticism by signing himself 'Beginner,' and of which I have no reason to doubt the truth. He must not, however, be discouraged if he does not this day succeed in gaining a prize. But I trust when he next sends a composition there will be some attention to the handwriting, for the manuscript before me would almost puzzle the skill of Mr. Netherclift himself to decipher. The best compositions are those which bear the signatures of 'Meirion,' 'Oliver Crob,' and 'Welshman.' The writer who signs himself 'Omniphorus' commits the grave error of altering the melody itself, and this, I need scarcely add, is by no means desirable, for a Welsh air neither requires nor admits of improvement. I remember once seeing in an old volume an edition of the *Merry Wives of Windsor* with additions and improvements by the editor; but I do not before remember an instance in which an attempt is made to alter the outline and form of a melody so full of character and tone as the 'March of the Men of Harlech.' Another mistake is the introduction of harmonies which are too harsh and chromatic for the melody; and I also see strong proofs of that disposition to employ the ponderous harmonies which so often disfigure choral music in Wales, and especially the music in our places of public worship.

"The author of the arrangement signed 'A Welshman' may be complimented for the knowledge and ingenuity which he exhibits, but the prize for the arrangement of the 'March of the Men of Harlech' I award to 'Meirion.'

"Among the arrangements of the second subject—'Nos Galan'—the most meritorious are those signed 'Glendwr' and 'Roger de Lisle;' and to the last-named, 'Roger de Lisle,' the prize is most justly due."

TO CORRESPONDENTS.

Die Redaction der Neuen Berliner Musik-Zeitung.—We have great pleasure in rectifying a mistake we made in attributing the information on which two articles in Nos. 2 and 29 respectively of the Musical World were founded to the *Niederrheinische Musik Zeitung*, instead of to the *Neue Berliner Musik Zeitung*. With regard to the other part of the letter from "*Die Redaction*" it is possible that our correspondent may not have time to attend every musical performance, and such being the fact, he cannot possibly do better than avail himself of the trustworthy reports of our respected contemporary.

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock p.m., on Fridays—but not later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244 *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 6, 1862.

A GENTLEMAN, who some years ago held no undistinguished place among modern popular ballad writers, a few days since sent a MS. song to a well known music publisher, soliciting its purchase, and received the following answer by return of post:—"Sir,—There is no use of my inspecting your composition, as you tell me it is of the sentimental kind. Indeed, I have long since refrained from doing anything in the song way that is not low and comic, as nothing now has the slightest chance of success with the public—if it be not introduced into an opera or sung frequently by some favourite vocalist—unless it be of the 'Perfect Cure' or 'The Whole Hog or None' species."

Can this be true? and if so, how account for the intellectual progress of music in England, so loudly and universally insisted on? If we go to the Monday Popular Concerts, and draw our inferences from what we hear and see there, we cannot help feeling assured that a purer love of music, and a more sound appreciation than formerly, is betokened in a manner not to be mistaken. The gravest and most elaborate works are heard, not merely with attention but delectation, and audiences are dismissed not only not bored, but determined to come again to hear and enjoy. At the Italian Operas, too, frivolity and fashion have in a great measure faded away before enlightenment and taste. We no longer have presented on the stage such works as Meyer's *Medea*, Pacini's *L'Ultimo Giorno di Pompeii*, Mercadante's *Elisa e Claudio*, Cimarosa's *Gli Orazi*, and many others now hopelessly consigned to the tomb of the Capuletti (with, by the way, appropriately, the *Romeo e Giulietta* of Zingarelli), but in their stead compositions of the highest worth, the masterpieces of Mozart, Rossini, Meyerbeer, Auber, Bellini and Donizetti, hold their sway, and prove eminently attractive. When we find such operas as *Don Giovanni*, *Guillaume Tell*, the *Barbiere*, the *Huguenots*, the *Prophète*, and *Masaniello* drawing crowds night after night, and season after season, we can only arrive at one conclusion—that the public admire them. Time was—not many years since—when *Don Giovanni* was given two or three times a year merely to conciliate the pit and galleries, to the manifest distaste of the subscribers and Lord Dundrearys of the stalls. Now it has become absolutely one of the most favourite works in the repertory with boxes and stalls as well as pit and galleries, and no amount of representations appears to dull the edge of its attraction. There is no doubt that taste and judgment in operatic audiences are vastly superior to what they were in the days when George the Fourth was King, and that music has made more rapid strides in England than any other art.

There is, however, a reverse to every medal. Although it cannot be denied that a large accession has been made of late years to our musical knowledge, and thus the critical faculty, as applied to the art, has been exercised with a power it never before possessed, it must be acknowledged that in one respect music never held so degraded a position in this country as it does at the present moment. Whoever doubts this, let him go to one of the many so-called "Music-halls" with which the metropolis so horribly abounds, and he will there hear things absolutely incredible in an age of progress and refinement. These "Halls" are not humble concert-rooms or places of entertainment such as landlords of public-houses set up to entice the thirsty to continue their potations, but magnificent saloons, dazzlingly illuminated, pictured, and decorated after a costly fashion, with an orchestra and conductor provided and a company of vocalists. At first these "Halls" were started with the addition of a song or two as collateral security for the excellence of the brandy and tobacco. The frequenters, however, soon progressed into amateurs, and called for *Sonnambula* and Verdi. But these mild stimulants could not hold their way long beside the fiery liquors and the burning weed. Legitimacy was thrown overboard, and a tumultuous cry raised for something more exciting. Comic singers came into vogue, and Sam Collins, Sam Cowell, Mackney, Stead, and other superlative artists of the nondescript kind reigned for a time in the smoky places. Alas for the fickle multitude! they roared for still further excitement. Then came to the want of ever-considerate landlords perambulators on ropes and jumpers from suspended handles, eloquently denominated the "trapeze." Blondin at the Crystal Palace, and Leotard at the Alhambra, encouraged the revolution. Fortunately for speculators, mankind generally prefer imitation to originality, and the followers of Blondin and Leotard flourished at the expense of the principals. The excitement derived from straight rope walking and the trapeze feats would to a certainty have palled upon the general taste had not happily a few accidents lent it a novel whip and spur. The fall of a human being from a great height, attended with a broken collar-bone and two or three fractured limbs, awakened popular sympathy in a remarkable degree, and led to a further expectation of even a more dreadful calamity; and in fact a death or two happened in the very nick of time, or there is no knowing to what extremity music-halls would be driven to keep alive enthusiasm; and it is feared by the shrewdest proprietors that unless something new or very terrible turns up soon, these splendid places of amusement will, for want of sufficient patronage, have to lower their gas and higher their charges.

There are a great many public executions now taking place throughout the country, and no doubt, with the blessing of human nature and the law, there will be a great many more. Why should not the proprietors of music halls apply to the Home Secretary to allow the performances to be carried out on their platforms? By this means the people might be amused and warned at the same time, and no disappointment ensue. As the proprietors pay high duties, the Government would probably take the proposition into their tender consideration, and as the charges of admission to the halls would be doubled, they might consult about increasing the tax. It would be curious to see the "never-failing" Calcraft taking the place of the "inimitable Mackney" and the "untiring Stead," and carrying away the palm from both in point of execution.

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THE pianoforte sonatas of Beethoven are one of the richest legacies which his extraordinary genius bequeathed to the world. Like the orchestral symphonies and the quartets for stringed instruments, they extend through the greater part of his career, and portray, one by one, the successive modifications of his style. The complete Beethoven may be seen in them, from the early period when the natural and legitimate influence of Haydn and Mozart was visible, to the last, when the poet musician had cast aside every trammel. There is as wide a difference between the three sonatas for pianoforte solo (Op. 2) dedicated to Haydn and the sonatas from Op. 101 to 111 (inclusive), as between the first six quartets (Op. 18) and the so-called "Posthumous," the first symphony and the colossal No. 9, or the mass in C and the mass in D.

While the speculations in which many writers indulge about the "three styles" appear somewhat allied to paradox, it is quite certain that among the great masters Beethoven is the one whose various compositions bear the least individual resemblance to each other. This may be traced to a fact which, though questioned by some authorities, is nevertheless true—viz. that Beethoven, of all composers, is most eminently distinguished by the absence of *mannerism*. Bach and Handel, Haydn, Mozart, and Mendelssohn, are not only recognised by their power, but by their manner—by peculiar turns of phraseology perpetually recurring, by certain formal cadences, progressions of harmony, figures of accompaniment, and even arrangements of orchestral colour. A striking instance of this may be cited in Mendelssohn, whose partiality for resuming his leading theme through the medium of surprises (frequent examples of which occur in *Elijah*), although so ingeniously employed, and with such constant charm that it has been counted among his remarkable beauties, must not the less be reputed an indication of mannerism, inasmuch as, whenever an example occurs, its author is immediately recognised. With Beethoven the case is otherwise. He had no such predilection for "surprises"—at least, for "surprises" artistically pre-calculated and wrought out into a system. The few seeming evidences to the contrary perceptible in his first works are chiefly traceable to Mozart, and those belonging to his last (to be found, for the most part, in the violin quartets) are rather eccentricities than mannerisms. In the compositions of the middle period, when Beethoven, entirely uninfluenced by any preceding or contemporary model, was in the growth of his powers and the most unlimited command of his resources, there is not a shadow of mannerism. The secrets of the master's workmanship are everywhere concealed, and the unexampled originality of his thought appears almost as natural as the unsophisticated prattle of a child. The much-disputed *reprise* of the subject in the first movement of the *Eroica* symphony, and the opening of the last movement of the *Pastorale*, are not "mannerisms," but merely exceptions to a general rule. The long suspended climaxes, which Beethoven himself invented, and of which noticeable instances occur in the *finale* of the Rasoumoffsky quartet in C major and the last movements of the symphonies in D and C minor, are no more "mannerisms" than Handel's double-choruses or Mozart's counterpoint.

Not to pursue, however, questions that relate to Beethoven in the abstract, the pianoforte sonatas, besides being valuable on account of their exhaustless variety and beauty, present an epitome of the man and an illustration of his artistic progress from the beginning to the end. The growth of his astonishing genius, and the successive steps through which it attained its highest point of manifestation, are exemplified as logically, and at the same time comprehensively, as though he had written nothing else. A complete collection of these sonatas, at a price to bring them within reach of thousands whose means, however great their desire to possess them, are unequal to what would previously have entailed so heavy an outlay, can hardly, therefore, be otherwise than acceptable; and it is with pleasure that we call attention in our leading columns to the new edition, edited by that esteemed professor, Mr W. Dorrell, which contains a life of Beethoven (by Mr Macfarren), and the whole of the pianoforte sonatas. The excellent editions of Mr Charles Hallé,* Professor Sterndale Bennett,† Herr Moscheles,‡ &c., have done a world of good, and will continue to exercise a wide and beneficial influence; but "The Guinea Beethoven"§ addresses itself to a special class of amateurs, and may lay claim to the additional title of *A Beethoven for the Million*.

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To the Editor of the MUSICAL WORLD.

SIR,—I was much pleased to see the letter in your last, from "An Organist in the North," as it broaches a subject which I have often thought required ventilation.

It may be truly said that the present is a go-ahead age; we have ingenious artists who make a contrabass sound like a violin, produce a piccolo solo from a trombone, and *vice versâ*. It really seems as though organists were seized with a like mania, and endeavoured (frequently with success) to produce the effect of a rather superior "hurdy gurdy" upon some of the noble instruments in our concert halls and elsewhere; for this peculiarity is by no means confined to the Exhibition.

Five out of six organ programmes do not contain a single piece of organ music. This is really too bad.

What would one of our "overturing organists" think, if after giving a performance at, say, the Crystal Palace (chiefly consisting of operatic selections, adaptations from symphonies, and other orchestral works), he were to hear the band on the opposite side strike up Bach's Pedal Fugue in G minor? I fancy he would be inclined to accuse the band of trespassing on his domain, never for a moment thinking that he had just been guilty of the same offence towards them.

But this is not the worst side of the question; I was recently horror-struck by seeing in the programme of a celebrated organist—a polka! Now, what does all this mean? The offenders will tell you that "the public taste must be the guide;" but I consider this a gross libel on the public taste.

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* Chappell and Co.

† Addison, Hollier & Lucas.

‡ Cramer, Beale & Wood.

§ Boosey & Sons.

How is it that the public will attend and enjoy pianoforte recitals, where only *classical pianoforte* music is rendered, and yet lay itself open to the charge of an utter want of taste for the classical music of a sister instrument? If the state of the public taste is really so bad, it is high time that something should be done to improve it. I think that were some of the leading men in the profession to set the example and devote *at least* one-half the programme (as the "Organist from the North" suggests) to classical organ music, we might then reasonably expect to find improvement.

Putting all this aside, however, ought not organists and musicians in general to be taken into account? They can appreciate the masterpieces of Bach, Mendelssohn, &c., yet never by any chance hear them at a public performance, being regaled instead with dance music; whilst the piece nearest resembling organ music is probably a chorus of Handel's played so exceedingly quick that the composer himself would fail to recognise it.

Hoping that you will use your powerful influence in rectifying this evil, I remain, yours,

A MANCHESTER ORGANIST.

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THE ENGLISH OPERA ASSOCIATION.—It is now reported that Her Majesty's Theatre will be the arena for the first exploits of this new Company, the remainder of Mr E. T. Smith's lease at Drury Lane Theatre having been disposed of to Mr Falkner.

SIGNOR MONGINI is engaged by Mr Mapleson for next season at Her Majesty's Theatre.

MDLLE PATTI AT MANCHESTER. (*From our own Correspondent.*)—Mlle. Patti gave three performances last week at the Theatre Royal, Manchester, viz. the *Barbiere* on Tuesday the 26th, *Don Pasquale* on Thursday, the 28th, and *Sonnambula* on Saturday the 30th. The attendance each night was overflowing, and the young *prima donna's* success immense. On the last night especially, when the *Sonnambula* was performed, the excitement was unprecedented, the "crush" awful, several hundreds being refused admittance. I need not inform your readers how Mlle. Patti sings and acts the parts of Rosina, Norina, and Amina (all, by the way, ending in "ina," like her own charming pet name "Adelina"), as well as Zerlina, perhaps except "Dinorah," the most perfect of her assumptions. It is enough to say that the public, which were led to expect the highest talents and the most consummate art, were not disappointed. I must say we have had no such Rosina as that of Mlle Patti in Manchester within my recollection, and to my thinking her performance of that most fascinating—and let me add, most exacting—of lyric-comedy parts, is absolutely faultless. Amina, however, touched the audience even more deeply, Mlle. Patti's success indeed as the Somnambulist being unexampled. I do not know how many times she was recalled, but I remember that the stage was at one time literally covered with bouquets, and that more beautiful *bonâ fide* bouquets I never saw. Signor Gardoni was principal tenor and Signor Delle Sedie principal barytone in all three operas. It was a matter of no small regret that the *Sonnambula* could not be repeated, but Mlle Patti's provincial engagements precluded the possibility of another performance in Manchester. On the 3rd she was to appear at Plymouth, on the 4th at Exeter, and the 6th at Bath. On Monday she goes to Clifton, on the 8th to Salisbury, and on the 11th to Liverpool. If her success in her new progress only equal what she achieved at Manchester, her whole journey will be a series of triumphs.

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LEIPSIC.—A new portrait of Robert Schumann has just been published by G. Heinze, who, some time since, published the large one of him, as a pendant to the well known Beethoven portrait. It is in the *carte de visite* form, without, however, being a reduced copy of the large portrait. It is photographed from an original picture in the possession of Mad. Clara Schumann, which was taken in Dresden. The composer is represented with his head supported reflectively on his arm, a favourite position of his. It is decidedly the best likeness which has yet appeared of him.

The Operas

HER MAJESTY'S THEATRE.

On Saturday night the "extra-season" terminated with a varied entertainment, "for the benefit of Mlle. Titiens," comprising the first act and a part of the second act of *Norma*, the scene of the madness from *Lucia di Lammermoor*, and a *ballet divertissement* from *Roberto il Diavolo*. The house was crowded, and the heroine of the evening was fêted with enthusiasm. At the end of *Norma* the stage was strewed with bouquets, wreaths and crowns, and after the scene from *Lucia* the demonstrations were renewed in a similar fashion. The gifted German songstress, now one of the brightest ornaments of our Italian Opera, never sang more brilliantly, never acted with greater energy, and never proved more emphatically—no Italian successor of Grisi's claims being at hand—her right to occupy the vacant throne of lyric tragedy, and to claim pre-eminence for years to come as the Norma, Lucrezia and Semiramide of the London boards. The ungrateful character of Pollio was allotted to an English tenor—Mr Swift—who during the illness of Sig. Giuglini has done good service in several operas, including among others *Lucrezia Borgia* and *Il Trovatore*. Mr Swift, whose fine voice and musical intelligence were always admitted, has made remarkable progress, and may fairly be complimented on having supplied with so much ability and so entirely to the satisfaction of the patrons of Her Majesty's Theatre, the place of an artist of such high standing. After the operatic performances the National Anthem was sung, Mlle. Titiens taking the solos. There was then an unanimous call for Mr Mapleson, who came forward under the auspices of his accomplished "prima donna," to receive the well merited congratulations of his friends.

Mr Mapleson's first essay as director of Her Majesty's Theatre has, on the whole, been extremely creditable. Although the enterprise was undertaken at a moment's notice, and carried through more or less in a hurry, it has exhibited such marks of vigour as to warrant a conviction that "the old theatre" may have some years (who knows how many?) to run before it can be looked upon as a thing of the past. It has life in it yet, notwithstanding its past reverses. Of this, indeed, we think there can be no question. The present campaign has shown how spirited management may bring it fresh supporters to fill up the ranks of those who have died off or seceded. Among other noteworthy points that have distinguished the policy of the new direction must be signalised the very decided improvement of the orchestra. Sig. Arditi, an excellent conductor under any circumstances, but, nevertheless, unable to achieve miracles—has, no doubt, seen the imperative necessity of reform in the department, and acted accordingly. Such a performance of the overture to *Guillaume Tell* as that which on Saturday night was honoured with an uproarious "encore" was something of later years unknown to the supporters of the Opera in the Haymarket, at one time possessing the noblest band of instrumentalists of which any European theatre could boast. Let a proportionate advance be made in the chorus (which Sig. [illegible] is quite capable of effecting), and, so far as the comparatively limited resources of the stage will permit, in the general arrangements of the *mise en scène*, and we may have to speak of the result of a second season in far less qualified terms. As the new manager seems determined upon representing the great works of Meyerbeer (and how, indeed, can he be expected to ignore them, with Mlle Titiens at the head of his company), these are considerations of vital importance. To compare the *Huguenots* and *Robert le Diable* of Her Majesty's Theatre with the *Huguenots* and *Robert le Diable* at another house would, under actual circumstances, be absurd; and this notwithstanding Mlle Titiens, who in her way at present stands alone, and among few artists at least as good as [illegible] contemporaries in Bow Street.

A glance at the prospectus which set forth the proposed arrangement, will show that Mr Mapleson has carried out almost all its promises with regard to his company of singers and even brought forward one or two not originally announced. Mlle Kellogg, the American "prima donna," from whom so much had been anticipated, was unable to fulfil her engagement; but at the eleventh hour a thoroughly efficient substitute was obtained in Miss Louisa Pyne, whose cooperation with Mlle. Titiens and Mlle Trebelli in Mozart's great comic opera, *Le Nozze di Figaro* helped materially to provide for the lovers of genuine music one of the most delightful treats of this busy musical year. The execution of *Le Nozze* generally indeed—with M. Gassier as Figaro, Mr Santley as the Count, and the minor parts more than respectably sustained—would, in spite of certain shortcomings, have done honour to any establishment. The mention of Mr Santley reminds us that he too was an unexpected acquisition—*amende honorable*, so to say, for the non-appearance of Signor Graziani, who though under a positive engagement (as it subsequently appeared) at the other house—was, in the preliminary advertisements of Her Majesty's Theatre, alluded to in terms which, however vague, probably led many to believe that his services had been secured or at least that he was in some way compromised. With a troupe so really attractive, and in every department efficient, there was no necessity for prevarication or mystery of any kind. Mlle. Titiens appeared at various intervals as Amelia (*Il Ballo in Maschera*), Lucrezia Borgia, Norma, Alice (*Robert le Diable*), Donna Anna, Leonora (*Il Trovatore*), Valentine, Lucia, and the Countess Almaviva—besides taking the principal part in Signor Verdi's Exhibition *cantata*, and in the ode called *L'Italia* to which the name of Signor Giuglini was attached. The sisters Marchisio were heard frequently in *Semiramide*—the opera to which they owe the greater portion of their celebrity abroad; Mlle. Guerrabella sang in the *Puritani* and *Don Pasquale*; and Mlle. Michal the Swedish singer did excellent service both in Meyerbeer's operas and as Elvira in *Don Giovanni*. So much for the chief "sopranos." At the head of the "contralto" department figured Mlle. Trebelli, whose sterling talent and rich natural endowments at once won the favour of the public. In her particular line no such aspirant has been introduced in this country since Alboni, with whom, although she is not just now to be compared, she has very much in common. Mlle. Trebelli being a new comer was in some respects the "star" of the season, and in all the parts she essayed—including among others Maffeo Orsini, Rosina, Azucena, the Page in the *Huguenots*, the Gipsy in *La Zingara* (the Italian version of Mr. Balfe's *Bohemian Girl*), and Cherubino (*Le Nozze di Figaro*)—proclaimed herself a genuine artist. As second "contralto" (and occasionally as second "soprano"), Mad. Lemaire was diligent, correct, and serviceable as ever. At the head of the tenors Signor Giuglini—though occasionally absent from his post through indisposition—maintained his reputation in the majority of those operas which have made his name in England. Signor Armandi laboured earnestly if not with invariable felicity in parts not belonging to Signor Giuglini's repertory; Signor Naudin made a favourable impression as Manrico in the *Trovatore*; and Signor Bettini was a thoroughly competent representative of subordinate tenor-characters, besides attempting Almaviva (*Il Barbiere*), to which his powers were altogether inadequate. The barytone upon whom the largest amount of work devolved was M. Gassier, whose talent is only surpassed by his versatility, and whose Duke Alphonso and St. Bris are as dramatically impressive as his Figaro is lively and spirited. To Mr. Santley allusion has already been made. The principal basses—Signors Vialetti and Zucchini—were both useful, the former ready at a moment's notice with almost any part in the repertory, the latter possessing a certain dry humour which enabled him to offer a more than respectable impersonation of such characters as Don Pasquale and Dr. Bartolo. A Signor Laterza, too, was heard three or four times, but the impression he produced has not stamped itself indelibly on the memory; while Signor Giraldoni may be remembered as having been the early representative of Signor Verdi's Ankastrom (*Il Ballo in Maschera*), in which opera a Mlle. Dario, not since heard of, also appeared as Oscar the page.

With regard to the promised operas, *Oberon* and *Der Freischütz* turned out "moonshine;" but most of the others named in the prospectus were duly forthcoming. We have alluded to several of them, and need not go through the entire catalogue. The "novelty" was to have been Signor Schira's *Nicolo de' Lapi*, from which great things were expected; but the production of this work has been postponed until next season—all things considered, in spite of its frequent announcement in the bills, not, we think, unwisely. Little need be said of the *ballet*, which, though well supported by Mlles. Morlacchi, Lamoureux, and (for a short period) Katinka Friedberg, with an efficient "*corps*" under the skilful and experienced direction of M. Petit, has presented no new feature of importance. In conclusion, we repeat that the first season of Mr. Mapleson's management has been more than creditable, and there is every reason to believe that it has been successful in proportion.

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ROYAL ITALIAN OPERA.

MR. GYE, in accordance with traditional policy, has abstained from following up the regular season by extra performances of any kind, whether at cheap prices or with the established tariff. In this, it must be admitted, he upholds the dignity of his theatre, although, under the exceptional circumstances of the present year, he no doubt sacrifices a legitimate prospect of emolument.

The incidents of the past (the 16th) season, owing to the frequent representation of certain operas, which for manifest reasons have exercised a more than ordinary attraction, were fewer than usual. The pledges set forth in the prospectus, nevertheless, in almost every important instance, have been carried out. *Don Sebastian*, the one advertised novelty, it is true, was not forthcoming; but the reasons for its ultimate postponement, there is good reason to believe, were so generally understood and accepted that further allusion to them would be superfluous. Moreover, the subscribers may comfort themselves with the assurance that the work in question is by no means one of the happiest efforts of its prolific composer, and that whoever has heard *La Favorita* may claim acquaintance with the most brilliant of Donizetti's contributions to the French lyric stage. In addition to this it is but fair to remind those who are inclined to be dissatisfied that Mr. Gye more than atoned for the temporary loss of *Don Sebastian* by his magnificent revival of a far more admirable production—viz., the *Masaniello* of Auber, which was not announced in the prospectus. *La Figlia del Reggimento* should have been given for Mlle. Adelina Patti; but, in place of this, that gifted young lady's *Dinorah* was unexpectedly introduced to the subscribers, the expiration of Mad. Miolan Carvalho's engagement having left the part open to her more popular successor; and as the new Dinorah achieved a signal success, it was no great punishment to wait another year for the new Marie, who will thus have more leisure to practise her "drum" and otherwise perfect her assumption of the lively *vivandière*. That *Fra Diavolo* and *L'Elisir d'Amore* (both promised) were not produced can hardly be laid to the charge of the management. No Lord Allcash, no Dulcamara, until Sig. Ronconi is forgotten, would be tolerated by the patrons of the Royal Italian Opera, whose patient forbearance under the infliction of that inevitable comedian's inadequate substitute as Figaro was a sufficient tax for one season, even with Sig. Mario's inimitable Almaviva and Mlle. Patti's no less inimitable Rosina to console them. Why Sig. Ronconi did not—could not—fulfill his engagement with Mr. Gye has already been explained. His absence was severely felt, not only in the loss of *Fra Diavolo* and *L'Elisir*, but in the temporary weakening of the cast of *Don Giovanni*, *Don Pasquale*, and one or two other operas. What Sig. Ronconi's Masetto was few can have forgotten; what his Don Pasquale might have been can readily be imagined. Sig. Ciampi, in spite of his youth, his unperturbed equanimity, and his stentorian voice, was but a sorry substitute in either part—elaborate dryness, indeed, doing duty for unctuous humour. Later accounts afford hopes of Sig. Ronconi's recovery; and that in 1863 he may resume his position at Covent Garden must be the wish of every lover of Italian opera.

The triumphs of the season were virtually shared between the grand "spectacle-operas" of the French stage and those examples of the purely Italian school in which that extraordinary popular favourite, Mlle. Patti, appeared. *Guillaume Tell*, *La Favorita*, the *Huguenots*, the *Prophète*, *Robert le Diable*, and *Masaniello* were repeatedly presented, with the splendour of *mise en scène* and general musical effectiveness for which the Royal Italian Opera has been always celebrated. *Guillaume Tell* (which opened the season on Tuesday, April 8) was given more frequently than any of its companions. Allowing for the curtailments—however necessary in some particulars, not invariably made with the careful consideration due to so fine a masterpiece—and for the unwarranted substitution of a new *finale* in place of that which Rossini has written to the fourth act, this revival is certainly one of the most remarkable in the Covent Garden annals, and its attraction has evidently lost nothing through the repeated performances of 1861. Of the *Prophète* and the *Huguenots* little need be said. What they were before the old theatre was burnt down they have been since the new theatre was erected, and are likely to be for very many years while competent representatives of Fides and Jean of Leyden in one case, and of Valentine and Raoul in the other, are at hand. *Masaniello*, brought out at the end of the season, and played five times in almost immediate succession, may also be dismissed in a word. But for the absurd curtailments in the duet between the hero and his treacherous confidant Pietro (Act ii.) and in the "Market-chorus" (Act iii.), there would be not one word to say against the efficiency of this gorgeous revival; but these are marks of such ruthless Vandalism that they must not pass without a protest—more especially as no advantage whatever is gained by a process which, in spoiling two nobly characteristic pieces, makes their author, an accomplished master of form, appear as if he was ignorant of that indispensable element of musical composition. The revival of *Robert le Diable* restored the one great work of M. Meyerbeer hitherto wanting to the repertory of the new theatre, and—though in more than one respect the performance left much to desire—it provided one of those superb scenic frameworks which may at any time, circumstances favouring, be filled up in a satisfactory manner. Gluck's *Orfeo* and Beethoven's *Fidelio*, though promised this year, must be waited for till next.

Even more uniformly attractive than the great works of the French school were those of a wholly different stamp, each the *chef d'œuvre* of its composer. Never at any period within the memory of the present generation of opera-goers, have Bellini's *Sonnambula*, Rossini's *Barbiere di Siviglia* and Mozart's *Don Giovanni* (thanks, in a great measure to Mlle. Adelina Patti) been so frequently performed in the course of a single season. Of the other operas, from time to time produced — the *Trovatore*, the *Ballo in Maschera*, *Rigoletto*, the *Traviata* — there is nothing to remark, beyond the fact that *Il Ballo in Maschera*, certainly one of Sig. Verdi's most genial operas, is slowly and surely winning ground; and that while Sig. Ronconi's Rigoletto was as greatly missed as his Figaro, no one has been able to supply the place of Mad. Bosio in Gilda — not Mad. Miolan Carvalho, nor the next lady, Mlle. Battu, another French singer in all respects her inferior.

With reference to the "engagements" — the one exception (Sig. Ronconi) allowed for — the pledges of the prospectus have been fulfilled to the letter. We have had even more than was set down. Mad. Csillag the German, Mad. Penco, the Italian and Mad. Rudersdorff the Russian — "prime donne" in the serious line — were further strengthened by the cooperation of Mlle. Antonietta Fricci, another Teutonic singer who, at intervals — as Alice (*Robert*), Leonora (*Il Trovatore*) and Donna Anna, replaced the two first-mentioned — besides making her *début* as Valentine in the *Huguenots* and who, being young and promising, will doubtless be heard of next season; and by Mlle. Dottini, who came chiefly into vogue as the occasional substitute for Mad. Carvalho and Mlle. Battu. The list of tenors, at the head of which stood Sigs. Mario, Tamberlik, and Gardoni — the first two being repeatedly heard in some of their most celebrated parts, the one by his Almaviva, the other by his Arnold (*Guillaume Tell*), presenting examples of the two opposite styles of Rossinian singing that defied competition — was thoroughly efficient. A more painstaking and conscientious second tenor than Sig. Neri Baraldi, or one more capable of undertaking a first tenor part at an emergency, could not easily be met with. The barytones and basses — including Sigs. Graziani, Polonini, and Ciampi, MM. Faure, Tagliafico and Zelger, Herr Formes, &c. — not to forget Sig. Delle Sedie, a thorough artist, whose Renato (*Il Ballo in Maschera*) is a first class performance, and whose only misfortune it was to be obliged to officiate for the absent favourite Sig. Ronconi in one or two highly important characters — were adequate to all the demands of the establishment; while the clever and intelligent Mad. Nantier-Didiée, as usual, did excellent duty as "contralto." Of the three "non comers" — Mlle. Gordosa (soprano), Sig. Nanni (bass), and Herr Wachtel (tenor) — it is enough to say that they appeared and disappeared; while, with regard to Mr. Santley, the eminent English barytone — who met with so flattering a reception as the Conte di Luna in *Il Trovatore*, and who shortly after went over to the Opera House in the Haymarket — we can only express our surprise and that of the musical public that, after so decided a success, he should either have been allowed to secede, or have seceded of his own accord, from a theatre where so brilliant a career seemed to await him.

The ballet has remained *in statu quo*. Mlle. Salvioni, the principal danseuse, has shown by her impersonation of Fenella (*Masaniello*) that, while she could dance to perfection, she could do something else quite as gracefully; while Mlle. Esper, the worthy head of a very efficient Terpsichorean corps, and her assistants have sustained their reputation and that of the establishment in this agreeable department, more particularly in the *divertissements* which confer so much animation upon the long French spectacle-operas. To the band and chorus, to their indefatigable chief Mr. Costa, to M. Sainton, his occasional and thoroughly able substitute, to Mr. Augustus Harris, stage-manager, and to Mr. W. Beverley and Messrs. Grieve and Telbin, heads of the "scenic" branches, we have repeatedly in the course of the season paid the compliments due to their zealous and praiseworthy exertions. Such officers do credit to an establishment like the Royal Italian Opera, and bear testimony to that state of discipline in every department which is one of the principal secrets of its success.

ROYAL ENGLISH OPERA

SCARCELY more than a week had Covent Garden Theatre closed its doors upon the foreign operatic singers, when already they were opened again for the admission of a well-trained company of English lyric comedians, whose annual appeal to the public does not ordinarily take place until about the middle of October. Miss Louisa Pyne and Mr. Harrison, however, are no doubt resolved to try their chances like the rest in this exceptional year; and it will be strange if none of the crumbs from the amply spread table of the Great International Exhibition do not fall to their share. The completeness with which their operas are got up, the variety of their repertory, and the excellence of their band and chorus, under the able guidance of Mr. Alfred Mellon, give them — to say nothing of their chief performers — a claim to support which is not very likely to be unresponded to at the present time; and the crowded state of the pit and gallery on the opening night was an auspicious "inauguration" of the early season. The opera — Mr. Benedict's *Lily of Killarney* — was played, two characters excepted, with the original cast, and received with the unanimous favour which it never failed to command. The audience, indeed, was almost as enthusiastic as though the opera had been produced for the first time. Miss Louisa Pyne, Mr. Harrison, and Mr. Santley were uproariously welcomed as they successively came before the footlights; the overture was loudly applauded, and no less than six pieces — "The moon hath raised her lamp" (Messrs. Perren and Santley), "It is a pretty girl I love" (Mr. Harrison), "The Cruiskeen Lawn" (Miss Louisa Pyne, in trio), "I'm alone" (Miss Louisa Pyne), the "Lullaby" (Mr. Harrison), and "Eily Mavourneen" (Mr. Perren) — were encored and repeated. On the whole, it must be admitted that this unmeasured approbation was not illegitimately earned, the execution of Mr. Benedict's picturesque work being for the most part highly effective. Of Miss Louisa Pyne's Eily, Mr. Harrison's Myles-na-Coppaleen, and Mr. Santley's Danny Mann it is superfluous to speak; nor need more be said of the comparatively subordinate parts of Mrs. Cregan, Father Tom, and Mr. Corrigan, than that they were sustained by Miss Susan Pyne, Messrs. Patey and Eugene Dussek with their accustomed efficiency. The part of Anne Chute was undertaken by Miss Thirlwall, who exhibited the cleverness and musical efficiency that invariably distinguish her, and are all the more acceptable on account of the unobtrusive modesty with which they are put forward. Mr. George Perren, the new Hardress Cregan, met with a genuine and well merited success. This gentleman has been for some years favourably known in the concert-room as a singer both of sacred and secular music. On the stage he is at present a little better than a novice; but he sings with taste, expression and finish, and his voice, though not over powerful, is of extremely agreeable quality. Nothing could be more encouraging than his reception. There was an earnestness in his manner which at once made way with the audience, and obtained for him both an attentive hearing and a flattering approbation. We have already said that he was honoured with two encores, and have only now to express a hope that last night's probation may merely be the preliminary to further successes, and that Mr. Perren may become what is conventionally styled "a valuable acquisition." At the end of every act of the opera the singers were recalled; and when the National Anthem had been given by "the whole company" (solos, Miss Parepa, Mr. Harrison, and Miss Louisa Pyne), Mr. Alfred Mellon, in obedience to a general summons, was led forward by the manager and manageress. It is intended to present in succession all the original works by native composers that have been brought out since the Royal English Opera was first established. Such a plan, at the present moment, is manifestly judicious.

On Monday Mr. Wallace's *Maritana* was given, with Mlle. Parepa as the Gipsy girl (her first appearance in the character), Mr. Harrison playing his old part Don Cæsar de Bazan; Mr. Weiss, Don José; Miss Susan Pyne, Lazarillo; and Mr. John Rouse, Mr. and Mrs. Aynsley Cook, the other characters. Mlle. Parepa sang with great brilliancy and was received with distinguished favour. Mr. Harrison's Don Cæsar is one of his very best and most genial impersonations. On Tuesday and Thursday the *Lily of Killarney* was repeated; on Wednesday *Dinorah*, and last night *Maritana*. On Monday *Lurline* will be produced, with Miss Sarah Dobson, a pupil of Mrs. Wood, in the character of the heroine, her first appearance on the London stage.

DRESDEN.—It was exactly a quarter of a century ago, on August 11 last, that Herr Joseph Tichatschek first appeared here on the stage. He sang the part of Duke Olaf in Auber's *Gustavus*. He was then in his thirtieth year, having been engaged two years previously as first tenor in Gratz, before which time he sang in the chorus and small parts at the Kärnthnerthor Theatre, Vienna. Perhaps the comparatively late commencement of his artistic career, properly so called, at a period when his physical powers were completely developed, will partially account for the durability of his voice, the beauty, vigour and freshness of which enchanted everyone when he made his début here. The next parts he played, previously to his becoming a regular member of the company, were Tamino, George Brown, and Robert, in all of which he was so successful, that Herr Von Lüttichau, the Director General of the Theatre Royal engaged him permanently from January 1, 1838. According to report, several operas are again to be performed with the [illegible] in the course of next month, when the directors and conductors of the principal operatic theatres in Germany will be invited to attend.

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"BEATRICE ET BENEDICT" BY HECTOR BERLIOZ, AT BADEN

(From the Baden *Illustration*.)

This piece is based upon the Latin proverb, so well-known, and so debatable (I beg your pardon ladies!), "Si vis amari, ama," "If you wish to be loved begin by setting the example yourself." The great king, Louis XIV., surrounded by the fascinations of the most beautiful and most noble women of his day, the Lavallières, the Montespans, and the Fontanges, was not proof against the love displayed for him by a mere gardener's daughter. Béatrice is, of course, a thousand times better than a gardener's daughter, but it is solely because Bénédict learns, beyond the possibility of doubt, that she loves him, that he sets about loving her and even wed. Now this revelation takes place on the stage for Benedict, but not for Béatrice. This is an omission which not only flings a certain degree of obscurity on the design of the work, but which ought to have been filled up both dramatically and musically. A female trio, corresponding to the trio of the men, would not have been superfluous, perhaps, to explain the sudden passion of the beautiful and refractory Béatrice, which is the important part of the knot to be untied; for a woman, so far as appearances go at least, is slower to fall in love than a man, and does not surrender without being duly called upon, as it is the right, if not the duty, of a man to do. This ought to have been sung because song is the special and peculiar action of a musical work; and, with all due deference to Beaumarchais and his witty remark at his own expense, it is precisely when things are worth being spoken that they ought, in opera, to be sung.

M. Berlioz will, of necessity, repair the above omission, if, as appears most certain, his new opera is revived this winter and produced in Paris.

When we recollect that a mediocre *libretto* has often proved sufficient to mar irrevocably excellent music—such for instance, as that of the *Partie de Chasse de Henri IV.*, of which the marvellous overture alone managed to survive—we must admire and congratulate M. Berlioz all the more on having succeeded in rendering his music affective, connected, as it is, with a series of situations by no means definite or precise. Had he had a story and amusing book like that of *Le Domino Noir*, it is impossible to say how successful his opera might have been; even as it is, I believe it will run, and for a long time, too, despite the imperfection of the subject, for it contains a duet, which we cannot, without being commonplace, designate a *chef-d'œuvre*, and which will live as long as French music lives. It is already imprinted on the memory of everyone at Baden, as it will speedily be on that of every lover of musical art in Europe. I allude to the admirable inspiration which terminates the first act, and which, having left Baden on August 11 last, will evidently within the year make the round of Europe—in the concert room most assuredly, and on the stage likewise, I believe. It cannot be compared to "Las! durera le muro" the duet in *Guillaume Tell*, that in *Otello*, or aught else known on the stage. It is something standing quite apart. Two charming girls, in a garden at night, sing the beauties of nature, viewed, or rather felt in the mysterious light: this is all, neither more nor less. Eugène Scribe would never have thought of such a *hors-d'œuvre*, any more than M. Berlioz, as a *librettist*, will ever invent the complications of the *Ambassadrice*, the *Fiancée* or *Lestocq*; but, as a composer, he fully makes up for his deficiency in this respect, for the duet is so fine as—what shall I say?—the *Lac*, of Lamartine, to conjure . . . here I stop, and, naturally, do not add one word more of praise.

Another charming duet, or rather duettino, which ends the piece, was more successful at the pianoforte rehearsal than in performance. It is the duet sung by the principal personages (Here aside) when they are reconciled and married. Its comparative failure results, I think, from the excessive and too great petulance of the orchestral accompaniment, reproducing the principal motive of the overture, and depressing the exquisite strains of this final invocation to the god of our soul. M. Berlioz, when writing in future for the human voice—which he has hitherto done too seldom, but will certainly now do more and more—will have, I think, to refrain—also more and more—from similar refinements of science, from similar examples of *chant contre chant* which may sometimes be allowed as [illegible] and certificates of knowledge, but which frequently injure each other. He may also give himself up with greater confidence to that melodic inspiration which, as we are at present aware, he possesses abundantly, and which (as we learned long ago) will always be, in his case, lofty, spiritual, original, and eminently opposed to commonplace.

The other remarkable pieces in the score are, firstly, the overture, reproduced in the form of a *scherzo* at the end of the work, beginning *à trois temps* (three-eight), and finishing *à deux temps*, like Caspar's famous air in *Der Freischütz*; the duet between Béatrice and Benedict; the dance-air, eminently corybantic; the male trio, "Me marier Dieu me pardonne!" Benedict's *rondo*, "Ah! je vais l'aimer!" Béatrice's air and the "Nuptial March," supported by a good orchestral rhythm. All this difficult music, requiring on the part of the executant continual vigilance, attention, and I will even add, science, was given most admirably by Mesdames Charton-Demeur, Monrose, Geoffroy, MM. Montaubry, Balanqué, Prilleux, Geoffroy, and Lefort.

* * * * * *

As for the Baden orchestra, I can say no more than that it was equal to that from Carlsruhe, which had been so justly applauded, two evenings previously, for its performance of C. Kreutzer's opera.

The second representation of *Béatrice et Bénédict* was preceded by *La Servante Maîtresse*, the music by Pergolese, and the French words a translation of *La Serva Padrona*. It is a remarkable fact that the same work was revived on the very same day at the Opéra Comique, Paris. The bones of the poor author of the *Stabat* and so many enchanting "Siciliennes" must have trembled with delight in their forgotten grave—a grave which will, probably, never be discovered. Despite the weakness of the accompaniment, a quartet and two bassoons, the old work pleased the audience, and some of the pieces appeared what they really are—fresh and charming. Mad. Geoffroy and M. Balanqué were very spirited in the various combinations, which are sufficiently amusing. They were supported only by a non-speaking character—Scapin—played by M. Geoffroy. This is not because Pergolese wished to avoid any occasion for writing a trio, which he was very capable of doing, although his famous *Stabat* is composed for only two voices. It is simply the result of a stupid restriction which oppressed the small theatres at Naples in the year (of little grace) 1731, and which prohibited the appearance of more than two singing characters in any work played at the theatres frequented by the people. After the lapse of a century and a half, or thereabouts, it must be owned that, in this respect, we have not advanced much in France. At the above date, when there were no railways or electric telegraphs, novelties travelled but slowly; it was not until 1754 that Baurans translated, for the French stage, *La Serva Padrona* of the young, illustrious and unfortunate composer of Annona. His version, written so long after the original, had an immense success. It was the eminently charming Mad. Favart who played the part represented at Baden by Mad. Geoffroy. When the piece had been performed some hundreds of times, Baurans had it printed, and dedicated it, with justice, to the young and seductive actress, with the following quatrain:—

> "Maîtresse de [illegible] Paris
> De leur amour [illegible]
> Qui semble venir de sa mère
> Tout ce qu'elle doit à son père."

Félix Mornand.

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MISS EMMA HEYWOOD will sing HENRY SMART'S Popular Song, "THE LADY OF THE LEA," at the City Hall, Glasgow, THIS EVENING, September 13.

MR. LEWIS THOMAS will sing BRINLEY RICHARDS' National Song "THE HARP OF WALES," at the Carnarvon Festival, and at every concert during his tour in North Wales.

M. VON JOEL will play his admired Waltz, "THE SILVER CHEB," THIS DAY and during the ensuing week, in the English and German Courts, at the International Exhibition.

MR. BRINLEY RICHARDS WILL RETURN TO LONDON Monday, September 15.—Letters to be addressed to his residence, 4 Torrington Street, Russell Square.

Carmarthenshire, South Wales, September 11th.

MR. FREDERICK PENNA will give his first Entertainment on "DIBDIN AND HIS SONGS," at the London Mechanics' Institution, on Wednesday evening next. In Part II he will sing ballads composed expressly for him by John Barnett and Alfred Mellon, and Madame Penna will perform solos by Osborne and De Vos.

MR. FREDERICK PENNA will sing ALFRED MELLON'S New Song expressly composed for him, "BELOVED ONE MAKE THE DAY," at the London Mechanics' Institution, September 17; at Truro, September 29; at Plymouth, October 1; at Teignmouth, October 2; at Exmouth, October 3.

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GLOUCESTER MUSICAL FESTIVAL.

(*From our own Reporter.*)

Gloucester, Tuesday.

The one hundred and thirty ninth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, is this year celebrated at the last named town, the "Caer Glow" or "bright city" of the ancient Britons, the great military station "Glevum," or "Glebon" of the Romans under the Emperor Claudius, the "fayre citye" of mediæval times. As a rule our old cathedral towns are all more or less interesting, and neither in the historical association nor archæological attraction is Gloucester at all deficient, having played by no means an unimportant part in the annals of our country. Here it was that Athelstan met his death in 940, the Danes destroying the place some half century later; here Edward the Confessor held his court in 1051, as did also the Norman invader in 1085 and 1091. Parliaments again were frequently held here in the reigns of Richard II. and Henry IV., and the futile attempts of Charles I. to raise the seige of Gloucester undoubtedly struck the most severe blow to the falling fortunes of that ill fated monarch, whose son (one of the most illustrious examples of a negative to the proverb that "experience makes fools wise") marked his sense of the proceeding by commanding the razing of the city walls as one of the earliest deeds of the restoration, but subsequently, in consideration of a money payment of £679 4s. 8d., extended the liberties, rights, and franchises of the city by the charter under which the Corporation now acts. Unlike most Episcopal cities, Gloucester unites the business with the cathedral element, and although not ranking as a first-class port, yet enjoys a very fair share of the commerce of the west, having a considerable trade in corn and timber, conveyed from the channel by means of a canal of some sixteen miles in length, uninterrupted by a single lock, to the docks, which form no inconsiderable feature in the town. Moreover, Gloucester enjoys the advantage of a central railroad position, the Great Western, Midland, and South Wales lines all forming their junction here, this being the point where the great battle of the "break of gauge" met with its most powerful illustration, and had immortality conferred upon it by the pen of Thackeray, whose description of the agony of "Jeames" and "Mary Hann" at the loss of the "bobby" on their way to Cheltenham is not likely to be forgotten by the attentive readers of *Punch*. But, after all, the most interesting spot is the Cathedral, of which, by the way, there is a most beautiful little model in the International Exhibition, close by the large cloth model of Lincoln Minster. The Monastery of St. Peter is said to have been founded by the first Christian King of Mercia, about 680, although, of course, no portion of the original building exists, the oldest parts consisting of the crypt and aisles of the choir, dating from about 1058. There are few ecclesiastical edifices that present so great a variety of styles as this Cathedral Church, as may be well understood from the fact of a period of 400 years being consumed in its erection, under various abbots. Hence it might be concluded that there must necessarily be an incongruity in its parts, and want of harmony as a whole, but such is not the case, for we know of no building that in every sense is more pleasing to the eye at the first glance, or that will bear a detailed inspection more satisfactorily. Architects, it is true, might find technical objections; but, fortunately, we are not all of us architects, and the general opinion is that Gloucester Cathedral may be fairly considered as "a thing of beauty and a joy for ever." To the reflective mind the contemplation of these grand old gothic piles opens up a curious field for speculation. Designed, planned, and executed by the monks, whose ideas on mundane subjects were supposed to be of a most limited order, at a time when kings could barely read or write, and such a word as education was scarcely known, when the manners of the people were of the rudest, when the sovereign and his nobles were not so well or as comfortably housed as the ordinary scullion wench of the present day, when skilled labour must have been scarce, roads of the worst description, and the conveyance of material a matter of the utmost difficulty, yet in the face of all these obstacles, arose these sublime monuments of inventive art and persevering industry, results of the brainwork of men whose names in most instances are to us unknown, and whose minds must have been as much in advance of their age as the loftiest peak of the Alps exceeds in height the tiniest mole-hill. Curious too it is, and by no means flattering to more modern days, to pursue this train of thought a little farther, and to reflect that despite this being a so-called age of progress, the "march of intellect," the "giant strides of civilization," electric telegraphs, steam engines, railroads, social science congresses (we might go on multiplying instances), we seem incapable of producing anything original in the shape of a building with the slightest pretension to beauty, either of outline or detail, but are forced to resort to Grecian or Gothic—Gothic or Grecian—for our models? Is a new church erected? Lo it is "Early English," "Pointed," or some one or other of the varieties that delight the hearts of the Ecclesiological Society. Is it a town hall to be built? Straightway arises a more or less garbled version of one or other of the temples of antiquity, in which was celebrated worship of a very different kind to that which is bowed down to under the title of the worshipful the Mayor and Corporation. Perhaps, after all, it is wiser to console ourselves that it is so, for it may be better to copy a good model than attempt originality with such terrible results as are evidenced at South Kensington, where that monstrous fabric rears, no, depresses its head like some huge railway shed or magnified horse repository, crushed by the incubus of two exaggerated glass umbrellas. But enough of this discursive ramble, and let us turn our attention in the direction of the business which has brought us here, and consider somewhat of the festival prospects.

So far as we can learn at present everything, with one exception, is *couleur de rose*, and the year '62 it is expected may be marked with a white stone, or in other words, be set down as a "surplus" year in the records of the meetings. The exception to which we allude is the recent death of the venerable Dean of Gloucester—an event which necessarily throws somewhat of a shadow of gloom over the proceedings, although not to an extent calculated to impair the success of the festival, as the Dean was a passive rather than an active promoter of its objects. At the last meeting a loss had just taken place of much more import to the festival, by the demise of Mr. Thomas Turner, who, for fifty years, had shown the warmest interest, and, neither in purse nor person, had ever spared his exertions to sustain these pleasant and useful gatherings. It must be borne in mind that the primary object of these triennial music meetings is for the exercise of that virtue which "covereth a multitude of sins," and that such charity unfortunately is just now much amply needed, is but too clearly instanced by the fact that the present number of applicants consists of more than eighteen orphans and fourteen widows of the clergy; while the necessity of future support is no less strongly shown by the circumstance of there being in three dioceses, no less than one hundred and forty-seven benefices having an income below one hundred pounds per annum—a pitiful pittance, indeed, on which a clergyman is to maintain himself, and possibly a wife and family, in a state of respectability, and answer the many calls that are always being made on the country parson. As the proceeds of the sale of tickets is usually more than absorbed by the expenses of the festival, the charity has mainly to depend upon the collections made at the doors, which we are glad to observe have, of late years, been steadily on the increase, as we find that, while in 1841 the sum of £842 was the whole amount subscribed, in had been accustomed. This being the final concert, the national anthem, as a matter of course, formed the conclusion, and, equally, as a matter of course, it was sung as indifferently as it usually is upon such occasions, a want of understanding, and absence of proper arrangement, being the almost invariable characteristic. Although the hall was absolutely crowded to the doors, and even standing room was an impossibility, yet the numbers present were only 569, another curious illustration of the (literally) spread of fashion, inasmuch as in 1856 the same room accommodated 757, while in 1859 only 655 could find room, and should the ladies persist in the same ratio, and continue proportionally to "make broad the hem of their garments," there is every probability that at the festival of 1868 not more than a hundred of the fair sex will be included within its walls.

As anticipated, this morning's performance of the *Messiah* has attracted an audience doubling the number of either previous attendance. In the nave, reserved seats were improvised in gangways until all passage became impossible, the gallery from base to apex was closely packed, the aisles overflowed to the very doors, and the choir (where by far the finest effect is obtainable, but which is usually deserted) numbered its occupants spreading to the very steps of the altar rails. If Mendelssohn is the composer for musicians, as some assert, there is no denying that Handel is essentially the people's favourite, and it is instructive to notice on the *Messiah* day the numbers of vehicles pouring in from the country roads bearing the farmers' wives and daughters, to whom, perhaps, other oratorios are unknown even by name, but who have a traditional and sincere regard for this great sacred epic which induces them regularly to attend its performance at each music meeting. To attempt anything like a detailed criticism of the *Messiah* would be under any circumstances unnecessary, but in this instance more particularly so, inasmuch as from first to last it was in the highest degree commendable, a fact which is so much the more gratifying to record, as we have been compelled more than once to speak in anything but favourable terms of some of the evening concert displays. Indeed it is singular that there should have been such a vast difference between the morning and evening performance, the one being as uniformly good as the others were generally indifferent.

Mdlle. Titiens sang the whole of the principal soprano music, and although frequently brought into comparison with Clara Novello, whose name at these meetings was so long and intimately associated with the principal airs, in no way suffered in the estimation of the good people of Gloucester, who will warmly welcome the Teutonic songstress whenever she re-appears amongst them. The pathos and tenderness with which Mr. Sims Reeves sings "Comfort ye" and the vigour and energy with which he declaims "Thou shalt break them" are only equalled by the touching expression of "Thy rebuke," and the subsequent air, and indeed the whole chain, commencing with "All they that laugh him to scorn," and concluding with "But thou didst not leave," all of which were given as Mr. Sims Reeves alone can give them. Nor would it be possible to find any artist more thoroughly capable of interpreting the moving air "He was despised" than Madame Sainton Dolby, who has seldom, if ever sung with more thoroughly devotional feeling. The little that fell to Madame Laura Baxter was irreproachably given, while Mr. Weiss in "Behold darkness," and "Why do the nations," sustained his name as one of the first of English basses, and Mr. Winn's delivery of "The trumpet shall sound" shared the honours with Mr. Thomas Harper, whose marvellous trumpet obligato rang through the cathedral, creating a wonderful impression. The choruses one and all went well. The Hallelujah, at which all rose according to the custom that has prevailed ever since its first production, must have roused the most cold-blooded listener. The collections, which have hitherto been below the average, this day showed a far more satisfactory result, amounting to £448 18s. 5d., in which sum was included the stewards' donations, making the gross total of the four days £950 15s. 6d. To this further donations will doubtless be added, although it is hardly expected that the charity will benefit to the same extent as in 1859, when upwards of £1 160 was the final result of the meeting. Neither will the stewards escape from a further call, although the deficit will be comparatively speaking, unimportant. That there should be a necessity to make any demand upon them is to be regretted, but this must be attributed to the present year being of an exceptional character, the Exhibition drawing from most their spare cash, while the distress in Lancashire and various other public contributions have helped to diminish the superfluous resources of the charitably inclined. Gloucester, however, deserves great credit for having kept up the honour of the festivals, and not abandoning the meeting for such paltry excuses as have caused the suspension of Leeds and Bradford last year and this. That there is distress in the North we are at once prepared to admit, but it is in the cotton rather than the woollen districts, and with the former prevails only with the very classes that the high prices of admission would, under any circumstances, preclude from attending; indeed, if the *Times* is to be taken as an authority (and nobody has yet disproved the truth of their leading article some few weeks since), the cotton lords have made more money by the famine than by the abundance of that staple commodity, of which the Americans will find they have forfeited the monopoly by the time they have concluded their wretchedly suicidal war. Altogether, then, there is good reason to be satisfied with the Gloucester Festival of '62 in a financial point of view, as it will yield at least a thousand pounds to the charity, while the musical success in the Cathedral has more than made ample amends for the occasional defects of the evening concerts. Meanwhile it is gratifying to learn that Worcester is up and doing, the Rev. Robert Serjeant (to whose indefatigable zeal and energy the surplus of 1860 is due) having already secured several stewards for their meeting which takes place next year.

The grand ball which terminates the festival proceedings took place on Friday night, and was kept up with unflagging spirit to the enlivening strains of Adams' band until the grey break of morn gave warning that it was time those gay doings should be at an end. Tasteful decorations of banners and flags, evergreens, plants, and flowers of various kinds relieved the generally cold and comfortless appearance of the Shire Hall, and a supper provided on a liberal scale satisfied the cravings of those who found (like David Copperfield when Dora drew the pencil line down his nose, by way of compensation for absence of dinner—it was very nice, but he couldn't dine off it) that bright eyes, slender waists, neat ankles, and ample crinolines, after all are not sufficient to sustain the loss of "tissue" consequent upon a series of rapid *deux temps*, galops, polkas, &c., and that somewhere towards the commencement of the "small hours" a little more substantial refreshment is a necessity. The ball-stewards seemed to be quite unaware that an essential part of their duty consists in seeing that none who desire to dance shall be unprovided with partners, and it must have fared but ill with the unhappy stranger who had paid his money in the fond hope of an introduction to some of the fresh and comely Gloucestershire beauties, for he might as well have been in Timbuctoo, as far as any chance was concerned of his desire being gratified, the worthy gentlemen in practice footing it most assiduously with their friends, and acting upon the motto of "every one for himself, and God for us all."

At every public meeting it is always the custom to propose a vote of thanks to the president "for his able conduct in the chair," and so at every festival it is customary to conclude with a neatly turned compliment to the secretary. Few, however, think of the enormous amount of work that has to be got through by the gentleman who occupies that onerous post: the correspondence which begins months before and lasts for months after the meeting, the advertisements in endless papers, the ramification of huge posters at half the railway stations in the kingdom, the manifold accounts, the numberless committee meetings to be attended, the not easily satisfied applicants for tickets, all, of course, wanting the best places, the general supervision over the staff of attendants, the host of arrangements necessary to be made for the convenience of the public, and other duties innumerable, but which will suggest themselves to those who have had any experience in such matters, when we say that all these have been performed by Mr. Brown, not only in such a manner as to call forth no complaint, but to give most unqualified satisfaction, his urbanity of manner being only equalled by his energetic business habits, we think that on behalf of the Press and the public we can do no less than compliment him most highly in the more than efficient discharge of his multifarious duties, and hope that for many festivals to come the Gloucester stewards may enjoy the advantage of his invaluable services.

H. C.

MUSIC IN BERLIN.

(*From our own Correspondent.*)

I am far from laying claim to anything like infallibility, so boldly arrogated—in common with his Holiness the Pope—by the mysterious gentlemen who advertise in the English papers, and promise any one who will forward them a post-office order, for a greater or less amount, that they will name the winner at the next Spring meeting, St. Leger, or any other race, in fact, whenever or wherever to be run. That these gentlemen make money must be, I should say, highly probable, or else they would not continue, year after year, to insert their advertisements, which [illegible] cost them something. If they make money, it must be, I am also inclined to believe, because these correspondents find by experience that they really do name the winner on every occasion, and redeem their pledge. But then again, if this is the case, how is it that every one does not back the winning horse? How is it that any body ever loses? How is it that hundreds and hundreds of thousands of pounds change hands in the course of every racing season? How is it that so many high-minded, spirited young gentlemen suddenly levant and appear no more at Tattersall's or in the park, at the opera, at the theatres, at balls, dinner parties, picnics, or any other social and festive gathering they were wont to gladden with their conversation and cheer by the display of their faultless toilets? I ask these questions in a spirit of total ignorance, and honest enquiry, for I blush to confess that I know nothing about the turf. I should be absolutely unable, if called upon, to say in what year Eclipse won the Derby, if, indeed, he ever won the Derby at all, a fact of which I am by no means certain. The only solution I can suggest to the more than Eleusinian mystery in which the whole matter is involved, the only supposition which strikes me as at all plausible, as [illegible] on the part of sporting prophets, and pecuniary loss (occasionally) on the part of their patrons, is that the prophets honourably do perform their part of the contract, and really name the winner of each race, but that in their zeal, and in order to make assurance doubly sure, they name also every horse that is entered, a plan not unattended with embarrassment to their correspondents, who do not always feel competent to fix on the right name after all, though the said winner must have been named, since the name of every horse entered was duly and conscientiously mentioned. Thus, the "Prophets," we cannot [illegible] anything, cannot be wrong. I myself, as I began by observing, am far from laying claim to infallibility, either in the way of prophecy or aught else, yet I also, now and then, venture on a "tip"—that is the technical word, I have been informed—and I cannot refrain from indulging in a little honest pride when one of my predictions is fulfilled, although the pride I experience in my own powers of vaticination is tempered considerably in the present instance by regret that they should be so undeniable. You may remember—indeed, you must remember if you read my letters with aught approaching the attention they deserve—that last week, when speaking of the *début* at the Royal Opera House of a lady named Mad. Richter, I forecast her failure. I am sorry—I am always sorry to chronicle a failure, especially when a lady is concerned—to say that I was right, and that my prediction has been verified by the result. As Rezia, in *Oberon*, and Lucrezia Borgia, in Donizetti's opera of the same name, Mad. Richter was not more successful than in the previous parts she had sung here. Her vocal and dramatic deficiencies appeared to increase in number at every performance. There is a long and arduous course of study before her, ere she can expect to occupy an important position at any first-class theatre. She was particularly weak in the first act of *Oberon*. Her vocal powers struck me as totally unequal to the grand air of the second act, while her dramatic impersonation of the part was unimpassioned, and her conception of it obscure. She was least unsuccessful in the "Finale" [illegible] of the third act. After what I have said, you will easily believe that Mad. Richter did not efface from the minds of the audience the performances of her fair predecessors as the famous, or rather infamous, Duchess of Ferrara. She wanted force, vigour, vocal finish, and indeed almost every requisite. In Weber's *chef d'œuvre*, Herr Woworsky was especially good as Huon. He gave all the really difficult and by no means thankful music—I mean, thankful as far as regards the singer—with great judgment, consummate clearness, and excellent effect. His acting and appearance were far from diminishing the favourable impression produced by his singing. Mlle. [illegible] was highly entertaining as the waiting woman Fatima, and infused a vast deal of quiet humour into the part. She is rapidly rising in public favour, and realising the good opinions formed of her. Herr Krause as Sherasmin, and Herr Krüger as Oberon, the fairy king, contributed their full share to the dramatic and vocal success of the performance. In *Lucrezia Borgia*, I cannot conscientiously affirm that Herr Woworsky was as much at home as in *Oberon*. The music of Gennaro is not particularly well adapted for his voice, and consequently, exert himself as he may, he is unable to give it the full effect, which in other hands, or rather in another throat, it is capable of producing. The best sustained characters, [illegible] were those of the Duke and Orsini, entrusted, respectively, to Herr Salomon and Mlle. De Ahna. Mlle. Antonia, whose *début* as a bravura singer I duly chronicled, and as duly criticised, to the best of my ability, has demanded and received leave of absence for a considerable period. Her object is to rest her voice, and thus restore its strength. She, herself, considers the latter to be merely temporarily impaired. *Plût au ciel qu'il en fût ainsi.* In my opinion, the voice is gone altogether; worn out and ruined by an injudicious course of study. However, we shall see, if we live long enough.

A new *danseuse* has appeared with success in the person of Mlle. Clorelli, from the Grand Opera, Paris. She is a charming artist, and her good looks are undeniable. The old favourites, Mlle. Marie Taglioni and Herr Charles Müller, have returned to the scene of their former triumphs, and been received as warmly as ever.

The Friedrich-Wilhelm-städtisches Theater was crammed in every nook and corner the other evening, to witness the first appearance, this season, of Herr Wachtel, as Chapelou, in *Le Postillon de Lonjumeau*. This gentleman had already created a great sensation in the part last year. The fact is, he really possesses a voice, and that is saying a great deal, when we bear in mind the vocal powers of too many of our tenors at the present day. However people disagree here on other matters, they agree, at any rate, on one point, namely, that Herr Wachtel is one of the finest [illegible] vocalists of the German stage. On his entrance, he was nearly overwhelmed by a shower of bouquets and flowers, flung from all parts of the house, while the orchestra brayed out a fanfare, or "Tusch," as the Germans call it—an honour which I never knew paid to any other artist. It is rather late in the day to enter into a detailed criticism of his Chapelou. I will, therefore, content myself with observing that it was as attractive as ever; that the singing was perfect, and the acting full of spirit and intelligence; indeed, everything that could be desired. Herr Wachtel was called on—well, I hardly dare tell you how many times in the course of the evening. According to report, he will repeat the character twice or thrice, and then appear in several others. The remaining parts were filled up in the same way as last year. Mlle. Ungar was a charming Madeleine, and Herr Schindler a most diverting Marquis. The orchestra and chorus seconded the principal singers with laudable spirit and precision.

Herr Formes will shortly make his reappearance in Herr Richard Wagner's *Lohengrin*.—This is all I have to tell you for the present. Next week I hope to send a longer communication.—*Vale.*

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Sept. 15th. ——.

I have just received my number of the Musical World for last week, and perceive that my letter is not inserted. I presume this was on account of the long notice of the Gloucester Festival taking up so much room. The letter was a short one, so this also will be, for there is but little going on in a musical sense in Berlin just now. Please look upon the present communication, therefore, as a postscript to the last; the two together will form a letter of the ordinary length.

At the Royal Opera-House, a young lady of the name of Mlle. Voggenhuber Vilma, has made her first curtsey before a Berlin audience, and promises to become a really valuable addition to the company, so far as it is possible to judge from hearing her only once. She is an importation from the Theatre at *Pesth*. The part she selected for her début, was that of Recha—or Rachel—in Halévy's *Juive*. She possesses, beyond a doubt, considerable natural powers. Her voice is a rich and sonorous *mezzo-soprano* of a noble and sympathetic character, at once enlisting the audience in its favour. In addition to this, it is distinguished by that versatility which enables it to mirror correctly every phase of feeling. Its compass is considerable. Mlle Voggenhuber-Vilma does not, it is true, always employ her natural gifts in an artistic manner. For instance, she indulges in a very strong *tremolo*—especially in the recitative—which becomes, in the long run, exceedingly disagreeable. But let me be just, as well as critical; in fact, true criticism is based upon justice, without which it is not worth a dump, a doit, or a rap. The *tremolo* may have been the result of nervousness. It is no slight task to face for the first time that dazzling row of lights, yclept the "float," with the consciousness, that, behind it, there sits a strange audience, not always too well inclined towards strangers, and having the power to ruin in a single night, all those fond hopes of success, fame, and wealth, but more especially with all real artistic natures, of fame, which have buoyed up the poor singer through all the hardships and ordeals of a provincial career. Again, Voggenhuber-Vilma is rather given to exaggeration. Tameness is bad enough, but ranting is, I think, worse. This, however, is another fault which may be attributed to nervousness, the fear of doing too little frequently causes an artist to do too much. The best bits in the *débutante's* performance, were the romance: "Er kommt zurück," and the charming *cantilena*, (D flat major) in the trio of the second finale. In addition to her other advantages, by the way, I may mention that Mlle Voggenhuber-Vilma has youth and personal appearance in her favour. The audience seemed to like her more and more every successive scene, so that, at the fall of the curtain, she had produced an impression on which she has every reason to congratulate herself. Herr Formes, who played Eleazar, was welcomed with long and continuous applause at his entrance. The part is one of the best in his repertory. His voice seemed to have gained fresh strength, sounding remarkably fresh and full. Herr Fricke was especially good as the Cardinal, a part he has made quite his own upon these boards. To Mlle Marcon from the Königsberg Theatre was allotted the character of the Princess Eudora, but as in all probability she will never play or sing it again at the Royal Opera House at Berlin—she neither played nor sang it on the occasion to which I am referring I beg to observe parenthetically—I will say no more about it. All I will observe is, that one of the best things Mlle. Marcon could do, would be to study her profession under a competent master, but that the best thing of all would be to abandon singing altogether.

Since writing the above I have heard *La Juive* again, as it was substituted for *Der Troubadour*, in consequence of the indisposition of Milles. De Ahna and Mik. I still adhere to all I have advanced concerning Voggenhuber Vilma, and Mlle. Marcon. For some reason to me unknown, Herr Ferenczy appeared, instead of Herr Formes, as Eleazar, and made quite, what in modern parlance is styled a "sensation." During the last few months he has improved wonderfully, both as an actor and a singer. This was triumphantly proved by his impersonation of Eleazar. I cannot say who gives him "lessons on elocution to fit him for the stage," as the advertisements of a well-known member of the theatrical profession in England have it, but I know that the gentleman whose advice and assistance he has been wise enough to seek in vocal matters, is the Capellmeister, Herr Dorn, and anyone better qualified to discharge so responsible a task it would be difficult to find. Herr Ferenczy deserves to succeed, for he has not allowed his head to be turned by the flattery of well-meaning, but stupid friends. He had the good sense not to shut his eyes to his own shortcomings. "O, si sic omnes." But it is useless to sigh for impossibilities.

The following will be the cast of M. Gounod's *Faust*: Faust, Herr Woworsky; Mephistopheles, Herr Salomon; Gretchen, Mlle Lucca; Valentin, Herr Robinson; Sybel, Mlle de Ahna; Martha, Mlle Gey; and Brander, Herr Bost.—Mlle. Artôt is engaged for three months. She will appear late in the autumn, or, if you prefer it, early in the winter, some time about November, I suppose. She will sing in German, which language she has been studying assiduously for a considerable period. Herr Taglioni's new ballet, *Die Sterne*, will be produced about the same time, namely, November, since the talented *maître de ballet* will profit by his leave of absence, which begins in December, to be off to Milan, and superintend the rehearsals of his *Ballanda*.

At the Friedrich-Wilhelm-städtisches Theater, Herr Wachtel still continues his successful sway, indeed, say his triumphant career. After charming the public by his chapelou in *Le Postillon de Longjumeau*, he has been delighting them by his impersonation of the hero of Herr von Flotow's *Stradella*. The part was considered last year as one particularly adapted to Herr Wachtel, and people are—like those "convinced against their will," mentioned by our friend, Hudibras-Butler, or Butler-Hudibras—"Of the same opinion still." The invariably broad *cantilena* affords the artist an opportunity of displaying the rich and varied treasures of his voice. The frequent high passages are overcome like mere child's play; they are, to use a vulgar expression, "knocked off" with such marvellous facility, that there appears nothing difficult about them; nay, Herr Wachtel would seem to prefer such passages to all others, for it is evident that he purposely sustains, and dwells upon certain notes, over which other tenors pass as gingerly as a cat would over a hot plate. The hymn in the last act was magnificently given, and brought the house down in fine style. Mlle Ungar was as excellent and graceful as ever in the part of Leonore. She possesses a talent *hors de ligne*, for what are here termed Spielopern—play operas, gallicè opéras-comiques, and it is a great pity that she has not more frequent opportunities of exhibiting that talent. The two Bravos were ably represented by Herren Leinauer and Brenner. According to report, the next characters in which Herr Wachtel will appear, are the bandit-chief, in *Fra Diavolo*, and Count Almaviva in *Il Barbiere*.

As you may have gathered from my letters, the operatic performances at Kroll's theatre have, this year, enjoyed a far more than average amount of public patronage. This gratifying result has been generally attributed, in a great measure, to the untiring, and well calculated efforts of the director, i. e., *chef d'orchestre*, Herr Dumont, and of the stage-manager, Herr Othmer. In recognition of the valuable assistance rendered by these two gentlemen, the managers gave them the other evening, a full benefit. The opera was Lortzing's *Beide Schützen*. The theatre was crowded. By the way, the whole of "Kroll's" was lately knocked down, at public auction, to Herr J. Engel, for the sum of 109,000 Thalers, when the enterprising "Music-Director," to-wit, Herr Engel, aforesaid, was warmly congratulated by a large number of his friends, who were present.

The Liederkranz at Riga, in consideration of the great services rendered to the cause of German male school singing, or Männergesang vereine, by Herr E. Miche, have just presented him with a most elaborately written diploma constituting him an honorary member of the society. The same mark of distinction was simultaneously conferred on Herr Dorn, who was formerly conductor of the Liederkranz. With this scrap of news I beg to conclude my postscript.

SACRED MUSIC IN MAYENCE.*

It is a well known fact that the majority of Roman Catholic Bishops in Germany wish to banish instrumental music from the church. Unfortunately, they have carried out their resolve almost everywhere, so that, with the exception of Vienna, Munich, Dresden and Salzburg few large German cities can boast of a regular orchestra for the performance of sacred music, and, consequently the rich stores of sacred instrumental compositions bequeathed to us by our best masters lie, unplayed, and almost unknown to the rising generation, in the various libraries. Even in Cologne, the ecclesiastical authorities are beginning to close the doors of the cathedral on these *chefs d'œuvre*, while, with regard to our golden Mayence, the golden age of sacred music has long since past, and, instead of hearing, under the roof of our magnificent cathedral, the elevating strains of the grand creations due to Mozart, Haydn, Cherubini, &c., we have to put up with the by no means edifying singing of the seminarists. In spite of all this we have, however or rather we had, an Association for Sacred Music, but that Association in consideration, probably, of the fact that, in consequence of the churches being hermetically sealed against it, there was no field left for the exclusive cultivation of sacred music, was, a short time since, rechristened the Cecilia Association (for mixed choral singing). It is but rarely that it has an opportunity of stealing into one of the smaller parish churches and performing an instrumental mass. One of these opportunities of rare occurrence is the birthday of the Emperor of Austria, which is solemnised by high mass in St Peter's Church. The said opportunity was seized on this year by the director of the Cecilia Association, Herr Friedrich Lux, to perform a grand instrumental mass, his first essay in this branch of his art. It is a difficult, if not an impossible task to produce anything absolutely new of the kind, and we cannot designate the work in question as strikingly original. It struck us, however, that while purposely imitating the dignified clearness which distinguishes the incomparable models left us by the great German masters, the composer has, like Cherubini, profited by the richness of modern instrumentation, and the advantage of dramatic expression. The "Kyrie," treated in a strictly contrapuntal style, produced in the hearer an appropriately serious and devout frame of mind, while a feeling of joyful faith and veneration finds vent in the "Gloria" and "Credo." The "Et incarnatus est" is most impressively effective. Especially original and full of tenderness is the "Benedictus," for soprano solo and chorus of female voices, with organ accompaniment, worthily followed up by the "Agnus Dei," and "Dona nobis." The interest, too, is never weakened by wearisome length. On the occasion of the uncovering of the Schiller Monument, on the 18th October next, our Liedertafel, in conjunction with the Damengesangverein, and the Wiesbaden

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* From the Süddeutsche Musik-zeitung.

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Cecilia Association, will perform Handel's *Judas Maccabæus*. Mlle. Artôt will fulfil a starring engagement here at the commencement of October.

MUSIC AT BADEN BADEN.*

The second novelty here has been E. Reyer's new and unpublished opera, *Erostrate*, composed expressly for the Baden Baden Theatre. We may congratulate any composer who enjoys on his *début* the services of such distinguished artists as those engaged by M. Benazet. M. Reyer, by the original peculiarities of his aim, deserves that we should enter somewhat into detail when speaking of him; his work is neither to be characterised in a few words, nor to be judged in an off-hand manner. It is another question whether he has effected what he wishes, and we cannot disguise the fact that his creative power is not fully equal to the task he has imposed on himself. That which interests us most especially in M. Reyer is the path he has struck out in order to do full justice to the requirements of tragic opera. This path is that of the declamatory-musical style, first introduced into opera by Gluck, carried still further by Weber and distorted to its utmost limits by Wagner. M. Reyer's musical tendencies are, therefore, essentially German and, in a certain sense, reformatory. On this account alone, the opinions on his opera must vary according as the person who judges is in favour of, or opposed to, this reform, which is creating in Germany just as much commotion as strife. In order, however, to follow triumphantly the by no means thornless path of musical progress, two principal qualities are requisite—the energy of consistency and an enormous fecundity of musical power, evidenced, more especially, by genial invention. Without denying that M. Reyer possesses these requirements, we must confess that he does not possess them in a sufficient degree to maintain an independent position of his own as a reformer. His style is still vacillating; at some times he reminds us of the Gluckian and Weberian models, and at others, of traditions of French grand opera. The last would not weigh materially with us but the want of unity which is the result, must be designated a fault of construction. His invention, moreover, even where it stands forth independently of others, is not yet concise and varied enough. From the first scene, it sometimes bears the peculiar character of an improvisation, without a centre, properly so-called; while, from the last, it cannot be absolved of a certain monotony, exhibited theoretically in a too persevering adherence to a few motives; harmonically, in certain pet modulations; instrumentally, in a particular partiality for solo instruments, and, generally, in a too uniform admixture of the various kinds of sound, which, though sometimes original, cannot be always pronounced happy. M. Reyer's orchestra has, in the strict sense of the term, no polyphonic character, yet the instrumentation frequently overwhelms the singers, who require the powerful voices of the "Grand Paris Opera" not to be utterly drowned. If we pronounce a sterner judgment on the character of the work, as a whole, than the talented composer may think we are justified in pronouncing, he must not overlook the fact that an eulogy is contained in this more than usually serious and searching criticism of his work. We should have disposed of a more unimportant composer more superficially, but M. Reyer is a composer of sufficient importance to challenge criticism, and require it to follow up his reformatory intentions, and to examine more sharply what he has done as something exceptional precisely because he does not proceed by the broad and well trod road of traditional forms and phrases. Our German composers have not, in this respect, been exactly spoilt in Paris by too much power. With regard to detached portions, there is much to commend in *Erostrate*. After a short instrumental introduction, we hear, behind the scenes, a chorus of the priestesses of Diana, which pleased us far better than the subsequent female chorus (in the old operatic style) on the stage. The following scene of the ambitious Athenais (Mlle. Sax)—who loves the sculptor Scopas, only because he has immortalised her by a statue—was successful, and still more so the following grand duet between Scopas (M. Michot) and Athenais, which, introduced by an almost Gluck-like *andante* with the following air of Scopas, is very effective; the conclusion of this number admirably rendered by both the artists had to be repeated. The following scene, in which the people celebrate the praises of the artist, Scopas, and the priestess of Apollo (Mad. Geoffry) also praises him in a speech, treated melodramatically, is by no means to our taste. The developed figure of the "Pan's pipes" with the big drum (a strong reminiscence, we may observe, by the way, of the Gipsies in *Preciosa*) produced a more humorous than solemn effect; the melodramatic element plays a too independent part (oboe solo with harp accompaniment) while it does not sufficiently justify its melodic existence. In the finale which now follows, begins the dramatic conflict, affording the composer an opportunity for displaying energetically and fully his powers. After a pretty instrumental *notturno*, accompanying the slumbers of Athenais, the rejected Erostrate (M. Cazaux) enters the chamber, while the "Oceanides" (chorus behind the scenes) in vain endeavour to fright him from the maiden's couch. When Athenais awakes, there ensues a duet of considerable dramatic power; indeed, we consider the end, where the curse uttered by Athenais is united with the chorus of the Oceanides, as, musically, the great point in the opera. The second act commences with a successful grand scena of the despairing Erostrate, which, extremely well sung by M. Cazaux, was loudly applauded. The next scene, between Erostrate and the slave, Rhodina (Mlle. Fevre) is treated altogether in the declamatory style; it went off without producing the slightest impression. All the more remarkable is the following grand duet, between Scopas and Athenais, in which we learn that an envious god has annihilated the fame of the artist and that of the latter's beloved simultaneously, by shivering to pieces with lightning the statue of Venus which Scopas has chiselled. Athenais breathes vengeance; she wishes Scopas to penetrate into the most sacred recesses of the temple, and destroy the statue of Diana there. Scopas refuses compliance, and Athenais banishes him, in consequence, for ever from her presence. The above duet contains some fine points, and culminates in a unisono finale which called forth a storm of applause. This broadly treated and effective scene is, undoubtedly, the second great feature in the opera. Unfortunately, the further gradual and requisite climax up to the end was beyond the composer's powers. Erostrate, who has overheard Athenais, advances, and offers to carry out her plan for revenge. He sets fire to the temple, the marvel of the ancient world and, in return, Athenais bestows on him her hand. The conclusion of this duet forms a kind of "Pastoral," which we do not think is here in its fitting place, and which we would prefer to see omitted. The development of the action, now drawing to a close, is unnecessarily delayed, without our receiving any musical compensation. Scopas enters. He has hastened before the enraged people, who demand the death of the incendiary. He offers to save Athenais. She refuses to flee; she will die with Erostrate. The people flock in—every one expects the two offenders will be buried under the ruins of the burning temple, or struck down by the populace. Instead of this, the latter are contented with the arrest of Athenais and Erostrate, and the opera winds up with a unisono *ensemble*, more like a hymn than a chorus for revenge. This conclusion strikes us as being, musically and dramatically, a mistake; it neither befits the excitement of the situation, nor does it satisfy the requirements of tragic composition. We must, at present, give up all idea of entering into a more detailed criticism either of the music or of the *libretto*. We will content ourselves with observing that the choice of a subject taken from antiquity is, perhaps, never without danger for modern composers. The great models of Gluck and Spontini are rather obstacles than aids in their path, since these masters created for their purpose a style of their own, which it is as dangerous to imitate as to neglect. We cannot, moreover, deny the fact that the taste of the present day inclines rather to the Romantic than to the Antique, and hence the interest of the public is excited only in exceptional cases by the customs and peculiar sentiments of a period of civilisation, which has long disappeared, and which differs too much from our own to be transferred abruptly into the modern train of thought. As we have already stated, the result of M. Reyer's opera was successful. At the conclusion of the second act, all the artists were called on after every important point had been greeted with hearty applause. The performance itself (under the direction of the composer) was admirable, the orchestra contributing not a little to the general success.

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* From the *Neue Berliner Musik-Zeitung*.

NOTICES

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co. 244, *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M. *on Fridays—but not later. Payment on delivery.*

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To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 20, 1862.

THERE is nothing, after all, like independent criticism. We have (as our readers know) always preached and (as our readers know) always practised it. It is easy enough, moreover, to do both, without aspersing others. This does not seem to be the opinion of a writer in *The Literary Budget*, from whose musical columns we delight to quote passages that might even have originally been intended for our own columns. The dramatic notices of the *Budget*, if from the same pen, are not imbued with the same spirit. They occasionally remind us of the "grapes are sour" school—the school of dramatic authors, who, themselves unsuccessful, are envious of the successes achieved by their contemporaries. This is the very smallest and worst school of criticism, and in no way to be depended upon. An energetic, fearless, and uncompromising report, however unfavourable, must command respect; but its authority is gravely perilled when it is rendered an indirect medium of questioning the integrity of others. Here, for example, is a case in point:—

> "After reading the accounts in the daily prints of the production of new theatrical pieces, invariably concluding with a handsome eulogy upon everything and everybody concerned in them, we are disposed to parody the saying of the little boy among the churchyard tombstones, and ask in what theatres all the bad plays are brought out. There are no less than three "unequivocal successes"—so say the morning critics*—which we ought to record in the dramatic chronicle of this week. We are sorry not to be able to say *Amen* to all these laudatory verdicts. The discrepancy between them and our own opinions may be partially accounted for by the fact that while the latter are arrived at in the tranquillity of the forenoon, the former are hastily delivered, after having been still more hastily concluded in the excitement of the evening, and before the echo of the popular applause has had time to escape from the critic's brain. The genial atmosphere of the tavern in which so many of these criticisms are composed gives a flavour to the style and a tone to the sentiments which, though calculated to secure the gratitude of managers and the friendship of actors, are not particularly conducive to the formation of sound judgment."

The last dramatic column of the *Budget* is prefaced by the above, which is virtually nothing more than a puff upon the article that follows, applied, too, by the writer of the article himself. It may be consoling to the admirers of unprejudiced criticism to know that there is at all events one reporter who rises betimes and prepares his articles in the "forenoon," who does not frequent taverns, and courts neither the gratitude of managers nor the friendship of actors; but surely that should have been left for another pen to record in befitting terms of praise.

Admitting *ex grâ*, the universal demoralisation of our very pleasant monitors, the theatrical critics of the daily press, we are still of opinion that the writer who puffs, *quand même*, the play of a brother scribe, even though that brother scribe be a personal friend, is infinitely less culpable, infinitely less than the writer who, about to deal severely with others, blows a preliminary flourish of trumpets in his own honour. 'The genial atmosphere of the tavern' (which, by the way, can hardly be very strange to one who has so carefully observed its effects as the dramatic reporter for the *Budget*) at the most would seem to have engendered a sort of philanthropy inclining to mild rather than "savage" exercise of the critic's office, inducing a habit of seeking rather for the good than the bad points of a work, and thus tempering wholesome animadversion with no less wholesome kindliness, whereas "the tranquillity of the forenoon" apparently encourages the weakest failing of our common nature—that proneness to self-glorification which, unless vigorously checked, leads men to thrust themselves and their virtues forward under any and every pretext. "*Si onorata sarò parerò bon*," says the honest Bettina, in her modest *sonnetto*—having exemplified the truth of the maxim by her own behaviour throughout the play.* If the dramatic critic of *The Literary Budget* is so much superior in all respects to his brethren, let him show it in his criticisms.

* * *

IT is announced in the Parisian papers that, after the forthcoming season, Alboni retires into private life. The cause of this resolution has not transpired. If the report be true the Opera could not have received a greater blow. Alboni constituted the last link of that glorious chain of singers which commenced with Banti, and gave to the world in almost uninterrupted succession Catalani, Fodor, Grassini, Camporese, Pasta, Colbran, Pisaroni, Brambilla and Grisi. Who is to succeed Alboni—unless it be the young and hopeful Trebelli—we have no guess. Alboni is emphatically one of the most gifted and perfected vocalists the Opera has ever seen. Her voice is of peerless beauty and of marvellous facility. It has not, indeed, the sonority of Pisaroni's voice, nor the metallic ring of Malibran's, which seemed, so to speak, to carry its own echo with it; but it is richer, rounder, more voluptuous than either of her predecessors, and, above all, is more equable and unaltered. Alboni, in fact, possesses the most natural organ in the world. Not that art has not done a great deal in completing and finishing it—since nature, however bountiful and peculiar in her gifts, requires government, method, and coercion to accomplish her ends. In reality, whoever hears Alboni can imagine that the singing never cost her the slightest effort. This is a great mistake. The most exquisite voice, the most facile means, the finest intelligence would be at fault, without the qualification of knowing how to turn all to the most valid uses. And this is what Alboni has done. She has left nothing to mere chance, or nature, or whatever you may choose to call it. She has studied, and studied sedulously; and, with her voice, her talent, and her powers, of course has become one of the great vocal mistresses of the age. It is all nonsense to fancy that any amount of natural gifts could enable an artist to sing as Alboni does, without intense schooling and application. That

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* The "morning critics" said nothing of the kind.

* Goldoni's "*La Putta Onorata*."

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Alboni was a consummate artist the world was not slow in discovering. Such method of producing the tone, such balance of phrasing, such faultless finish, could only have been derived from careful and good discipline, and from rigid study.

Unless, as we have already said, we may look for her successor in Mdlle. Trebelli, Alboni may be pronounced the last of the great Italian school of singers. Her loss to the stage will be irreparable. Such an example had a vast and a vital use. It showed young candidates for lyric honours the pure light by which they were to steer, and taught them equally what they were to fly from. To hear Alboni through an evening's performance would be worth to an attentive listener half a dozen ordinary lessons. Whoever returned from the hearing without benefit would never have made a singer. Alboni's method and style are incomparable, such as Rossini himself would have pronounced good, and would have taught, and, indeed, such as he did communicate to the singer himself. It is no *blague* to say that Rossini gave Alboni lessons in singing. More distinguished master never taught more distinguished pupil!

But why lose Alboni at all—is there necessity for it? There is none that we see. Alboni is just now in the prime, the very prime of life. It is not, therefore, because she feels growing old that she thinks of retiring. At her age many artists think of making their first grand coup. Alboni's voice was never more mellow, never more elastic, never more vinous, more rotund, more guava-sweet than at this moment. It is not, consequently, from any decay or falling off of the vocal powers that she thinks it incumbent on her to withdraw from the scene of her glories. In the prime of life and the pride of power Alboni's resignation would constitute a riddle not to be solved by our modern Œdipi. "*Davus sum, non Œdipus;*" we, at all events, cannot pretend to settle the knot.

Let us hope that the rumour is a *canard* and that the journal in question has been misinformed. It is impossible for us to believe without more accredited information, that the greatest singer in the world would think of retiring with the laurels shining greenest on her brow, and her whole aspect beaming consciousness of youth and power. No, Alboni is not going to say "Farewell!" May the day be long far distant! So will art—the vocal art—thrive and flourish.

B.

ON the occasion of the recent performance at Vienna of two symphonies by M. Hector Berlioz, towards the end of last month, in the above, the *Deutsche Musikzeitung* contains the following remarks, *quasi* impertinent, and wholly sophisticated:—

"Vienna, the old 'Capua of men's minds' ('*Capua der Geister*') suddenly thinks her honour is concerned in her placing at the head of all questions of progress, although, as regards music, in a most peculiar manner. It is not whatever German intellect, by its indefatigable perseverance, has appropriated as an imperishable treasure—it is not what has been proved, by the most searching experiments, to possess a high value, but what has been pronounced by the best part of the nation untrustworthy and fallacious, *that it is* which people now wish to glorify above aught else.

"We remember with tolerable clearness that, at the Berlioz Concerts, on the banks of the Wien, of all the compositions performed the overture to *The Roman Carnaval* and the *Harold Symphony* displeased comparatively the least, while the *Symphonie Phantastique*, on account of the events portrayed in it (the *Executioner's March*, the *Guillotine*, etc.) excited in us the greatest aversion. Although we do not belong to that school of æsthetics which perceives in music nothing more than 'moving tone-forms,' we are certainly of opinion that all music, supposing it expresses what it desires to express, must first satisfy its own conditions; and that, further, when it descends to the delineation of events, even these should correspond to the sense of the beautiful and ethical requirements. With regard to Berlioz, we must persist in the assertion that his music is, of itself, rarely *beautiful* (*i. e.*, steeped in pleasing sound, and captivating by the harmony of the various parts, and thus the logic of their development); it is far oftener *unbeautiful* and distorted, or poor in musical invention; that the subjects to which this is allied must produce a feeling of repugnance, especially in every man of a well-organised, profound mind, as the impure pictures of a wild and a morbid fancy; and that, when these pictures (*as the poet gave them*) are not originally open *as a whole* to this animadversion, Berlioz has elaborated and prepared those portions of them which struck him as best adapted for being drawn within the sphere of his wild fancy, and to prove his 'Genialität in Fratzen,' as Mendelssohn so happily observed when speaking of him.

"The first movement of the *Harold Symphony* (performed at the Gesellschafts Concert) is, perhaps, the most supportable, although it does not contain the slightest sign of aught like genuine thematic invention or symphonically-dramatic development. Solos for the viola alternate wearisomely with extravagant and orchestral effects, but there is never any serious working-out of musically significant ideas, or a clear poetic picture. Although the explanatory programme, written by P. Cornelius and distributed among the audience, prates about 'most vivid impressions,' and although the whole work is intended to transport us to Italian scenes, we confess that we never saw aught to justify this; we feel more inclined to think of early Laplanders, and the Italians ought to thank Berlioz for the way in which he has represented their country. What a different picture, how Italian, how magnificently coloured, how fresh, is Mendelssohn's symphony in A major! And then, too, this Harold and viola! He is one of the most wearisome fellows it is possible to conceive; neither fish nor flesh, neither warm nor cold, neither merry nor sorrowful, neither in love nor unhappy. *The Pilgrim's March*, given last year, is cleverly planned, but a musical joke completely overrides and spoils the intention of the whole. We ask whether any production can be entitled 'poetically musical,' when, throughout an entire movement, the composer considers nothing of so much importance as the introduction, under all circumstances and in all keys, of C——an excellent idea, which, from constant repetition, becomes silly. The *Quasi-Scherzo*: 'Serenade in the Abruzzi,' is a joyous composition and we will not indulge in finding fault with it. That Berlioz should have selected as the foundation of the *finale* an 'Orgy of Brigands,' which, in the musical treatment, is a perfect pattern-card of atrocities, is something else for which the Italians ought to thank him.

"With regard to the work in its entirety, the first thing to be done is to strike out the title—'Symphony.' The Symphony has nothing to do with such a heap of exotic stuff, but works by musical means, a fact in which its value principally consists. Were the pictures unfolded in the various movements really and truly emanations of the soul sense and suitably decked out with tune, we might overlook the fact of the whole not being a symphony; as it is, however, we have neither the one thing nor the other, and are simply delighted when the last *strains* have died away, and we are once more in the open air. We have not the slightest desire to peruse the work of the poet (Byron) which inspired (?) the composer to set about his task. How different is the case with Schumann's *Manfred!*

"At the last Philharmonic Concert, Berlioz's '*Symphonie Phantastique*—'An episode out of the Life of an Artist'—proved too much even for our very liberal public, and was declined rather plainly. All five movements were given; the last, however, according to the objectionable custom given here, being greatly cut and curtailed. It is true that, by this course, the public enjoyed the benefit of being tormented ten minutes less than they otherwise would have been by music which may be entitled the exact opposite of all that is holy, noble, and beautiful; but it would have been preferable to go right on, and enable all persons still in doubt to enjoy a radical cure. The execution was, in every sense, perfect."

The astringent and hyper-æsthetic writer of the foregoing should go to Baden Baden and listen to *Beatrice et Benedict*. There is nothing in what he says but wind. The inner sense reminds one of the old woman squatting on the door-steps of the Venetian people's proverb, "*Mia nana in carzolos.*" You can see nothing but the old woman—the *vecchia cocolona*—and for the best of reasons there is nothing else to see, *non v'è cosa nulla*.

THE BOHEMIAN GIRL.—Mr. Balfe's popular opera is about to be brought out at the Théâtre Lyrique, Paris, under the title of *La Bohémienne*.

GLUCK UND DIE OPER.

(*To the Editor of the* Musical World.)

Sir,—The thanks of all musical men are due to you, for calling attention to Professor Marx's recent book bearing the above title. Far too little is at present known in England of Gluck's music. Professor Marx's book is well calculated to give an insight into its beauties, which when better known cannot fail to be appreciated. I did not, however, start this note with the idea of writing a treatise on Gluck's music, but merely with the object of calling your attention to a few discrepancies in the list of Gluck's compositions, published in your last number, and that given by Fétis, and others. The following works are mentioned by Fétis, and are not in your list:—

1746. *Piramo e Tisbe*, Pasticcio. London.
1756. *L'Innocenza giustificata.* Vienna.
1764. *Telemaco.* Vienna.
1769. *Bauci e Filemone.* Parma.

Under the latter date he gives two distinct works, *Paride et Elena* and *Le feste d'Apollo*, which, in your list, have been classed together under the term "*Feste poete*."

Fétis, moreover, mentions a psalm, "Domine Dominus Noster," six symphonies, *eight* songs of Klopstock's, and part of a sacred cantata entitled "Le Jugement dernier." Much of this is incorrect. In the *Leipziger Musik Zeitung* for 1809 page 177 a statement is made by Salieri, Gluck's admirer and friend, to the effect that beyond the "De Profundis," nothing in the church style was ever *written* by Gluck. He adds, that two only of Klopstock's odes were set to music by Gluck. He may possibly have composed more, but it was purely a mental effort. Unfortunately for posterity he was in the habit of composing without committing his thoughts to paper. This was the case with *Hermannsschlacht*, which Salieri characterises as one of the finest efforts of his genius. He never committed it to paper, and, along with many other noble ideas, it perished with the great man who gave it birth.

Brighton. John Towers.

MANUSCRIPTS AND PUBLISHERS.

To the Editor of the Musical World.

Sir,—The letter of "A Well-wisher" in your last number has, I have no doubt, pricked up the ears of many a disappointed composer. I have no shame in confessing that I have many times offered manuscripts to publishers, and have, exactly the same number of times had them declined. To be sure I have sometimes had the pleasing consolation of being told that my compositions were *too good* for the public; but being a customer worth having, I have no doubt, the publishers considered that a little soft soap might smooth over my disappointment. A short time ago a friend of mine was highly recommended to the mistress of a school as professor of the pianoforte, and was requested to call to make arrangements. He called immediately, for he was hard up for pupils, and had a short consultation with the mistress. He was blandly and candidly informed that he was too handsome. No one can blame either the publisher or the schoolmistress for their caution, but it strikes me that we disappointed composers, who are at the same time teachers, have it in our power to double up the publishers if we choose to exert ourselves. Let five hundred of us form ourselves into an exchange club. It can easily be done, and would speedily become a great institution for the suppression of trash. It makes my mouth water to think that should a composition of mine be accepted by the committee of judges belonging to the club, I should for certain get rid of five hundred copies—500 copies—oh, crikey!!

"A Wellwisher" trusts that he may not have said anything offensive to our eminent professors and composers, for whom he has the greatest respect. I hope he does not think that his previous remarks required an apology. For my part I have no hesitation in asserting on behalf of the "Musical Exchange Club," that very many of our eminent professors and composers are out and out (double that number three times) muffs!!! I not only say this, but unlike "A Well-wisher," I do not intend to apologise for it.—I remain, Mr Editor, yours truly, Rag A. Muff.

Sir,—I observe from a recent number that an inquiry has been made to you about the Drechsler Hamilton family, as to where they are and who they are. The last interrogatory you have answered correctly. It may be interesting for your readers to know that these talented children, after spending the winter with their parents in Edinburgh, left Scotland at the beginning of May last for Germany to further prosecute their musical studies. About two weeks ago they all performed at the palace of Prince Wilhelm of Anhalt Dessau. Among the high personages present were Her Royal Highness the Princess Friedrich Carl of Prussia, the Duchess of Nassau, the Duchess of Altenburg, and the whole of the Ducal family of Anhalt Dessau, who, although residing at their country palace, came up to Dessau to hear the children. The quartet and solo playing of the young artists met with the most enthusiastic reception, and the assembly overwhelmed them with kindness and praise. The Princess Friedrich Carl of Prussia, and the Countess of Stolzenberg from Vienna (both of whom are well known in Germany as excellent musicians), were pleased to say that such perfect intonation, tone and execution, combined with so much expression, grace and finish, was truly wonderful for performers so young. At the conclusion, each of the children received a handsome present.

I am, your constant reader, A. Macdonald,
Edinburgh, *August 30*, 1862. (for Hamilton & Müller).

POINT D'ARGENT POINT DE PIANO.

Dear Mr Editor,—A concert postponed for want of a pianoforte for such a worthy object as the fund for the restoration of Tenby church, appears to read rather inconsistent, when it was not considered worth while to sacrifice a single postage stamp to obtain one. You will perceive by an advertisement in a paper which you will receive on Saturday that Miss Freeth and Thalberg are both announced to play in Swansea this month, and an Erard Grand could have been obtained for fingers and toes had it been thought worth while to have made an effort to avail themselves of the talents of our respected countryman's services, and the £5 so kindly given by Mr Richards would have been well invested had it been applied to have secured an instrument suitable for such an important occasion. For my part, I thought that Thalberg's visit to Tenby might have shaken the nerves of Mr B. Richards, as I had suggested that town as one which might have suited his purpose. However, being a little interested in musical matters in this locality, I have made enquiries, which realises all I now intimate for your musical readers.—I remain, dear Editor, ever yours,

Swansea, Sept. 4. J. Reader.

OUR NATIONAL OPERA.

To the Editor of the Musical World.

Sir,—I should like to ask Robin Hood *the reason why* the old Pyne and Harrison administration *now* steps forward and commences business with a company so strong and arrangements so much more satisfactory than usual, and also the *reason why* it *now* engages Parepa, Laura Baxter, Santley and Weiss, all of whom (I believe) are shareholders in the English Opera Association. Yours truly,

Little John.

[Will anybody respond to Little John (?)—Ed.]

THE BRASS BANDS AT THE CRYSTAL PALACE.

To the Editor of the Musical World.

Sir,—From a letter received from Mr Jennison (the indefatigable proprietor of the Belle-vue Gardens, Manchester), this morning, I find I have made a slight mistake in the amount of awards to the successful bands which obtained the second, third, and fourth prizes. The amounts should have been—second prize, 15*l.*; third prize, 8*l.*; and fourth prize 4*l.* 10s. The names of the successful bands I also omitted to insert in my remarks; they are as follows:—

1st	prize	No. 2 Band.	Black Dike Mills.
2nd	"	No. 4 Band.	Dewsbury.
3rd	"	No. 8 Band.	Heckmondwike Albion.
4th	"	No. 5 Band.	4th Lancashire Rifle Volunteers, Bacup.
5th	"	No. 1 Band.	Compstall Bridge.

By your insertion of this, you will much oblige,
Yours obediently,

September 19th, 1862. Alfred Priest.

Mademoiselle Patti has been singing with wonderful—that is to say very natural—success at Manchester and Plymouth, and will appear next week at Brighton. We hear that she was received with far greater enthusiasm at Manchester this year than she was last. It appears that when she visited the cotton metropolis for the first time the manufacturers had the presumption to give themselves critical airs, and to affect doubts as to whether the darling of our London audiences was quite worthy of their enlightened approbation! We have long known what to think of the Manchester school of politics, but we were not aware until quite lately that it had a settled code of opinions in connexion with music, the chief of which, of course, is that Manchester people know much more about the art than Englishmen in general. However, their views as to the talent of Mademoiselle Patti are now perfectly orthodox. They could not have applauded her more heartily than they did the week before last if she had been born in Lancashire, and sung with the Lancashire tongue, or burr as whatever the defect is called.—*Literary Budget.*

MUSICAL FESTIVALS.

(*From the Literary Budget.*)

The distress in the manufacturing districts, and the great central attraction of the International Exhibition, have combined this year to render the festival season far less interesting than usual. Bradford has not come up to time. Its festival, due this autumn, has not been heard of, and has now lost all claim to the epithet of "triennial." The Gloucester Festival has been held in due course, and we believe has been attended with much success in a pecuniary point of view, through the liberality of local patrons. But it has not drawn so many persons to Gloucester as it generally does from the surrounding districts, and fortunately fewer singers have been engaged than in 1859, when the concert arrangements were made on such a liberal scale that it was impossible not to lose something by them, and quite possible to lose a great deal. This year it has not been thought necessary to retain one set of singers for the oratorio-performances in the cathedral and another for the evening concerts—in some hall, of which we forget the name. Vocalists of such power and vigour as Mademoiselle Titiens, Mademoiselle Parepa, Madame Laura Baxter, Mr Sims Reeves, and Mr Weiss are quite capable, on an emergency, of singing twice a day, though, of course, the greater the number of celebrated artists engaged, the greater is the attraction offered to the public. In 1859 Madame Clara Novello and Mr Sims Reeves took the principal parts in the performance of sacred music, while Mademoiselle Titiens and Signor Giuglini were the chief of the concert singers. This year Mademoiselle Titiens and Mr Sims Reeves have done duty as first soprano and first tenor, both in the concert hall and in the cathedral. The festivals, or rather festival, has given us nothing new this autumn. Indeed, at the "meetings of the three choirs" (i.e., of Gloucester, Worcester and Hereford) we scarcely look for any novelty. It is very different at other cathedral towns (such as Norwich for example), and at the festivals of the great manufacturing cities, where many admirable compositions have been produced. Thus Mendelssohn's *Elijah* and Mr Costa's *Eli* (if the two may be mentioned in the same paragraph) were written especially for the Birmingham festival, while among the works originally brought out at other provincial music meetings may be cited Dr Sterndale Bennett's *May Queen*, Mr Macfarren's *May Day* and *Lenora*, Mr Benedict's *Lurline*, and Mr Howard Glover's *Tam o' Shanter*.

The only new point noticeable in connexion with the "meetings of the three choirs" is that, during the last few years, a sort of compromise has been effected between the promoters of the festivals and a certain portion of the local clergy who objected to them—perhaps on general grounds—but in particular because, on the days devoted to oratorios, it was customary to suppress the early cathedral service. At present a full service is always performed on the first day of the festival, and the usual morning prayers are recited throughout the week with the musical portions sung by a triple instead of a single choir. By this arrangement all just cause of offence is removed. Those whose duty it is to see that no religious observances are sacrificed for the sake of a grand artistic performance are satisfied, and so also are the mere lovers of religious music, if they happen at the same time to be early risers.

Nevertheless, it is still maintained in some quarters that a cathedral is not the place for an oratorio; and readers of the *Morning Post* must often have been amused if not edified by finding in one part of that journal an enthusiastic letter from the musical critic on the performances at Gloucester, Worcester or Hereford, and in another a thundering leader denouncing the whole proceedings as unbecoming and absolutely irreligious. Indeed some four or five years since, this double view taken by the *Post* of the Cathedral Festival question placed the contributor, who (according to our notions) happened to be in the right, in an unpleasant position, and a reverend gentleman who took him to task for the sins of his antagonistic *collaborateur*, in a somewhat ridiculous one. Many persons of average intelligence still imagine that the editor of a newspaper writes the whole of it, from the leading articles to the police reports; but at Hereford an ecclesiastical dignitary of high position went further than this and assumed that the editor of the *Post* wrote for and against with the same hand, or, perhaps, that he praised with the right hand and blamed with the left.

The performance of oratorios in places of worship is not objected to on the simple ground that such music in such places is unsuitable, though that is what the objection really amounts to in the end. The argument generally made use of by the opponents of cathedral festivals is that professional singers are employed to take part in them, that they sing for hire, that the public pay to hear them, and that thus a church is converted into a theatre—a place of salvation into a place of perdition. To this it may be replied that the choristers, the organist, and director of the choir are also professional musicians, gaining their livelihood by singing and playing; that if there be no harm in singing, there can be no harm in singing for hire, inasmuch as singers, like other persons, must live; and finally, that to sell the right of entering a cathedral is not a great piece of wickedness when the money so obtained is to be applied to a charitable purpose. There would be something odious, no doubt, in making a cathedral the scene of a speculation; but this is so little the case at the meetings of the three choirs, that all the expenses are guaranteed by the stewards (who before now have been called upon to make good a deficit of £1500), while all the money collected after the oratorios goes to the fund for the relief of the orphans and widows of the diocesan clergy. As there are no less than one hundred and forty-seven clergymen in the diocese with incomes not amounting to £100 a year, it will be believed that there are only too many of these widows and orphans in urgent need of assistance.

It appears that the people of Gloucester, Worcester and Hereford, like people elsewhere, are glad, while contributing to the wants of others, to contribute at the same time to their own pleasure. That the number of persons present in the cathedral is regulated to a great extent by the attractiveness of the performances cannot, of course, be doubted, though the price of the tickets has also a great deal to do with it. Hitherto it has been found that they have been too high, and that the congregations have become larger in proportion as the charges for admission have been reduced. Even now the cheapest ticket that can be procured costs three and sixpence, and the consequence is that a great number of places are always vacant which, at a lower scale of prices, would certainly be filled. We confess that we are more interested in considering how the Widows and Orphans Fund may be increased than in speculating as to the possible impropriety of presenting in a cathedral, with all due solemnity and with a charitable object, the noblest specimens of devotional music. For our own part, we would not even object to Rossini's *Stabat Mater* being performed in one of our cathedrals with the original Latin words, though the *Record* loudly denounced such a performance three years ago in an attack on the Gloucester Festival. To be sure, the *Record* made a slight mistake, as did also the *Saturday Review* in replying to it, inasmuch as the *Stabat Mater* as given at Gloucester was sung to the ridiculous English words which some methodistical wiseacre has substituted for the Latin ones so ingeniously as not only to destroy all the dramatic character of the work, but actually to place the words and music here and there at cross purposes. Papers, however, like the *Record* really object to singing in churches altogether, for the impromptu inharmonious howling of a mixed congregation is not singing at all. Persons who do care for church music are aware that to be performed in a becoming manner it must be entrusted to professional singers and players, and, charitable considerations apart, it is a good thing for the professional choristers of Gloucester, Worcester and Hereford to have an opportunity once a year of joining the best instrumentalists and solo singers in executing the religious masterpieces of Handel, Mendelssohn and Haydn. To a musical mind, the propriety of performing *oratorios in churches* is sufficiently proved by the fact of their sounding far more impressively there than elsewhere. If Puritanism ever excludes oratorios from our cathedrals, musicians must erect a concert-room in the form of a cathedral for the express purpose of performing oratorios in it.

Mülheim-am-Rhein.—Theodor Formes gave a concert lately at this place, which is his native town, towards the building of the Roman Catholic church.

Coburg.—According to the second report just issued by the committee of the Swabian Sängerbund, in reference to the measures adopted by them to accomplish the task with which they were charged at Nuremberg, of founding a Universal Vocal Association of Germany, there are, at present, forty-six Vocal Associations in various states, while seven more will shortly be founded. These fifty-three Associations comprise about 1800 smaller associations or "Vereine," and something like 35,000 members. The meetings of the delegates from the Associations will be held here on the 21st inst.

CHERUBINI.

VI.

(*Continued from Page 588.*)

The concerts of the Conservatory did not, however, spring into life all at once, like Minerva from the head of Jove; they had been preceded by others, and simply constituted the last and culminating point in the development of public concert music in Paris. The *Concerts Spirituels* were established as far back as 1725, by Anne Danican Philidor, a relation of the celebrated composer André Philidor. He was a member of Louis XV's private band, and obtained the privilege of giving concerts at the Tuilleries, during the two weeks at Easter and on grand festivals, when the Opera was closed. These concerts took the name of "*spirituels*" more for the period at which they were given than from the composition of their programmes. After having been under the management of various persons, they came under the hands of Legros, who in conjunction with Gluck and Piccini had, since 1771, been improving them, and who obtained the permission of Louis XVI to give them in the Salle des Maréchaux. They were continued till 1791. In the year 1805, the management of the Italian Opera endeavoured to resuscitate them—an attempt which was repeated in subsequent years, and in different places with varying success. Under the Restoration the management of the Grand Opera undertook to give these concerts on a grander scale than ever, but it proved an impossibility to restore their former brilliancy. At last they merged into the Concerts of the Conservatory, which, even at the present day retain during Easter week their sacred character. The *Concerts des Amateurs* were founded in 1775 by some high functionaries attached to the Court, and the musical director was confided by them to Gossec the composer. These concerts are important, historically speaking, because it was at one of them in the year 1779 that a Symphony by J. Haydn, which the Polish violinist Fonteski had taken with him to Paris, was first played in France. In 1786 these concerts made way for the *Concerts de Loge Olympique*. The Queen Marie Antoinette patronised them. Through her influence a room in the Tuilleries was granted to hold them in. For them—according to the French—J. Haydn composed the six Symphonies, published among his works as Op. 51, with the title "Répertoire de la Loge Olympique;" among them we find, however, two, Op. 33, composed at an earlier period. The society was dissolved in the year 1789. In addition to the above, there were the concerts given in the Salle Feydeau from 1796 to 1802, others in the Rue de Cléry, under Garat's direction, for the first few years of the present century, and new *Concerts d'Amateurs* at Vauxhall from 1816 to 1829. The concerts of the *Société des Enfants d'Apollon*, of which society Cherubini was a member, extend back to 1741. The society still exists.

Returning to what Cherubini did as a composer, we find that after 1820, when he supplied two or three pieces for *Blanche de Provence*, he wrote nothing for the opera. It was not until the year 1832 that a few friends induced him to remodel an opera he had by him. This was the the three-act opera *Kongourgi*, which he had composed as far back as 1793, when residing in the country at Gaillon with his friend Louis, the architect. On account of the fearful stupidity of the *libretto*, it was deemed never to be produced on the stage. As, however, it contained some most charming pieces, a few intimate friends undertook the task of getting Cherubini to take it once more in hand. Thanks to Auber's mediation, Scribe and Mélesville wrote the composer a new libretto, the subject of which they took from the Arabian Nights. Cherubini accepted the book, but retained very few pieces from the music of *Kongourgi*. He wrote an almost entirely new score, the original manuscript of which contains *one thousand* pages. Such was the origin of the opera of *Ali Baba ou les quarante Voleurs*. It was performed for the first time on the 22nd of July, 1833, at the Grand Opera-house. All competent judges were lost in astonishment at the fact of a composer whose first works bore the date of 1771 being able, sixty years subsequently, to produce another full of such extraordinary freshness, and such glowing fancy! Cherubini was 73 years of age, but both his head and his heart had remained young, and his latest dramatic production displayed, in conjunction with the matured knowledge and the most beautiful form, the loveliest blossoms of profound feeling and youthful passion. That the work did not maintain its place in the repertory, was not astonishing in the case of a public who were intoxicated by the perfumes arising from the flowery path which Rossini and his imitators had compelled the Opera to take.

Ali Baba was Cherubini's last dramatic composition. But a man with a mind like his, and with a soul so thoroughly musical, could not remain altogether idle. Several "Solfeggios," full of beautiful melodies, date from the latter years of his life, as do, likewise, four Quartets, and a Quintet for stringed instruments, as well as the second "Requiem." Although the latter is inferior in elevation of thought to the first one for four voices, it is still a most important work. It is a three-part composition for male voices. Cherubini wrote it in his 77th year, and intended it for performance at his own funeral. In obedience, however, to the earnest solicitations of those by whom he was surrounded, he allowed the "Dies Iræ" from it to be played at the fifth Concert of the Conservatory on the 19th March, 1837. It was repeated, by desire, on the 24th of the same month. On the 25th March, 1838, the entire work was done in two parts.*

The last work he wrote, appears to have been a Quintet for stringed instruments. "In the winter of 1838," Fétis informs us, "he invited a few musicians to his house and laid before them the Quintet which he had just completed. Though the composition was admitted to bear signs of his very advanced age, yet all acknowledged that it was characterised by a freshness of ideas which no person could possibly have believed to be possessed by a man, who stood, so to speak, with one foot already in the grave." In the year 1841 Cherubini resigned his place as Director of the Conservatory. The weakness of old age made rapid strides from that instant, and on the 15th March, 1842, Cherubini breathed his last. His fame and his works will last longer than the monument of bronze which is to be raised to his memory in his native city, Florence. The best engraving of him is that after the portrait painted by M. Ingres.

The catalogue of his compositions, drawn up by himself, has been published by Bottée de Toulmon, under the title: *Notice des Manuscrits Autographes de la Musique composée par M. Cherubini*, Paris, 1843 (36 pages, 8vo). We can here give simply a brief summary of the various works contained in it, according to their respective kinds:—

A.—SACRED MUSIC.—1. Eleven Grand Masses, the scores of five of which are published.—2. Two Masses for the Dead (Requiems).—3. A large number of "Kyries," "Glorias," "Credo's," "Sanctus's," and "Agnus's," which together form fine masses for the King's Chapel, and some of which have been published.—4. "Credo," eight voices, with organ accompaniment (the Fugue in it is published in *Theory of Harmony* by Cherubini, and in that by Fétis).—5. Two "Dixit's."—6. Four-part "Magnificat" with orchestra.—7. Four-part "Miserere."—8. Four-part "Te Deum."—9. Two Litanies.—10. Two two-part "Lamentations," with orchestra.—11. An Oratorio.—12. Thirty-eight Motets, Hymns, etc., with grand and small orchestra.—13. Twenty Anthems, four-part, five-part, and six-part.

B.—PROFANE VOCAL MUSIC.—1. Thirteen Italian Operas.—2. Fifty-nine Italian Airs, for various operas.—3. Nine Duets, for various operas.—4. Five Trios and Quartetts, for various operas.—5. Seven Choruses and Finales, for various operas.—6. Small Italian Madrigals.—7. Sixteen French Operas (the scores of seven of these operas have not been published, and four were written in conjunction with other composers).—8. A Ballet.—9. Seventeen Vocal Pieces, for French operas.—10. Seventeen Grand Cantatas and *Pieces de Circonstance*, with orchestra.—11. Seventy-seven Italian Notturnos, French Romances, &c.—12. A large number of Canons.—13. A large number of Solfeggios, for one, two, three, and four voices.

C.—INSTRUMENTAL MUSIC.—1. A Symphony.—2. An Overture, for concerts.—3. Interludes, Marches, and Dances, for orchestra.—4. Fifteen Marches, for military bands.—5. Six Quartetts, for two violins, alto and violoncello (published).—6. A Quintet.—7. Sonata, for two organs.—8. Six Sonatas, for pianoforte (published).—9. Grand original Fantasia, for piano.—10. Various Solo Pieces, for different instruments.

(*To be continued.*)

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* Between these was a violin-solo by Habeneck, played by one of his pupils (Elwart, *Histoire*, p. 187).

HERR IGNAZ ASSMAYER.*

Herr Ignaz Assmayer, Hofcapellmeister, died on the 31st August. He was born at Salzburg, on the 11th February, 1790. His masters were for singing, the archiepiscopal singer, Thaddaus Gerl; for piano and organ as well as thorough bass: firstly, Andreas Brunmayr, a pupil of Albrechtsberger; and, secondly, Michael Haydn. In the year 1808, he was appointed organist to the St. Peter Stift. In 1815, he came to Vienna, where he gave pianoforte lessons, and perfected himself in the theory of counterpoint under Herr Eybler, then Hofcapellmeister. In the year 1825, he became organist to the Imperial chapel, where, on Eybler's decease, he was promoted to the post of Hofcapellmeister. He was also the president, and, for a lengthened period, the conductor of the "Wittwen und Waisen Tonkünstler Gesellschaft." Assmayer may have been a very good man, but his professional career was by no means advantageous to his art, and is intimately connected with the musical degradation of Vienna. Though he might boast of acquired musical knowledge he was totally deficient in original talent, lively fancy and artistic feeling. As a composer he wrote music which was technically correct, but void of mind. As a concert conductor, he was as timid as pedantic; and, lastly, as conductor of the Imperial chapel his influence was never a fructifying but, on the contrary, as a rule, a paralysing influence. "A harsh judgment" many will exclaim. It certainly is, but a just one. It may have been right to spare, of late, the old man while he was still alive. Now that he is dead, however, we are bound to speak the truth, not for his sake, but as a contribution to the future unvarnished history of musical matters in Vienna, which will raise the question—"How came mediocrity to honour and power? how was the artistic common weal managed and advanced?"

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* From the Vienna *Recensionen*.

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Mdlle. Tietjens.—Usually September is not one of our operatic months; but this year the International Exhibition has changed everything. The English Opera has opened two months before its time, and we understand that the manager of Her Majesty's Theatre was so sorry to have been obliged to close, that he intends to re-open the week after next. It was impossible to continue the performances at Her Majesty's Theatre during the last two weeks, in consequence of the Preston Guild and Gloucester Festival, at both of which celebrations Mademoiselle Titiens was engaged to sing. But now that the great dramatic *prima donna* is again at liberty, it is said that she will give a series of farewell representations previous to her departure for New York; for we are really going to lose the only Donna Anna, the only Valentina, the only Lucrezia and Norma that our operatic stage possesses. What incalculable number of shin plasters and postage-stamps can have been offered to Mademoiselle Titiens that she should desert us for the Americans? Or is Mr. Gye at the bottom of this mystery? It would be sound Machiavellian policy on the part of the Royal Italian impresario to get Mademoiselle Titiens sent as far as possible away from England; for in her particular line of characters he has no vocalist who can be compared to her. Fortunately it is only a ten days' voyage from New York to Liverpool, and we have still hopes (in spite of shin plasters and of Mr. Gye) that our great tragic singer will return to us in the spring.—*Literary Budget.*

Señor Arcas.—Senor Arcas, one of the most celebrated guitarists of modern times—called by his countrymen "the Paganini of the Guitar"—recently gave a concert at Apsley House. We may have something to say about him in a future number.

Jersey (September 13).—An enthusiastic correspondent writes as follows:—"I am here as jolly as that myth we all hear of but never see—"a sand boy." The weather is splendid. I enclose you a programme of a little affair that took place to-day. It was very interesting, through there being present Captain Herbert, Nelson's Signal Midshipman, who gave out Nelson's famous order—*England expects that every man this day will do his duty.* The affair I allude to was Dr. Mark's "farewell musical festival," given in the grounds of Government House, under the especial patronage of His Excellency the Lieutenant Governor Sir Percy Douglas, Bart., and Lady Douglas. An attractive entertainment was provided, and the professional services, as the programme states, of the "Celebrated Tenor and Manager of the English Opera," Mr. Hamilton Braham ("son of England's greatest tenor"), was secured. Mr. Braham gave the following songs of his "illustrious father":—"The Bay of Biscay," "Scots wha hae wi' Wallace bled," and last, not least, "The death of Nelson." Mr. Braham sang the latter "first Chop," and old Captain Herbert, through the Governor, requested him to sing the last verse over again. Dr. Mark's pupils as usual pleased greatly by their clever performance; and altogether the concert gave great satisfaction. Mr. Emile Berger, Miss Dwyer, and a host of your London musical celebrities are here enjoying the beautiful climate and the invigorating sea breezes.

MR. FREDERICK PENNA'S ENTERTAINMENT.

Mr. Frederick Penna's new musical entertainment, "Dibdin and his Songs," was given before a large audience at the Literary and Scientific Institution, Southampton Buildings, Chancery Lane, on Wednesday evening last. Mr. Penna's qualifications as a lecturer are well known: a fine baritone voice, and an easy and gentlemanly address, go far to attract the attention of the audience. We have already noticed in our columns Mr. Penna's observations on the genius of Dibdin, as well as his characteristic interpretation of the songs introduced in his lecture; we have now, therefore, only to repeat our conviction that we do not know how a more agreeable hour can be spent than by attending one of Mr. Penna's entertainments. On the present occasion, after the lecture, a selection of vocal and instrumental music was given. Madame Penna, who had accompanied her husband in the Dibdin songs, came out admirably as a solo pianist, and played Moscheles's "Recollections of Ireland," Osborne's "Evening dew" and a caprice by De Vos. Mr. Penna sang "Shall I wasting in despair," set by Mr. H. Phillips; John Barnett's setting of "The Curfew Bell;" and a ballad composed expressly for Mr. Penna by Mr. Alfred Mellon, entitled "Beloved one, name the day," which is likely, from its intrinsic merit and the excellent singing of Mr. Penna, to become popular. The entertainment gave evident satisfaction to the audience, who testified by frequent applause, and the hearty encore awarded to Mr. Penna in one of Dibdin's songs, their appreciation of it.

The following remarks, which were made by Mr. Frederic Penna, at the termination of his Musical Entertainment, will not be found out of place in our columns:—

"The present is the fourth occasion of my being invited to give a Musical Entertainment at this Institution—the oldest of its kind in the country. Bearing this circumstance in mind, I cannot but feel that a great responsibility attaches to me, as indeed it does to all, be they professors or philosophers, who at any time occupy the position which I hold this evening. Although, as the trite saying is, "All work and no play makes Jack a dull boy," and members of a Literary Institution require to be amused as well as instructed, I think that even with respect to amusement, did time permit, very much that is improper might be said. There is amusement of a low order and amusement of a high order—amusement that can hardly fail to debase, and amusement equally certain to improve and enlighten,—amusement grateful to all tastes, most pleasing, of course, to the most refined, but still enjoyable by all, and amusement—if it be not an abuse of the term to call it so—appreciable only by the most untutored and grovelling. An illustration of each order is ready to hand:—the programme of a "Monday Popular Concert" on the one side, and that of many a modern "Music Hall" on the other. A few months since, a correspondent of the Musical World suggested as an additional feature in those programmes what he was pleased to call the "Boxing Element." I know not whether that suggestion has been acted upon, but the editor of that journal, I see by last week's number, has completely distanced his facetious correspondent, inasmuch as he has recommended the public execution of criminals as furnishing alike both amusement and warning. This is indeed carrying out what, in principle, is advocated in a Music Hall song bearing the rather ominous title of *The whole Hog or None.* To place an amusement of this latter kind before the members of an Institution such as this—an Institution where men who have filled high and noble positions in the country, and have been of good service to their fellow men, have received a large portion of their education—would be, to say the least of it, a mistake, if it should not be stigmatised by a stronger term. Whatever be the status which music or song occupies in the scale of art and science, I have always considered it incumbent on me to try to elevate its character, to quicken sympathy for that which is good, and, if possible, to increase an appreciation of some of its many beauties. And whether or not I fail in this object, which may be thought to be ambitious, I am still of opinion that, amusement though music be at a Literary Institution, its claim to be considered as a science should be ever upheld. And while I do not think the standard of musical taste is anywhere so low as some people would seem to suppose, I hesitate not to say that the aim of the musician or vocalist occupying this platform, if he wishes his name to appear honourable on that mighty roll of great men who, during the last thirty-eight years, have lectured here on nearly every branch of science and philosophy, should be to raise that standard to the utmost of his ability. The simple fact that your committee have four times invited Madame Penna and myself to furnish a Musical Entertainment, within a comparatively short period, is evidence to me that I have taken a correct view of my position. For this feeling on their part I have to thank them, as well as your most indefatigable secretary (Mr. Pearsall), whose uniform courtesy demands at my hands a word of acknowledgment, and whose almost unceasing efforts for the benefit of this Institution are, I am persuaded, known to every one of its members. It now only remains for me to thank you, Ladies and Gentlemen, for the favour with which you have at all times received Madame Penna and myself, and to express the pleasure I experience at the responsive echo which these few remarks have occasioned."

NICCOLI DE' LAPI

Broken Pledges—Un-dress Audiences—and Mlle. Titiens.

(*From the Saturday Review, August 30, 1862.*)

The manager of Her Majesty's Theatre deserves the thanks of many a Londoner and his country cousins. If half guinea motions are heaven-sent manna to cheer a briefless barrister through the term, Mr Mapleson's admission to his opera at play-house prices is a grateful concession to foreigners as well as home-bred visitors to the Exhibition. This commendable step is an index, it is to be hoped, of a prosperous state of the manager's exchequer, and an earnest of good things for seasons to come. If, at the outset of his campaign, the manager promised a great deal he did not perform, at the close of it he has performed a great deal which he never promised. Signor Schira has been rather hardly used. Had his music proved in any way worthy of being wedded to one of the most beautiful stories of this or any other age—the *Niccolo de' Lapi* by the Marquis d'Azeglio—every Italian would have hailed the production of such a work as a compliment to himself as well as the composer. Day after day was the promise renewed. That the Marquis could paint a picture was undeniable, for the fact was patent in the Foreign Art Gallery of the Exhibition, and people gave ample credit to the Minister for versatility in studio as well as study. Signor Giuglini will not take it ill if it be affirmed that the anticipated joint production of M. d'Azeglio and Signor Schira was an affair of far deeper interest than the utterances of the *vera* [illegible] and the *uomo del popolo* in the ode which now acts as a supplement to the closing performances of Her Majesty's Theatre. *Niccolo di Lapi*, with its stirring scenes of Florentine history familiar as household words to Italian readers, has been a mockery and a snare to believers in the good faith of managers. Alas! the faith of that order has always been, and ever will be, Punic. Usually, the glittering falsehood obtains currency once, and once only, and that is in the elaborate prospectus at the beginning of the season. True it is that a saving clause—"if time will permit"—is occasionally added, by way of break-water to the waves of popular wrath when the promise is unfulfilled; but what man is so infatuated as to believe that the "time" alluded to is any but the Greek Kalends? Where are the *Euryanthes*, the *Der Freischützes*, the *Lurlines* which blossom annually in the flowery prospectuses, but never come to fruit or maturity? What "time" will ever "permit" their appearance? It is very hard that a man must go to Berlin and Dresden to feel and see what he can only read of in England. So large an amount of froth is compounded for by buyers at an auction and subscribers to an opera house, that Mr Mapleson may complain of our having selected him as a victim for special stricture. Does he differ in this respect from preceding managers? Perhaps not. We smart, however, from the fresh memory of the every-day announcement that the *Schira-d'Azeglio* opera was ready for production. The mountains were perpetually parturient, but nothing was produced. At last the notice was withdrawn.

The manager has, however, made up for this shortcoming by his liberality towards the close of the season. The waiver of the restrictions on dress is, during this summer season, a real boon; and it is a satisfaction, while *habitués* are off to the moors, for the less privileged classes to occupy, at a reasonable price, the patrician boxes and stalls. People in walking costume are just as competent to criticise Mlle. Titiens as the exquisites who lounge in Fop's Alley; and, if that artist values approbation conveyed from other quarters besides May Fair, she may be sure of an audience as intelligent as well as demonstrative. As a real artist, she probably does set store by these latter-day cheap audiences. Charles Young, the late actor, preferred acting to Manchester cotton-spinners in their own city rather than in London. Mrs Siddons played three years consecutively at Edinburgh in preference to the metropolis, and Mlle. Titiens probably has the good sense to share these artistic views.

Mr. H. C. Cooper and Madame Tonnelier.—We beg to call the attention of musical entrepreneurs in Brighton and its neighbourhood to the advertisement of Mr H. C. Cooper and Madame Tonnelier, whose services will doubtless be largely called into requisition throughout Sussex and the adjacent counties.

IMPORTANT TO MUSICIANS.

An ingenious yet simple invention has recently come under our notice, in the shape of a small gymnastic apparatus, called the "Ranelagh." Its object is the expansion of the chest, the prevention and correction of spinal curvature, and general strengthening and developing the muscles of the arms, back, loins, and legs. It has the merit of being so portable, that when packed it occupies little more space than the crown of an ordinary sized hat. It can be fixed in a moment in any room and used without the slightest fear of strain or undue exertion by ladies or children, and enjoys the additional advantage of not getting out of order. Of the agreeable sensation it communicates to the whole frame we can speak highly from our own personal experience. To singers, the "Ranelagh" would be of inestimable value, expanding that part of the body in which the lungs are situated, giving the whole breathing apparatus full play, and fortifying the system generally throughout. We have, therefore, no hesitation in recommending this admirable contrivance, of which full particulars may be learned of Mr F. Milnes, Gloucester.

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REVIEW.

"Rome or death, for my own lov'd Italy!" Composed by MADAME DE VAUCHERAN (Charles Jefferys).

This spirited effusion is appropriately dedicated to the hero of the Two Sicilies. The words embodying the patriotic aspirations which inspire the bosom of every Italian who loves freedom, and yearns for that "United Italy!" which was the dream of the dead Cavour, as it is of the happily still living Garibaldi. The melody to which Madame de Vaucheran has wedded them is energetic, stirring, and to the purpose. It is best suited to a baritone or contralto voice, and just now, if delivered with the requisite point and force, would produce a marked effect at certain of our metropolitan concerts.

OPERA.

FROM opera resulted the effort of music to escape the fantastic fetters of science, and the tedium of long monkish training, and to get back to nature. It was her strong and successful protest against church-cramped forms. By the time that those old, rigid, half-furnished scales, which the church preserved and consecrated—those ecclesiastical "tones" or "modes," with their Greek names—"Dorian," "Lydian," "authentic," "plagal," etc.—had got developed into the full modern scale with all the semi-tones and means of modulation; by the time that science and invention, working and refining on that slender stock of rude and antique models, the *plain chants*, had well nigh exhausted ingenuity in the working up of those old themes for lack of fresh ones. By that time thought had got more free, the human mind and conscience had attained to their majority; ecclesiastical supremacy in *all* affairs of life was questioned; the *senses* began to be respected, as well as the native instincts of the human breast, and music got replenished from the spontaneous secular melodies in which the full heart found so often utterance without the aid of science or the confirmation of the church. Popular melodies sprang up like wildflowers in the low places and by-paths of life, in the listless warblings of the shepherd's pipe, in the warm love ditties of the Troubadours, in the Tyrolean mountain airs, in the boat songs and the ballads of the streets of Naples, etc. They were an unwritten music. The ecclesiastical composer did not recognise them. They modulated through many a natural and expressive interval which science ruled out. They accompanied themselves spontaneously in *thirds* and *sixths*, while artificial church harmony, confined to barren *fourths* and *fifths*, cast but occasional half furtive glances at their forbidden charms. Towards the opening of the 17th century, these natural melodies attracted the attention of more artistic composers, who had taste and feeling. The popular airs, especially the Neapolitan and the Sicilian, were gathered up and written out and harmonized. And *recitative*, or singing speech, which had the double charm (1) of natural expressiveness (the rhythm and melody following more the free direction of the sentiment expressed than any law of science), and (2) of being supposed to be the very same glorified and lofty speech in which the whole of the old Greek drama was recited, came into use about this time, and has been ever since, more properly than any other (reasoning inside of the music) the distinctive feature of opera or dramatic music.

Man was born to imitation. The trick of fancying ourselves others whom we read or dream of, and of acting their deeds, their lives over in our own persons with an artistic comprehensive brevity, is the least artificial part of us. It is wearing the mask professedly and playfully, and with a lively alternating catholicity, instead of keeping on always the calculating sober mask of habit which too often constitutes the *propria persona*. It is a happy, genial, frank faculty. Children have it to perfection, and they grow worldlings as they lose it. It is one of the soul's arts of self recovery, like humor. It is a way of testing and securing our moral freedom, of getting outside of the limitations of our own characters, of realizing things from the stand-points of many characters, of cultivating the universal, the cosmopolitan side of our nature, of most vividly rehearsing the maxim, "There is nothing foreign to us which is human," and of confessing, as we ought, our portion of the responsibility of every human action under every set of circumstances. Could we expect literature and art, then, to be less dramatic than human life itself is; or the creative artist, the poet and composer, to cease to dramatise in humble imitation of the all wise and loving artist and Creator? Is not the best and most effective part of story telling dramatic? And do we not find the same true of the childlike style of histories which last the longest,—witness the Bible and Herodotus? Music, which underlies speech, as character and feeling underlies opinion,—Music, which is the universal dialect, through which souls converse from those inmost intentions which are apt to harmonise;—Music lends itself most readily to this dramatic need; the play of passions and of feelings, in which souls vibrate to or across each other, sometimes chiming, sometimes jarring, becomes in her more fluid medium transparent and suggestive, in their worst clashes and *imbroglio* of the harmonic resolution to which all things tend.

The Musical Drama, (including originally Oratorio as well as Opera), grew, like the spoken drama, out of the old *Mysteries* and *Moralities* which formed so large a part of the religious festivals, and in which the church dramatised the characters and events of Sacred History, or the allegorical personifications of moral and metaphysical entities (if not sometimes *nonentities*) by way of making its dull lessons palatable to the wandering minds of weary listeners. Classic and mythological subjects followed sacred, or were mixed grotesquely up with them. Music must have borne a part in these quite early, at least to the extent of here and there a chorus in the course of the performance. But it was only when composers, outgrowing the church ordinances, grew liberal towards *secular* spontaneous melodies, and dared to wander from the beaten path of the *plain chant*, which was the subject-matter of the old music; it was only when there began to be a mania for reproducing the traditional effect of the Greek drama in the *recitative*, that Opera developed into that unique and pronounced form which it became and held among the departments of musical Art.

These hints afford the key to its native significance. Opera was the first leap of the genius of Music, from its cradle in the church, where it had been held down till well nigh bedridden and paralysed for ever, out into the secular air. It was the idealising of the hopes and fears, the loves and joys and sorrows, the social sympathies and excitements, the whole tragedy and comedy of private life. Music sought its own in this natural, spontaneous religion of the human heart. It became a voice to the good tendency which there is at the bottom of all our love of excitement and pleasure. It took up the despised senses and saved these from wandering away out of all hearing of the soul. It refined sensibility into a love of beauty, and developed in passion the divine restlessness, the prophetic aspiration of the soul, which is at the bottom of it, and thus effected in a measure a reconciliation between the higher and the lower tendencies in man, between the sacred and the secular.

Opera makes a purely ideal thing out of a personal history. It does away all the reserve and disguise, all the common place there is in human intercourse, and satisfies our craving for expression, by showing us men and women moving together in so strong a light that they become transparent. Passions, feelings, desires live and move and interact before us without any sense of dullness or imperfect utterance. The rude materials are all fused together in music, which is a perfect medium of communication. The *dramatis personæ* of an opera, therefore, are so many personified passions or emotions, wearing glorified bodies, in place of the awkward, stiff and homely embodiment of spoken words, the cast-off mantle of the flesh. They are the inward history, the present inner lives of so many men and women, passing before us instead of their outward forms, which would be so cramped and conventional, fixtures of habit, and therefore impervious to the light. What romance, what tragedy there would be in many a little scene of daily life, could we but remove this evil of custom and appearance! This music does. It lifts the veil, it banishes the obstructions, it abridges the time, concentrates the interest, drops out the extraneous and accidental, compresses the life of days and years into as many moments, giving life the speed it would have in a less resisting element, and shows us spirits as it were embodied here in time and space, and yet exempt from all their limitations. It does away the friction and shows the effect in the cause. In an opera, therefore, there are very few words, and a very slight skeleton of a story. When we see the spirits, what they are, we do not want to know what they will *do*. They sing *themselves* to us; the story is no more than the stage on which they move, the canvas on which they project their essential "form and pressure." Could we know the feelings, the vital springs and tendencies of men, we should learn at once what their words and actions could only gradually and by a roundabout way reveal to us. Music is the spontaneous language of feeling. Her tones are but the audible vibration of other souls transmitted through the nervous medium of our sensibilities. We seldom act or speak naturally. But when we do the mere tones, without words, indicate enough. Or rather, words indicate, but tones convey, transmit; words are signals, tones are arrivals of the real presence. We know persons by their voices more infallibly than by almost any sign. The opera composer, therefore, must be he who knows most of this natural language of the feelings; and of course he must be a person of sensibility.

But Opera meets another want. It supplies the craving of the senses for excitement, quenching the thirst of pleasure with a wholesome draught. It feeds the appetite with a nectar that is good also for the soul. Our tendency to excess, to reckless, glorious enthusiasm, which is dangerous to deny, dangerous to indulge unworthily, overflows with graceful self-recovery in the world of art and beauty. Transport is a part of our divine birth-right; no soundness, no freshness, no nobleness of soul can long survive its seasons of recurrence. This is the virtue of such music as Mozart's—that it transports one into voluptuousness, that does not smack of earth or aught impure. He in tones, as Raphael in colours, has taught us the spiritual ministry of the senses. Through music Palestrina rises above the life of the senses. Through music Mozart bears a charmed life in the sphere of the senses. *The consecration of the senses, the idealizing of common life, the vindication of Nature, the harmony of sense with soul appears to be the meaning of Opera.*[*]

J. S. DWIGHT.

Boston, Massachusetts, Sept. 20.

MUSIC IN NORTH GERMANY.

(*From The Athenæum.*)

Berlin, September, 1862.

The Opera-house in Berlin, apparently, still keeps some of its old traditions—among others, liberality in all matters appertaining to stage direction. The works given are mounted with sufficient luxury, some of which could be well spared were the funds sustaining it spent on objects of greater intrinsic importance. In a theatre on such a footing there ought to be no such performances possible as one of *Der Freischütz* which I heard there, sustained by an "Agathe," an "Aennchen" and a "Max" as innocent of every aim and precept of the singer's art as if they had come out of the music loft of some village church in the obsolete days of noisy and drawling unisonal psalmody. They were, nevertheless, applauded and called for by the indulgent audience. The "Caspar," Herr Fricke, was better. He is young, of good presence, acts well and possesses a tuneful bass voice; but this, it is to be feared, is on the road to ruin. Every passage is forced out by him, not delivered—to which evil practice there can be but one sequel and issue. The orchestra is weak in its stringed instruments, and its conductor, Herr Taubert, is either tired of *Der Freischütz*, and allowed his band to be slovenly, or else he is not a good conductor. From the general absence of accent, and neglect of the closing note of every bar (a habit not uncommon with those imperfectly gifted with nice rhythmical sense), I suspect the latter may be the case. The chorus is not as good nor as sure as the Carlsruhe chorus. Donizetti's best serious opera, *La Favorite*, is given very lamely with omissions (in the fourth act especially) which displayed not merely disregard of Italian effect but also of German power to please. Why, for instance, seeing that so much store is set on the chorus in this country, should some of the most picturesque portions of the Monastery music have been suppressed? The principal male singers were very poor, and evaded a large part of their task by singing the *cantabiles* with a slipshod secrecy which, however favourable to the concealment of their want of skill, was destructive of the composer's intentions. The "Leonora," Mdlle. D'Ahna, is young and inexperienced, but her appearance is pleasing; her *mezzo-soprano* voice, a good one, has received some training, and there is nothing to offend in her acting. In a more favourable atmosphere she might become a good singer. It will be hard for her to improve if compelled habitually to appear before an audience so deficient in discrimination as that of the Prussian capital.

The "cynosure," some while, of Berlin opera-goers, who flock to the theatre to be amused and not to seek for ideas in dreary modern works where no ideas exist, is Mdlle. Lucca—a lady as potent as Mdlle. Löwe was a score of years ago. In stature and stage behaviour she is not unlike Mdlle. Piccolomini, but greatly inferior to that little lady as an actress. Her voice, which is strong and extensive in compass, reaching to E in alt by its pea-hen tone (no other epithet presents itself) recalls that of Mdlle. Anna Zerr; but that lady, if not charming, was, at least, honest in her execution. This cannot be said of Mdlle. Lucca, who avoids, yet is complete in no passage of voluble brilliancy, and already is uncertain as to intonation. Herr Vialka, in M. Meyerbeer's *Camp of Silesia* was a poor and pretending exhibition, though quoted as if it had been a choice display of Art by a Sontag or a Lind. Nothing could be less satisfactory to the ear than the entire execution of this opera. The elegant duet and effective *finale* to the first act, and the charming trio in the third (not introduced into *L'Etoile*), could hardly be followed, so incompetent are those to whom they were intrusted. The trio with two flutes was a piece of discord rather than cunning dialogue. Even the military choruses in the Camp Act were weak and insipid. M. Meyerbeer's music bears such disrespectful handling worse than most; nor will the squadrons of accurately dressed and accoutred supernumeraries on the stage pacify the ear which becomes irritated by the inefficiency and the pretension of those to whom the principal interest of the story and the music is confided.

The repertory still continues to be the strong point of the Berlin Opera-house. During the few past and coming weeks might and are to be heard, in addition to the operas specified, Spontini's *Nourmahal*, Gluck's *Armida*, among the farewell representations of Madame Köster, with whom the fairy opera may for a time vanish, no successor appearing in the horizon, and Gluck's *Orpheus*, for which work it has been necessary to recall Madame Jachmann Wagner, although she has left the musical stage in consequence of the total failure of her voice, and, like as Mrs. Cibber in similar circumstances, taken to tragic acting. Anyhow, it appears to matter little whether there be style or no style, method or no method, voice in or voice out of tune, provided the demanded amount of noise be emitted and the action be busy. Much lower the requisitions of taste cannot fall.

The number of second-class theatres here has increased greatly during the last fifteen years. In some I hear of winter Italian operas given with the *solo* parts in the Southern language and the chorus in German! If we poor English permitted such practices, how our cousins would stare! At the second opera-house Herr Wachtel (whose beautiful tenor voice has small chance of being set in its place) is singing in *Fra Diavolo*. To another minor establishment, M. Offenbach's farce-operas are imported from "Les Bouffes Parisiens." Nothing like home comedy in music appears to have succeeded, since Nicolai's death.

While the managements of the Berlin theatres are so strenuously working out the hopeless task of giving musical dramas without adequate singers, and while, between this incompatibility and the noxious influence of false principles paraded as discoveries, public taste suffers, Berlin has still its own quieter musical parishes, in which a love of what is sterling in composition and excellent in performance flourishes unobtrusively and wholesomely. Herr Liebig's Symphony Concerts, which were originated some fifteen years ago, and are given on the cheapest possible scale of admission, are of the very highest merit. This is the *programme* of a sixpenny entertainment at which I was present in the *Sommer-salon*:—Overture, *Idomeneo*, Mozart; Symphony, C minor, Spohr; Overture, *Elise*, Cherubini; Romance, Schwantzer; Overture, *Euryanthe*, Weber; Symphony, F major, Beethoven. The Sommer-salon, a cool cheerful room in these dimensions, decorated in the best taste, was filled by a burgher audience of some eight hundred strong, most prepossessing in appearance, in attention and in refinement of behaviour; an audience worth pleasing by the best offerings. Herr Liebig's band consists of forty-five performers. I have never heard such symphony playing for many a long day, nor German symphonic music more competently conducted, with due ease, expression, breadth and spirit. The following has been the repertory of the year:—The nine symphonies of Beethoven, all his overtures, his music to *Egmont* and to *The Ruins of Athens*, and also his *Septuor*—twelve symphonies by Mozart, all his overtures, and three unpublished marches—choice pieces by Bach and Gluck—eighteen symphonies by Haydn—three symphonies by Spohr (including *The Power of Sound*)—Schubert's symphony in C major, Schumann's in B flat major—all the overtures of Weber, of Mendelssohn, his symphonies also, and his *Midsummer Night's Dream* music—all the overtures of Cherubini—the triumphal symphony of Titus Ulrich, with lighter music.

H. F. C.

VIENNA.—A biography of Franz Schubert has been completed by Ferdinand Luib.

MUNICH.—A composer who resides here, Max Bach by name, has been completing Mendelssohn's unfinished opera, *Loreley* (?)—*Dwight's Journal of Music.*

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[*] It is in curious coincidence with this thought that the first opera, (properly so called) and which was produced at Rome in 1600, by Emilio del Cavaliere, had for its title *Rappresentazione dell' Anima e del Corpo*. It was of the nature of a *morality*, and its characters were the Body, the Soul, Pleasure, the World, and Time; which allegorical personages were treated after the orthodox fashion no doubt; yet it is impossible after what we have been considering not to notice how accidentally the opera symbolized its own mission by touching on the problem of the soul and body in its first essay.

HANDEL IN 1719–1728.*

FOUNDATION OF THE OPERA IN LONDON

It is difficult to say what circumstance first suggested the idea of an academy for opera. But it is possible that the plan originated at one of those musical entertainments, so extravagantly brilliant, which the Duke of Chandos prepared in Albermarle Street for the fashionable world of London. The wish must have been frequently expressed, that these enjoyments might become permanent, especially as London was then behind many other large cities in musical advantages. Paris had already an academy, Vienna a court opera, almost every insignificant prince on the continent could command enjoyments that London principally owed to accident, or the liberality of a few.

We have more certain information as to the period when the plan became ripe. It was deliberated on during the winter of 1718–19, at the time of the South Sea speculation; but, without requiring a dissolution of Parliament, was sooner decided on than that. Already in February 1719, Handel in a letter to his brother-in-law spoke of the affair as settled. For the "urgent business" that had "so long occupied" him, and on which he cheerfully and expectantly believed that his "fortune depended," was nothing else but the preparatory measures necessary before the erection of an opera house, the musical department of which would probably be placed in the hands of Handel from the commencement. On the 21st of February, a London paper, "Applebee's original Weekly Journal," published the following announcement: "Mr Handel, a famous Master of Musick, is gone beyond sea by order of his Majesty, to collect a company of the choicest singers in Europe, for the Opera in the Hay Market." We do not know which, or how many places he visited with this object; we only know that he was in Dresden and Düsseldorf, and as he found nearly all that he wanted here, he did not probably travel farther, but spent a quiet summer, partly at the Hanoverian court, and partly with his family and friends in Halle.

In Düsseldorf he obtained Benedetto Baldassarri, chamber singer to the Palatine. In autumn, 1719, he found almost all the celebrities of the Italian world of song assembled in Dresden, under the direction of Lotti, the composer, to celebrate the marriage of the electoral prince with the archduchess Maria Josepha. But those talents were not attainable for the next winter. The elector had apparently invited the singers to Dresden with the enjoinment that they should remain in his service some time after the festivities, and a year's contract, from the first of October, 1719, was closed with all those whom Handel also desired to engage. That Handel was in Dresden at the time of the famous September festivities we are assured by a letter of the Saxon general-field-marshal Count Flemming, to Handel's pupil, Fraulein von Schulenburg. Here is the letter:—

Dresden, October 6th, 1719.

"Mademoiselle!—With this I send you from Vienna that operetta about which I had the honor of speaking with you. I could not yet obtain the operas from here; they are so particular about them that they will not even leave the parts with the singers, which enrages these people terribly. I wished to see Mr Handel, and to show him some attention on your account, but I have not been able to do so. I made use of your name to induce him to come and see me, but he was always ill or out. I think he is a little foolish, and he certainly should not be so with me, seeing that I am a musician from inclination, and that I consider it an honor to be one of your most faithful servants, mademoiselle, and that you are the most amiable of the pupils,—I thought I would tell you this so that, in your turn you might give some lessons to your master.—I have the honor to be," &c. &c.

Handel's position was a difficult one, and required great care and foresight. In order to lull the suspicions of the Saxon court, and not to tempt the singers, who longed for English guineas, to a breach of contract. All that he could do was to engage Signora Durastanti and Salvai, the sopranos Senesino and Berselli, and the bassist Boschi, for the academy, from October 1st, 1721. Although the Italian singers conducted themselves in their usual manner towards the German musicians in Dresden, Senesino especially towards the chapel master Heinichen, so that the elector was obliged to drive away his entire Italian Parnassus as early as February, 1720, this had no influence on the London Academy; for although the Italians had created a scandal in Dresden, in order to get to London sooner, the academy was too careful and intelligent to accept their services before the time stipulated in their contracts; but we must except Signora Durastanti, who was necessary at that moment. Count Flemming, who was a man of great power in the court of the elector August, with titles and places at command, could not understand, of course, why a simple musician should treat his invitations with indifference. But Handel was not everybody's friend, or a conceited virtuoso, seeking to make himself of consequence through powerful protection; he was a plain, independent man, who attended to his business, who maintained his freedom in private life, without molesting others, or allowing himself to be molested by them. He never visited any man who did not return his visits on a footing of equality (except in matters of business); and the Saxon general field-marshal had to content himself with such treatment as English dukes and earls had already received. The pride that inspired such behaviour could not offend, as it displayed itself principally in reserve; but the ladies of the court concerts long bore ill will towards the master, because he could never be persuaded to accompany them in their chamber music.

Handel, when he allowed himself to be heard by His Majesty and the Royal Princes on the clavier, received a hundred ducats. The order is dated February, 1720, from which we must not conclude that Handel was still in Dresden, but rather that the expense of this "royal pleasure" was noted down late and negligently, as also that the hundred ducats were afterwards sent to Handel in London through the Saxon ambassador. Handel was more fortunate than Bach, who, having won an artistic victory over the French clavier player Marchand, a year before at the same court, was cheated out of a similar reward through the rascality of an officer of the court. It would be most interesting, could any remarks on the play of these men, by Count Flemming, or some other *bel esprit* of this court, be discovered. Forkel says that Bach expressed a wish to make Handel's personal acquaintance, and undertook a journey to Halle with that object, but only arrived there when the composer had left. This must have been late in the autumn of 1719. The King went back to London in the middle of November. Handel probably returned a little sooner. At least I conclude so, as the opera house academy formed itself into a society and held several meetings in the beginning of November. The first representation took place on the 2nd of April, 1720. I set the first performance of *Acis and Galatea*, and the composition of the opera, *Radamisto*, to the winter months of 1719–20.

(To be continued).

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[*] Translated from Friedrich Chrysander's *Life of Handel*, by Fanny Mahon Raymond.

DURHAM.

(From a Correspondent.)

The trial of candidates for the Tenor vacancies in Durham Cathedral Choir, occasioned by the deeply lamented death of Mr Charles Ashton and the resignation of Mr Thomas Brown, took place in the choir of the cathedral, on Thursday and Friday, Sep. 25th and 26th. Twelve candidates appeared from various cathedrals, six of whom sang on the Thursday and six on the Friday. The following six sang on Thursday in the following order each a solo of his own choice. The order of rotation was determined by lot.—No. 1 Mr Barraclough, of Lincoln Cathedral. Anthem, "Ascribe unto the Lord," *Travers. Has a good strong voice, quality coarse, and sings out of time.*—No. 2 Mr Barnby, of Hereford Cathedral. Anthem, "Comfort ye my people," *Messiah. Voice is more loud than pleasant; singing too much strained, reads fairly.*—No. 3, Mr Dawson, of Newcastle. Anthem, "Ascribe unto the Lord," *Travers. Very good voice, but style rough and uncultivated.*—No. 4 Mr Horton, of Cork Cathedral. Anthem, "Praise the Lord," *Croft. A beautiful voice, but too limited in quantity for a large cathedral.*—No. 5, Mr Pheasant, of Peterboro'. Anthem, "Give the Lord the honour due," *Kent. Voice very limited, both in range and quantity; no style.*—No. 6. Mr Roberts, of Armagh Cathedral. Anthem, "Comfort ye my people," *Messiah. Has a very moderate voice, and did not make much of his pieces.*

Each candidate sang a second Anthem in the same order, as follows:—No. 1, "Comfort ye;" No. 2, "Ascribe unto the Lord;" No. 3, "I will cry," *Mozart.* No. 4, "O Lord our Governor," *Stevenson.* No. 5, "Comfort ye;" and No. 6, "Wherewithall," *Elvey.*

Messrs Barraclough, Barnby, and Dawson were selected for a trial of skill in reading at sight, and each sang, "Praise the Lord," *Boyce. None sang it well.* Mr Barnby was eventually selected to sing with the six who were to appear the following day. This closed the trial for Thursday, which was resumed on Friday, when six new candidates appeared, and the singing was of a much superior order. No. 1, Mr

Newsome, of Canterbury Cathedral. Anthem, "Ascribe unto the Lord," *Travers. Has a pleasant voice; but was very nervous during the trial.*—No. 2. Mr. Mason, of Worcester Cathedral. Anthem, "The Lord is very great," *Beckwith. A voice of good compass and power, but rather coarse in quality: the solo very well sung.*—No. 3. Mr. Price, of Manchester Cathedral. Anthem, "O Lord our Governor," *Stevenson. A fine and sweet voice of great compass; sings with great taste and feeling, and is a good reader.*—No. 4. Mr. Roberts, of Durham. Anthem, "Lord, what is man?" *Handel. A nice voice, but much too small for a large cathedral: solo very well sung.*—No. 5. Mr. Whitehead, of Huddersfield. Anthem, "Comfort ye, my people," *Handel. A splendid voice, of good quality and great compass: sings in first rate style; is a good reader.*—No. 6. Mr. Wait, of Chester Cathedral. Anthem, "If with all your hearts," *Elijah. A very pleasing quality of voice, but quantity too small for Durham Cathedral; sang his pieces very creditably.*

Each of the six candidates then sang a second Anthem in the same order, viz.: No. 1. "If with all your hearts," *Elijah.* No. 2. "Ascribe unto the Lord," *Travers.* No. 3. "If with all your hearts," *Elijah.* No. 4. "Wherewithal," *Elvey.* No. 5. "If with all your hearts," *Elijah.* No. 6. "How beautiful are the feet," *Haydn.* The following four were then selected to be tested as to their capabilities for reading: Messrs. Mason, Price, Whitehead and Barnby. Mr. Mason, Mr. Price and Mr. Whitehead each sang "The earth is the Lord's," *Croft.* Mr. Price and Mr. Whitehead sang the solo correctly and with taste. Mr. Whitehead then sang the last verse in "O sing unto the Lord," *Greene*, correctly. Mr. Price and Mr. Barnby sang the first verse in "My God, my God," *Greene.* Mr. Price sang correctly. The four then sang "Luther's Hymn;" Mr. Price and Mr. Whitehead each singing the solo remarkably well, and eventually these two gentlemen were selected by the Dean and Chapter to fill the two vacant Tenor stalls in Durham Cathedral. The choice gave general satisfaction.

The choir of Durham Cathedral is considered to be one of the finest in the kingdom. The members are: *Altos*, Messrs. Martin, Bates and Walker. *Tenors*, Messrs. Smith, Price and Whitehead. *Basses*, Messrs. Brown, Lambert, Kaye, and Hemingway. *Organist*, Dr. Henshaw. *Precentor*, Dr. Dykes. (Durham Music.)

THE MUSIC AND DANCING LICENSES.

(*Middlesex Sessions, Oct. 9.*)

The Court sat to-day at Clerkenwell to hear and determine applications for the renewal of licenses for music, and music and dancing, under the provisions of the Act 25th George II., cap. 36. The total number of applications in the list is 455—379 for renewals and transfers (opposition was entered against seven), and there were 76 applications for new licenses. Mr. Pownall presided, and there were about 12 magistrates present. The court was densely crowded, but the arrangements made by the officers of the court for the accommodation of the public were carried out in the most satisfactory manner. The list of renewals and transfers was gone through, and, with several exceptions, the licenses were passed. Three were refused to houses where readings of plays had been given on Sunday evenings.

In the case of Highbury Barn, one of the magistrates asked whether that was not the place where the person known as the "Female Blondin" had met with a serious accident while performing on a rope. Mr. Sleigh, who appeared for Mr. Giovannelli, the proprietor of the Barn, said that was indeed true, but the applicant had kindly and generously got up a free benefit for the unfortunate young woman who met with the accident, and no one more than he regretted the sad occurrence. The magistrate wished to know if such performances were to be repeated, or if the applicant was prepared to say that they should not. Mr. Sleigh assured the bench, on the part of Mr. Giovannelli, that nothing of the kind would be attempted again. The license was then granted.

In the case of the Sir Hugh Myddelton, New River Head, Clerkenwell, a magistrate called attention to the fact that *free admissions had been distributed at gentlemen's houses for the servants.* Mr. Sleigh, on behalf of Mr. James Deacon, most emphatically denied this, and said he could prove by the evidence of the police, the public, and the general frequenters of Mr. Deacon's music-hall that it was as well conducted as any in London, and had been since he had had the license. This complaint had sprung suddenly upon Mr. Deacon; no notice of opposition had been given. To deprive Mr. Deacon of his license would really be cruel in the extreme. Besides, many similar establishments in London issued free admissions, but Mr. Deacon had a full, complete, and most satisfactory answer to this extraordinary complaint. The tickets were *given to a gentleman who asked for them* (!) but it was absurd to suppose that Mr. Deacon, a highly respectable man, who had had the Myddelton near upon twelve years, KNEW THAT THEY WERE TO BE GIVEN TO SERVANT GIRLS. He had expended a considerable sum of money on his music-hall, which was equal in its management for decorum and good conduct to any other. As an act of mercy, the Court, he submitted, ought not to refuse the renewal of this license, but to allow Mr. Deacon time to rebut the accusation made against him. The license was formally refused, but leave was granted to Mr. Sleigh to renew the subject yesterday morning. Mr. Sleigh said he was obliged for that privilege, and the local magistrates would be served with notices. Inspector Allen, G, said there was no complaint whatever as to the conduct of the music-hall. Mr. Sleigh said the whole division could say the same.

A number of petitioners not having answered to their names when called, the Chairman said in future the licenses would be refused in all such instances, and the application would have to be treated as an original one, which would cause the delay of a year. The opposed applications are—the Star and Garter, Green-street, Leicester-square; the Adelaide Gallery; the Alhambra; Assembly-rooms, Lincoln's-inn-fields; the Black Horse and Windmill, Fieldgate-street; the Artichoke, Dog-row, Bethnal-green; the Strand Music-hall, by the Exeter Change-arcade; the Retreat, Highgate-road, Kentish-town; the Pegasus Tavern, Green-lanes; the Nag's Head, Roadside, Whitechapel; the British Oak, Oxford-street, Whitechapel; Sir John Barleycorn, Thomas-street, Whitechapel; the Cape of Good Hope, Commercial-road; the Foresters, Hawthornden place, West-street, Limehouse; the Victory, No. 5 Calet-place; and the Eagle, Chestnut-road.

MUSIC AT COBURG.—The Duke of Coburg-Gotha has bestowed upon Herr F. W. Markull, musical director in Dantzic, the Cross of Merit for Art and Science, affiliated to the Order of the House of Ernst. The meeting of delegates from the Associations for Male Voices of Germany, which was lately held here, was not intended to impose by numbers or to give any artistic performance on a large scale. The delegates assembled simply as speakers, to carry out the plan adopted at the last annual Sängerfest in Nuremberg, of founding a grand universal German "Sängerbund," or Vocal Confederation. About eighty delegates were present from all parts of the German Fatherland, and the Reithalle was selected as the building wherein to receive them solemnly on the 20th ult., in presence of the general public. The two associations, Liederkranz and Sängerkranz, belonging to this town, were on the spot, and executed a short but highly appropriate musical programme. After an introductory piece of music, Herr Kawaczinsky was charged, in the name of the committee of the Coburg Sängerkranz, with the task of welcoming the guests, which he did in a dignified and becoming manner. Hereupon followed the chorus "O, Isis," from *Die Zauberflöte*, words written specially for the occasion, being adapted to the indescribably solemn strains. The writer is bound to state that, of all pieces performed, not one was so powerful and so calculated to touch the deepest feeling of those present as this chorus of the unrivalled master, although it was not included in the programme, as it formed the accompaniment to the welcome. Herr Elben, from Swabia, then mounted the speaker's tribune, and, after him, the composer Rud. Tschirch. The principal piece in the programme was a composition by Ferd. Möhring, "Deutscher Schwur und Gebet" ("German Oath and Prayer") with orchestral accompaniment. At 8 o'clock P.M., on the 21st, the meeting commenced their deliberations in the Reithalle for the constitution of the Confederation. The most important resolutions adopted in a long debate were to the effect that the "Sängertag," which is declared established, shall take place every two years, and a Universal German Vocal Festival every four. To meet the expenses of the Confederation, each separate Vocal Association shall contribute an annual sum according to the number of its members. The subscription of each member is fixed at 3 kreuzers a year. The members of the committee of the Swabian Vocal Association were first appointed members of the General Committee, as were, also, ten other gentlemen, namely: Dr. Genster, of Nuremberg; Herr Meyer, of Thorn; Herr Emlach, of Munich; Dr. Hölzel, of Vienna; Herr Eberhardt, of Coburg; Herr Tschirch, of Berlin; Herr Julius Otto, of Dresden; Dr. Benner, of Vienna; Herr von Lüning, of Brunswick; and Herr Abt, of the same town. No city had sent in a request to be selected as the place for the next meeting of the German Vocal Festival, and the selection was left to the committee. During the meeting a telegram containing a cordial greeting to the vocal congress from the Duke at Reinhardsbrunn, was received and read. After three lusty cheers had been given for his Royal Highness, an answer was agreed upon and despatched. The visitors assembled for a public dinner in the lodge. The walk to the "Veste Coburg" was delayed till a tolerably late hour, but the magnificent weather rendered it most delightful. An immense crowd had assembled there at a very early hour of the afternoon. The Duke's opera of *Diana von Solange* was to have been performed in the evening, but, on account of the hoarseness of Mad. Sannier de Paez, Gounod's *Faust* was substituted at the last moment. In spite of the difficulties, both artistic and scenic, resulting from the unexpected change, the performance was exceedingly good, and the reception of the work enthusiastic. The first German "Sängertag" concluded with an excursion, on the following day, to Rosenau.—*Neue Berliner Musik-Zeitung.*

PARIS.

(*From our own Correspondent.*)

Thursday, Oct. 9.

The Théâtre Italien has opened for the season, but not with any extraordinary *éclat*. Who could have anticipated that any deep emotion or violent curiosity would be evoked now-a-days by *Norma*, or by Madame Penco? *Norma* is a good opera, and Madame Penco is a good artist. Everybody knows it—admits it. But the public has heard the one sufficiently often, and can remember greater singers than the other in the part of the Druid Priestess. Signor Naudin, like most tenors, strove too much with Pollio, a disagreeable part it must be owned, and very taxing. Had he sung less, he would have sung better; had he acted less, the audience that smiled might have applauded. Signor Naudin has a charming voice, and sings well, but lacks moderation. Adalgisa was personated by Madame Volpini. It would be difficult to find one more appropriate as regards "looks," but I have heard better singing in the part. The new basso, Signor Capponi, is tolerable—no more. *Cenerentola* is announced for this evening—without *Alboni*. A Mdlle Daniel, of whom I can give no account, personates Angelina. In my next I shall offer you my opinion of the *débutante* as also of Signor Vidal, the new tenor, who, likewise, makes his first appearance this evening as Don Ramiro.

The Grand Opera still keeps ringing the unchanging changes on *Guillaume Tell*, the *Huguenots*, *La Juive* and *Robert le Diable*. But great alterations loom in the distance. *Masaniello* is rehearsing, and the *Comte Ory*, "with new scenery and decorations," is to be given on the 13th proximo, for the *début* of Signor Mario. The direction has entreated M. Faure to support the caste with his powerful talent in the character of Raimbault; but that high-swollen barytone—M. Faure, not Raimbault—has signified his opinion that the part is beneath his dignity, notwithstanding which if Rossini would write a new air he would condescend. The general opinion seems to be that Rossini will not oblige M. Faure. There is confident talk of the production of *Don Giovanni*. Rumour already assigns the parts as follows:—"Donna Anna," Mdlle Sax; "Zerlina," Mad. Vandenheuvel-Duprez; "Elvira," Mdlle Hamackers; "Don Giovanni," M. Faure; "Ottavio," Signor Mario or M. Michot; "Leporello," M. Obin. The translation is by M. E. Duprez. I can hardly fancy Mozart at the Grand Opera: his non-"sensation" music requiring more faith than is possessed by the majority of Parisians. However I may be mistaken and the *Don Juan*, must have a special attraction except in the instance of Signor Mario, who may be deemed an "interloper."

Mad. Cinti Damoreau has been recently stricken with apoplexy at Chantilly, and the greatest fears are entertained for her recovery. Her maiden name was Hyacinthe Montaland—the first she changed to Cinti to appear at the Théâtre Ventadour. Some chroniclers have averred that the name was Cinthie and not Hyacinthe.

There is a new hope for your London Italian Opera Managers. M. Gueymard has solemnly renounced the French stage—at least for a space—and is determined to try conclusions with Signors Mario, Tamberlik and Graziani. If my opinion were of any use, I would strongly recommend M. Gueymard for such parts as "Pollio" in *Norma*; of other parts in the Italian repertory I prefer saying nothing. M. Gueymard takes Mad. Gueymard with him in his new art peregrinations.

The revival of Grétry's *Zemire et Azor* at the Opera Comique has been essayed with success. Grétry is famous as the composer complimented by Voltaire on his wit while affecting to believe that all musicians in general were remarkable for their *bêtise*. Times are changed since then. Rossini, Auber, Meyerbeer are all proverbial for rivalling the most spiritual of their collaborateurs in wit and grace. Rossini's bonmots are often cruelly piquant; as, for instance, when Lamartine suggested that he should place a "*lyre*" over his iron gate. "And put a *tire-lire*" (a money box) replied the composer. Poor Lamartine is again reduced to beg for charity in the shape of a lottery at twenty five centimes the ticket. The obolum of Belisarius may thus be translated by the Gallic (catch) penny.

The Gymnase has just given *Les Fous*, by M. E. Plouvier. There is but one real madman, however, in the piece, a madman escaped from Charenton, the French Bedlam; but the doctor commissioned to bring him back, finds himself greatly embarrassed on discovering, at every step, folks reputed wise, who deserve to be incarcerated as mad. This piece *de longue* [illegible] is so unequal that hisses of discontent disputed its success with the applause of admiration. The Porte St. Martin has renewed its ill-luck by Paul Féval's *Bossu*, whose hump is only a fictitious one, borne with as good a grace as may be by the actor Mélingue: the melo-drama, however, must be rather obscure to those amongst the spectators who may happen not to have read the novel by the same author from which it is taken. Paul Féval has had the tact to ensure success to his work by taking M. Bourgeois into partnership for the dramatic exposition of his piece. *Dolores*, the drama in verse by M. Louis Bouilhet, is admired with a yawn, and already is *Le Fils de M. Giboyer* put in rehearsal. The piece is by Emile Augier, and they say, that, in order to make it pass the censorship, the author has placed it under the protection of Prince Napoleon, whose intimate *protégé* he is. An actor who has for many years played the dandies of the Théâtre Français, is just now gaining great applause in the part of Tartuffe. As M. Leroux has preserved his complexion, he does not pretend to represent a pale ascetic devotee, but a well fed devotee, who conceals his appetites without at all seeking to extinguish them. Tartuffe almost becomes a man of the world. When Molière's piece was translated into English, Tartuffe became a canting Methodist parson. If it were translated anew in our day, to what class, to what profession, to what persuasion, would the English Tartuffe belong?

WREXHAM.—The public rehearsals of the musical Institute were closed this summer by the performance of a grand Oratorio, *Jerusalem*, the work of a living composer, Mr H. Pierson's. It met with applause. Oratorio of *Jerusalem* (originally produced at the Norwich Festival).

MANCHESTER.—The first concert of the season at the Concert Hall, introduced the London Glee and Madrigal Union. Horsley's "By Celia's arbour" after a full orchestral symphony was injudiciously placed, but the first few strains, gave little cause for apprehension, and, though we have heard the glee sung during the last forty years by the vocalists best acquainted with English part music, it must be acknowledged that the execution has never been surpassed in our experience. It was delicate in style, pure in tone, truthful in intonation, and rich in coloring. "Come see what pleasures," by Elliot, had the additional advantage of a solo soprano voice—that of Miss Banks, just the voice for blending. "Under the greenwood tree," sung by Messrs. Baxter, W. Cummings, Land and Winn, we have been accustomed to hear a shade quicker; but it was charmingly sung and encored. The party have a decided advantage in frequently singing together under the direction of so accomplished a master as Mr Land. Dr Arne's "Now Phœbus sinketh in the west," was delivered by Mr Winn, with thorough musical feeling. Why did Miss Banks give us a modern version of "Where the bee sucks?" A serenade by J. L. Hatton, "Good night, beloved"—and the ballad "In my wild mountain valley" from The Lily of Killarney, the latter nicely sung by Miss Banks, also was entitled to notice. A flute solo by M. De Jong admirably played, was added to the programme, and Mozart's symphony in C, as well as the overture to Mendelssohn's *Midsummer Night's Dream*, were ably conducted by Mr Hallé, and carefully given by the orchestra; the "*Andante grazioso*" in the symphony more especially.—*Abridged from the Examiner and Times Oct. 7th 1862*.

BRIGHTON.—(*From a Correspondent.*)—This has been quite a musical week down here. First a soirée for the benefit of "Master Jackson," a local artist of rising talent; next, a *soirée*, by the local Rifle Volunteer Band. What the music was, and how performed, I am unable to say, not having been present. As, however, music-softening influence was for the millionth time brought to bear in the cause of charity—the benefit of the Lancashire operatives, it is sincerely to be hoped there was a full attendance. On Wednesday, at the Pavilion, Herr Kuhe gave the first of a series of three "Pianoforte Recitals." There was a numerous and fashionable audience, who watched with marked attention to a long series of performances of the most varied character. I must reiterate, however, the stigma to which I gave expression in your last number. Out of eleven instrumental pieces, only one was by Beethoven, only one by Mozart, the rest, with one exception, perhaps (S. Heller's *Dans les Bois* No. 3) were exclusively modern effusions, calculated, if not to please, at least to startle. Beethoven's Sonata in D minor was finely given, which makes it the more to be regretted that Herr Kuhe wastes his time on inferior music. The second of Herr Derffel's "Recitals" was given on Thursday in the same place, to an audience at least equally numerous, though perhaps of a somewhat different order—more juveniles and a larger number of professionals were present. Herr Derffel's reputation is gradually extending, and admirers of Beethoven's music always flock to hear him play it. The sonata on the present occasion was the *Pathétique*. To this, full justice was done. The vibrating light and shade, and expression generally, were unexceptionable; but the first *allegro* and the *rondo* were taken somewhat too fast, although no palpable indistinctness ensued. I timed it, and for comparison's sake append my observations:—*first movement*, seven minutes and a half; *second*, four minutes and three quarters; *third*, three minutes and a half. *Total* fifteen minutes and three quarters. The performance was listened to with great attention, and (for Indian) hearty plaudits followed its close. Herr Derffel also played in capital style, "[illegible]," and Mozart's *Zauberflöte* duett, by Thalberg. We hope shortly to hear from the same fingers at least one prelude and fugue by Bach. Mr. Derffel is forming the style of his pupils by these "Recitals;" and no better model, in a certain school, exists than Bach.

MDLLE. PATTI, FROM A BELGIAN POINT OF VIEW.*

But to return to Mdlle Patti, whom we have left too long. We have already mentioned her incomparable voice, and the habitual purity of her taste. We will now say a word or two of the charming manner in which she sustains the character (Amina). Always attentive to what is going forward, she lends animation to everyone around her. In the scene of jealousy at the end of the first act, she was most entrancing. Amina loves Elvino dearly; nay adores him; but then the language of the Count is so choice, and his manners are so pleasing. She knows that her listening to him more than is necessary is tantamount to breaking her lover's heart; she knows this, and the knowledge gives her pain; but how can anyone be impolite with so amiable a nobleman? At length, Elvino gets angry. Amina goes up and reassures him, while she looks out of the corner of her eye at the Count. The curtain falls, doubtless to the great joy of Elvino, but with a slight touch of regret on the part of Amina, who says to herself, perhaps, that it is difficult to please everyone, and Elvino too. Throughout this scene, her acting is distinguished by a degree of grace and naïve coquetry truly charming. In the finale of the second act she exhibits touches of genuine pathos; how her heart bounds towards Elvino; how her voice appeals to him; what depth of prayer there is in her expressive eyes! Elvino begins to grow incomprehensible; how can he possibly refrain from falling at her feet? In the third act Amina reveals a true artistic nature, an incomparable voice at the bidding of habitual good taste, and, besides all this, real histrionic genius. There is another brilliant star on the radiant firmament of art, who knows? Perhaps a new Malibran.

The immense success obtained at each of her performances, by this interesting young lady, is, in our eyes, fully justified by the remarkable qualities she continues to exhibit on every fresh occasion. She is young—19 years of age—pretty, most ladylike, and nature has kindly showered on her all her favours. To a rare mind, to intelligence of the first order, nature has graciously added one of the most extended, fresh, agreeable and ductile soprano voices ever known—flexible, sweet, pure, seductive, dramatic, passionate—a voice, in fact, impossible to hear without being deeply moved. As though she had not already done sufficient, nature has bestowed also, on her that precious quality without which no one can be a perfect artist. She made her a great actress. This is a qualification somewhat neglected at the present day, seeing that the majority of ladies and gentlemen in possession of the lyric stage, appear with incredible obstinacy to think the art of acting beneath their notice. After the *Sonnambula*, which was quite sufficient to bring out all her genuine feeling, *Il Barbiere* presented us to her in a new light; and, lastly, *Lucia* completed the trinity. The sentimental Amina gave no cause for jealousy to the sprightly Rosina, and the poetical Lucia caused many a tear to flow at the sight of her despair.

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* Translated from the *Indépendance Belge.*

ST. JAMES'S HALL.

Monday Popular Concerts.

THE ONE HUNDRED AND THIRD CONCERT.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

The Fifth Season of the Monday Popular Concerts (established February 1859) will commence at St. James's Hall, on the evening of October 13. The reason of beginning a month earlier than usual is to afford the very many amateurs still attracted, from the country and from abroad, by the fame of the International Exhibition, an opportunity of listening to performances which have not only enjoyed the constant patronage of the London public, but elicited marked encomiums no less from correspondents of distinguished foreign journals than from the constant representatives of the universal press of England.

The plan upon which the Monday Popular Concerts were instituted, and their form and character as musical entertainments, are now so well known, that it is unnecessary to add anything to explanations already published. It was originally intended, in fact, to give six performances, and to repeat the experiment, should it turn out successful, from year to year. So immense, however, was the response to this first appeal—an appeal based no less upon a faith in the ability of the general public to appreciate, than in the power of genuine music to attract and interest—that in the first season the proposed six concerts were increased to thirteen, in the second to thirty-eight (including seven held at Liverpool, Newcastle, Edinburgh, Glasgow, &c.), in the third to twenty-four, and in the fourth to twenty-six. The programmes of these one hundred and two concerts have included nearly all the trios, quartets, quintets, and double quartets of Mozart, Beethoven, Spohr and Mendelssohn; many quartets, quintets, &c., by Haydn, Dussek, Cherubini, Schubert, Spohr, [illegible], Onslow, [illegible], &c.; the most celebrated sonatas and other compositions for pianoforte solo or concerted, of Mozart, Beethoven, Weber, [illegible], Dussek, Clementi, [illegible], Hummel, Weber, Schubert, Mendelssohn, Sterndale Bennett, &c., and several of the harpsichord works of Handel, Scarlatti, and Sebastian Bach, together with a large number of songs, duets, and other vocal pieces from the ancient and modern schools of Italy, Germany, France, and England.* As heretofore, in every department, the most eminent artists have been provided, engagements having been concluded with renowned performers abroad as well as at home. A constant attendance at St. James's Hall, throughout a season of Monday Popular Concerts, was therefore—to use the words of a previous address—"equivalent to a varied course of lectures on the chamber music of the great masters with practical illustrations by the first performers of the day."

The presence of Herr Joachim in London has enabled the Director to obtain that gentleman's invaluable co-operation as first violin, Herr Joachim having agreed to assist at each of the concerts to be held while the International Exhibition remains open, and to lead quartets by Haydn, Mozart, Beethoven and Mendelssohn. Signor Piatti has also accepted the post of violoncello; that of second violin being undertaken by Mr. Ries, and that of viola by Mr. Webb. The pianoforte will be represented by Mr. Charles Hallé and Mr. Lindsay Sloper, one of whom will play a solo sonata from the great masters at each concert.

The instrumental pieces of the first concert (Monday, Oct. 13) comprise Haydn's quartet in G minor, Mozart's sonata in F major (No. 21 of Mr. Charles Hallé's edition of "Mozart's Sonatas for the Pianoforte"), Mendelssohn's celebrated Ottet in E flat, for two first violins, two second violins, two violas, and two violoncellos (led, for the first time at the Monday Popular Concerts, by Herr Joachim), and Beethoven's sonata in G, for pianoforte and violin, No. 3, Op. 30 (Mr. Charles Hallé and Herr Joachim). The vocal music will be sustained by Miss Banks and Miss Lascelles.

At every concert, until further notice, the programme will be changed, a new quartet, a new solo sonata, a new duet, and a new grand concerted piece (quintet, double quartet, or pianoforte trio) superseding the one of the previous concert, so that musical visitors to the International Exhibition may have a constant succession of variety.

Further particulars about future projected arrangements for the Monday Popular Concerts will be found in the analytical programme of the evening. Meanwhile, in announcing the commencement of the Fifth Season, on Monday, October 13, the Director has again to tender his thanks for the liberal and persevering support with which his undertaking has been honoured, and again respectfully to solicit its continuance.

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* A catalogue of the instrumental works which have been already introduced at the Monday Popular Concerts, with the names of the performers and the dates of the various performances, will appear in an early programme.

ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MONDAY POPULAR CONCERTS.

ON MONDAY EVENING, OCTOBER 13, 1862.

The First Concert of the Fifth Season,

THE PROGRAMME, VOCAL AND INSTRUMENTAL, WILL BE SELECTED FROM THE WORKS OF

VARIOUS COMPOSERS.

PROGRAMME.

PART I.

QUARTET in G minor, for two Violins, Viola, and Violoncello — Haydn.
(First time at the Monday Popular Concerts.)
MM. Joachim, Ries, Webb, and Piatti.
CRADLE-SONG, "Sleep, thou infant angel" — Gluck.
Miss Banks.
SONG, "Page fair" — [illegible]
Miss Lascelles.
SONATA, in F major, for Pianoforte Solo (No. 21 of Mr. Hallé's edition) — Mozart.
Mr. Charles Hallé.

PART II.

GRAND OTTET, in E flat, Op. 20, for four Violins, two Violas, and two Violoncellos — Mendelssohn.
MM. Joachim, Ries, Carrodus, Watson, Webb, [illegible], Paque, and Piatti.
SONGS, "Who is Sylvia?" "Hark, hark, the lark" — Schubert.
Miss Banks.
SONG, "The Vintager's Song" — Mendelssohn.
Miss Lascelles.
DUET, "[illegible]" — [illegible]
Miss Banks and Miss Lascelles.
SONATA, in G, Op. 30, for Pianoforte and Violin — Beethoven.
Mr. Charles Hallé and Herr Joachim.

CONDUCTOR—MR. LINDSAY SLOPER.

To commence at Eight o'Clock precisely.

NOTICE.

It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for the Pianoforte and Violin, an interval of five minutes will be allowed.

The Concert will finish before half-past Ten o'Clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had of Messrs. CHAPPELL & Co. 50 New Bond Street.

TO CORRESPONDENTS.

H. K. (*Belfast*).—*We are unable to entertain the proposition of our correspondent—for which, nevertheless, he has our thanks.*

Critical.—*To the first query—Ewer & Co., Schott & Co., Ashdown & Parry. To the second—No. To the third—We cannot give opinions on unpublished works. That is the business of a professional teacher.*

Sr. Bo.—*Trafurellerai! Sono conosciuto più dello bellonnen. Burlesse! Patapèpe!*

NOTICES.

To Advertisers.—*Advertisers are informed, that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244, *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but no later. Payment on delivery.*

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To Publishers and Composers.—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244, *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* The Musical World.

To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

BIRTH.

On the 10th inst., at 2 Upper George Street, Bryanston Square, the wife of Adolphe Schloesser, Esq., of a Daughter.

The Musical World.

LONDON: SATURDAY, OCTOBER 11, 1862.

MR. BALFE'S last opera has indisputably gained the ear of the town, and a closer acquaintance only tends to strengthen the opinion elicited from the beginning. An impression prevails, indeed, that *The Puritan's Daughter* is inferior to no work from its industrious and versatile composer's pen, without excepting the universally popular *Bohemian Girl*, or even *The Bondman*, which, although strangely overlooked of recent years, stands perhaps highest in the opinion of musical judges—rivalling the first in attractive melody and the last in dramatic expression. That, on the whole, the music of *The Puritan's Daughter* is the freshest Mr. Balfe has produced for a long time, must be admitted; and that, while the ideas are almost everywhere spontaneous, the concerted pieces are spirited and effective, the orchestral accompaniments full of variety, and the general treatment marked by a consistency belonging to well-considered productions alone, is no less evident. Much is doubtless due to Mr. J. V. Bridgman's libretto, which, besides being ingeniously laid out and interesting from a dramatic point of view, deals with real characters, and is written from end to end in honest unobtrusive English. The plot, too, is so simple that there is no misunderstanding it, every incident of its scenic progress being set forth with exemplary clearness. The "merry monarch," and his boon companion Rochester, have seldom been exhibited under a more agreeable stage-pourtrayal, seldom involved in a mimic adventure from which they are extricated by more legitimate means. The Puritan Wolf, and his daughter, too, are remarkably well drawn characters, the dogged sternness of the reformer being happily contrasted with the uncompromising loyalty of Clifford, a young cavalier *par excellence*, and sketched to the life; while the womanly devotedness of Mary Wolf (the "Puritan's daughter") stands out with equal felicity against the light-headed conduct of her companion, Jessie. Then, in addition to the gaunt puritanic figures of Ephraim Fleetwood and Hezekiah Briggs (Wolf's associates)—the rascally buccaneer (Seymour) and his lieutenant Drake—the (somewhat dreary) landlord, Spiggot, and a genuine comic personage in the shape of Ralph, help to strengthen the *dramatis personæ*. All these have more or less to do with the plot. This turns upon a conspiracy of the Puritans to entrap the "Merry Monarch" into their power, but which is frustrated by Clifford, who, contriving the King's escape, is on the point of being sacrificed in his place, when, at the eleventh hour, he is rescued through the interposition of Ralph, an accidental witness of the meeting at which the treason was concocted. The buccaneer, Seymour, a confederate in the designs of Wolf—the hand of whose daughter Mary is to be the reward of his complicity—volunteers to carry out, with his own hand, the sentence pronounced against Clifford; but just as he is about to fire he encounters a Nemesis in Drake—his lieutenant, and (on account of some old grudge) sworn foe—who, at the critical moment, appears at a window, and levels Seymour with a pistol shot. Ralph having secretly apprised King Charles of the machinations of his enemies, the monarch arrives at the nick of time with an escort of sailors, and poetical justice is done alike to "saints and sinners."

We have dwelt thus at length on the plot of *The Puritan's Daughter* for two reasons: first, because it was merely glanced at on the occasion of its production (last season); and secondly, for the benefit and enlightenment of visitors to the International Exhibition, who may be tempted by this and other "revivals" to include the Royal English Opera among the London "lions" not to be passed over.

* * *

ACCORDING to the Parisian papers the literary convention concluded between France and the Kingdom of Italy is the most comprehensive one of the kind that has yet been made. Henceforth the authors of books, pamphlets or other writings, of musical compositions, drawings, paintings, sculpture, engravings, lithographs, and of all other analogous productions in literature or the arts, will reciprocally enjoy in each of the two States the advantages attributed to them by the laws on the proprietorship of literary and artistic works, and will have the same protection and legal remedy against any infringement of their rights as if the works were published for the first time in the country itself.

"The copyright in musical works," writes the *Constitutionnel*, "extends to the compositions known as arrangements, based upon airs extracted from the same works. The disputes which may arise upon the application of this clause will be reserved for the appreciation of the respective tribunals." This is just the very clause likely to engender difficulties. The words of the *Constitutionnel* are obscure enough; for it is difficult to know whether, in the instance of "arrangements," the "arrangers" themselves, or the composers from whom they have borrowed themes for their handywork, are to be protected. Any one can concoct a so called "*fantasia*" (imagine a *fantasia* without a gleam of fancy!) with more or less effect—witness the numbers that daily issue from the portfolios of fashionable music teachers; but good melodies are just as rare as the others are plentiful. The *Constitu-*

Journal merely says, "Copyright in musical works extends to *the compositions known as arrangements*, based upon airs extracted from the same works"—from which it is impossible to guess whether the airs from new operas are open to any and all "arrangers" who may feel disposed to lay hold of them, with or without the consent of composers or publishers, and hew and hack them for their purposes, as music-hucksters. This would be ridiculously unjust; but, as nothing of the sort is likely to have suggested itself to the French and Italian legislatures, we may safely dismiss the question, which but for the oracular obscurity of the French paper would never have been raised. There is, however, in the same sentence, in addition to the negative obscurity of the whole, the positive obscurity of a part. "Copyright in musical works extends to the compositions known as arrangements, *based upon airs extracted from the same works*." Are we to understand that arrangements not "based upon airs extracted from the same works" are devoid of copyright? If so, what are we to understand? If yes, what is intended to be conveyed? Are new "arrangements" of old themes to be unprotected?

We should really like to be informed on these points. There has been quite enough of mystery about copyright and non-copyright in the music trade, and should a similarly comprehensive and precise convention ever be made by France or Italy, or both, with England, it would be as well to be clear on the matter, if only for the sake of not paying more for the legal adjudication of a disputed copyright than the copyright itself is worth.

* * *

DARBOVILLE, the singer (who died at Marseilles in 1842*) forms the subject of the present notice. He gained a reputation at the Théâtre Feydeau as successor of the celebrated Martin, but was subsequently compelled by a malady of the trachea, to leave the stage. Had the laryngoscope and the theory of physiological singing been as much in vogue then as now, the great vocalist might have been cured by the great theoreticians. Darboville entered the French navy in the time of the Directory, and sailed for Egypt under General Buonaparte, who, when he became First Consul, was ashamed of his Italian origin, and thenceforth wrote his name Bonaparte, without a "u." Darboville's vocation for dramatic singing was brought to light in the following manner.—As we all know, Bonaparte took with him to Egypt a number of "*savants*," literary men and artists. Among the latter was Rigel, the pianist (born in 1741, at Wertheim in Franconia).† One morning at Cairo, Rigel received an order to go directly to the Commander-in-chief. On his arrival at head-quarters he was forthwith introduced, when, in his usual abrupt tone, Bonaparte thus addressed him:—"Citizen Rigel, my soldiers are desponding, and my officers no less so. To while away the time they play at hazard, or shoot themselves. They must be amused, and their thoughts diverted into a more intellectual channel. Organise a theatre for comedy, tragedy, but more especially opera; something that shall remind them of Europe and Paris." "General," replied Rigel, "I don't see how it is possible to carry your commands into effect." "Why not?" "We want artists." "Take the most gifted members of my staff, of the administration, of the commissioners of Fine Arts. I am convinced you can do something. I am acquainted with your talent, your zeal, your patience. If a man will only resolve to do a thing, nothing is impossible." "Actors might certainly be improvised; but singers! singers require a musical education, a good memory, and a correct ear." "All that is to be attained somehow or other; in one word, I must have a theatre—I *will* have a theatre." "But, General, how can we act comedy without women? We are, unfortunately, totally deficient in representatives of the fairer portion of the human race, and, consequently, no actresses." After a moment's reflection, Bonaparte replied, in a comically rough tone, "Confound it, select some of the 'middies' of the expedition who are feminine in appearance, that is, good-looking, and possess some little talent; put them in petticoats, and you have got your actresses. The rest may be managed. Once more it is my will, and I reckon on your energy to carry it out." Rigel was obliged, *nolens volens*, to obey the General's command, so categorically expressed, for the establishment, in this cheap manner, of a dramatic and operatic theatre. He did his best to improvise a histrionic and lyrical company. While engaged in his task of organising, the *impresario in angusti* became convinced of the correctness of Marshal Saxe's apothegm, "It is easier to command an army of a hundred thousand men, than a company of actors, particularly if they are amateurs." In his character as manager, composer, and professor of elocution, Rigel issued an address to the whole army. Among those who offered their services was Darboville, who possessed a good and pleasing baritone voice, and had received some musical education. He had previously played at a private theatre in Marseilles, and sung at concerts. Rigel now looked about for a *libretto*. Balzac, who was painter to the expedition, wrote one. The little comic opera, entitled *The two Mills* was soon composed and studied. It contained, among other things, a charming melody, "Petits Oiseaux, le Printemps vient de naître," which was much liked. This romance found its way across the ocean, and spread all over Europe. Junot played Philoctetes, and Murat, Achilles, in *Iphigenie*, while Colbert, the commissary general, impersonated Acomat in *Bajazet*. He was to have undertaken the part of one of the two millers, but an order arrived to proceed against St. Jean d'Acre. At a subsequent period, the comic opera proved most successful, and Darboville met with so brilliant a reception that he determined to leave the navy and devote himself exclusively to the stage. The little dramatic corps under the command of General Rigel shared the fortunes of the Army of the East. They played and sang at Alexandria, Damietta, and the Pyramids.

On his return to France, Darboville turned his whole attention to the theatre, and obtained a great reputation as an actor and a singer. As we before remarked, he was selected to be Martin's successor. Martin had been at first in the orchestra, which he quitted by the advice of his friends. Berton, the popular composer and conductor,—who was born at Paris in 1766 and died there in 1844—was the first to call his attention to the treasure he possessed. "With such a voice as yours," he observed, "how can you waste your time in playing the fiddle? Learn singing."—"I have no master."—"Go to your uncle Candeille" (operatic composer and member of the Academy of Music in Paris, where he was born in 1740 and died in 1806)* "he will teach you." Martin went to his uncle and preferred his request. "Ah! you want to learn singing do you?" replied his uncle. "I will tell you how to do so: go into a wooden shed, and bawl as loud as you can; you will soon learn."—Fortunately, in the Italian company of the Théâtre de Monsieur, Martin found models and masters, whose lessons were of more use to him than his Uncle's method.

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* Neue Berliner Musik-Zeitung.

† Ibid.

* Neue Berliner Musik-Zeitung.

When Darboville, in consequence of his throat complaint, was compelled to relinquish his brilliant career, he returned to Marseilles, where he still continued popular in vaudevilles—where *to sing* is not absolutely a *sine quâ non*.

MAD. ALBONI.—The statement which appeared in several French journals (and was copied into the London *Athenæum*) about Mad. Alboni's projected retirement after one more season's professional exertions, is—we hear on the best authority—without foundation. *Tanto meglio*. The operatic stage can ill afford to lose so accomplished and legitimate a singer—in the very prime, too, of her voice and powers.

HERR JOACHIM, we are informed, will pass the winter in London. *Desto besser*. We shall hear the "last quartets" of Beethoven at the Monday Popular Concerts.

ROYAL ACADEMY OF MUSIC.—At a meeting of the directors of the Royal Academy of Music on the 17th of September (Sir George Clerk, bart., chairman) Miss Leila Aylward, of Salisbury—late student—was created an associate of that institution.

ST. JAMES'S HALL.—The concert of Welsh National Music with Band of Twenty Harps, and Chorus of 400 Voices, will take place at St. James's Hall, on Thursday evening next. The performers on the Harp will include the names of the most celebrated artists in London. The Chorus will consist of the Members of the Vocal Association and the Royal Academy of Music, under the direction of Mr Jno. Thomas (Pencerdd Gwalia.) Altogether a great musical treat may be expected.

LETTERS TO THE EDITOR.

LORTZING'S DIE ROLANDSKNAPPEN.

SIR,—As a rule the critical remarks of your Berlin correspondent are impartial and just. In the case of Lortzing's opera mentioned above the contrary is the case. A minuter knowledge of *facts* would much have modified the opinions to which he gave expression in your last number. It is generally conceded throughout Germany that Lortzing's operas, if they live at all, will live solely by the virtue of the national character of his melody, and as your correspondent observes "by an adroit employment of stage effects." The fact, however, of a revival, after a long lapse of years, of a work very little known, is a proof that this particular opera at least contains "mettle more attractive." To the opinion of your correspondent that "It does not contain a single number which will live," time alone can give answer. That Lortzing wrote it *solely* from a desire pecuniarily to profit by it, I cannot quite believe. Goodness knows, the poor man was sorely straightened in his circumstances, not only when he wrote that opera, but all his life. The same sweeping remark is therefore equally applicable to all he wrote, and yet it would be assuming a great deal to say the opera *Czar und Zimmermann* was dictated solely by a mercenary spirit. It holds its own to this day, and there are few musical families in Germany where the really clever songs and concerted pieces from this opera are not sung with increasing delight. It is to me a wonder that none of our enterprising publishing firms have as yet turned their attention to the subject. Poverty was poor Lortzing's *bête* noire, and against it he struggled bravely to the last. Still, I believe, in fact the testimony of his letters is sufficient to prove, that his whole soul was filled with all that is noble and elevating in art, and that his highest ambition was to add one stone to the noble superstructure of thoroughly German operatic art.

One word as to dates. The opera was composed in 1849 not 41, and was first performed at Leipzig, on the 25th of May, in the former year. It was never performed at Vienna.

Brighton. JOHN TOWERS.

THE BRUSSELS CONSERVATOIRE.

SIR,—I should feel obliged by you informing me if there is an Academy of Music in Bruxelles, and what the terms are, also what language they speak there, German or French. I am yours respectfully,

A SUBSCRIBER, *Liverpool*.

[Our columns are open to any communication on the subject of "A Subscriber's" query.—ED.]

ORCHESTRAL BALANCE OF POWER.

SIR,—In none of the works studied by me, have I met with any fundamental reason, for the scientific quantities of instruments necessary to form a perfect orchestra.

I am informed by various accepted authorities, viz., Berlioz, Fétis, Mesangy, &c. &c., that it is essential to have "string, wood, and brass instruments" in certain numbers each, to form a model orchestra, and to perplex the reader, each propounder varies in his given proportions! unfortunately they all forget—or decline—to assign any reason or reasons why such proportions are given, and so leave entirely unknown any settled rule, by which the relative proportion of sound, of the several parts of an orchestra, can be known or balanced. To enlighten my darkness on this subject, will you, or any of your scientific readers, please to tell me,—what the proportionate weight of tone is given from a G bass trombone, as compared with the weight of tone given from a D concert flute, both instruments being played *fortissimo*?

After this,—How many D concert flutes would be required, to evenly balance the power, or weight of tone given out by the said G bass trombone? again,—How many violins would be required to exactly counterpoise the weight of tone thrown out by the given number of D concert flutes, and G bass trombone combined? and finally,—How would a solitary oboe be affected, in proportion, presuming all to be *tutti fortissimo*?

My gratitude will be unbounded by learning the authority consulted, to clearly enable a positive answer to be given to the questions here propounded, so that I may enrich my library (if published) with the work, and commence forthwith to study the (to me) new science of "ponderosity of sound," as applicable to "ensemble" playing. Apologising for the length of my note, I am Sir, yours truly,

MARTYRUS SCRUTINER.

Hull, Oct. 7th, 1862.

GLUCK UND DIE OPER.

SIR,—Referring to Mr Towers' communication on the above subject published in No. 38 of your journal—permit me to state that I have in my possession seven songs of Klopstock's, the music by Gluck. These songs were given some 30 years ago as supplements to articles on Gluck in the Musical Paper "*Iris*," edited by Ludwig Rellstab and published by Trautwein of Berlin.—This I think will be sufficient proof that *Fétis'* statement was much nearer to the mark than that of Sallere, if I am right in presuming that the terms "Odes" and Songs, are synonymous. I think it quite possible that Fétis might have been correct in stating eight songs, as I am not at all certain but that I may have lost one during the lapse of years—though this is a point I imagine, that can easily be cleared up through Hoffmeister's *Handbuch der musikalischen Litteratur*.

I remain, Mr Editor, yours obediently,

DR. FERDINAND RAHLES,

13 *Albert Street, Camden Road, October 7*, 1862.

SWANSEA.—M. Thalberg's Concert, given on Monday night, was a great treat to all lovers of music. It would be useless for us to pretend to criticise the performance of so great and well known a musician. There is perhaps no man living who can so illustrate the *power* of an instrument, and we need not say that the execution is marvellous. Player and instrument seemed to have some subtle relation existing between them, and to become part of each other. However complicated the accompaniment, or strange the variations, the air was plainly manifest throughout, like a jewel shining clearly from a richly chased and ornate setting. M. Thalberg's mastery of the instrument is to the uninitiated something incredible. Massive chords subsiding in a moment into softest harmonies, and again a mere ripple of sweet sounds swelling into a grand volume of majestic tones. We shall not attempt to criticise in detail, and only add that the room was tolerably full, and that Mr Bessler's changes in the way of accommodation were a great improvement. One thing more by the way we must mention, and that is, that on such occasions those who go for some other object than to hear the music would do well to abstain from idle talking, which distracts the attention of real lovers of the art.

LEIPZIG.—The Bach Society have issued the 11th annual instalment of their splendid edition of the works of John Sebastian Bach. It consists of two volumes. The first contains a *Magnificat* in D major, with inserted pieces, a *Sanctus* in C major, a second *Sanctus* in D major, a third in D major, and a fourth in G major. The second volume contains vocal Chamber Music, including *The contest between Phœbus and Pan* (*Dramma per Musica*), three Cantatas for a single voice, and an occasional piece *Æolus pacified*.

SALZBURG.—A complete catalogue of all the manuscripts of Mozart, and of the relics of him deposited in the Mozarteum, has been published by Carl Mayer.

ENGLISH OPERA COMPANIES.

(*From the Literary Budget.*)

"*Il y a fagot et fagot*," according to the illustrious Sganarelle, and there are English Opera Companies and English Opera Companies between which there is scarcely any resemblance beyond the name. There were two English Opera Companies thirty years ago, one of which performed at Covent Garden, the other at Drury Lane, and both of which massacred Meyerbeer's *Robert le Diable* in the most barbarous manner. In one of these English versions of Meyerbeer's masterpiece, the part of Rambaud, afterwards undertaken by Signor Mario, was assigned to Mr Keeley. Whether Rambaud's music was sacrificed to Mr Keeley in his capacity of humorist, or by Mr Keeley in his capacity of vocalist, we have never heard; but the fact of such a part being given to him at all is enough to show us how operas were got up on the English stage in the year 1832. We have advanced considerably in operatic matters since then, and we are indebted for this progress, first to Mr. Bunn, whose silly librettos (not sillier, however, than those which are written at the present day), may be pardoned him in consideration of the number of original operas by Balfe, Wallace, Macfarren, Benedict, and others, which he produced during his management of Drury Lane; and secondly to Miss Louisa Pyne and Mr. Harrison who, during the last seven years, have continued Mr Bunn's system—in many respects, have improved upon it. Mr Bunn had an excellent musical conductor in Mr Benedict, but we believe his orchestra was inferior to the one over which Mr Alfred Mellon rules. This much is quite certain—that Miss Louisa Pyne did not belong to Mr. Bunn's company, and Miss Louisa Pyne is the great strength of the English Opera Company now established at Covent Garden.

But we were speaking of companies. Besides the English Opera Company now in full work, there is an English Opera Association which exists only in advertisements, but which, we are told, is to break out into actual theatrical life before the end of the autumn. The promoters of this enterprise seem to labour under the delusion that at present we have no English Opera at all. They speak of establishing one, as if there were some novelty in the idea, and as if, during the last seven years, they had never heard of the doings of Miss Louisa Pyne, Mr Harrison, and Mr Alfred Mellon, and of the numerous original works which have been produced with such remarkable success under their auspices. However the English Opera Company, whatever its acquaintance with passing events may be, is said to have already taken Her Majesty's Theatre, and to have made some arrangement by which Mademoiselle Titiens' services are to be secured for the winter months. If it has really engaged Mademoiselle Titiens, whom surely Mr Mapleson in no way exaggerates when he calls her, in his advertisements, the greatest dramatic singer living; if it engages Mr *Sims* Reeves, incomparably our best tenor, and one of the few good tenors still left in Europe; if it engages Madame Lemmens Sherrington, one of the most brilliant "light sopranos" of the day, then we really cannot see how, with common prudence and discretion in the management, success is to be avoided. According to the present beautifully unsettled state of the English law, anybody may play any foreign, and a great deal of English music anywhere without having anything to pay for it. When an English manager offers M. Meyerbeer or M. Auber a certain sum for the right of performing *Dinorah* or *Fra Diavolo*, he merely offers an honorarium; strictly speaking, there is no "right" to sell, and therefore none to buy. It is true that Mr Gye, in bringing out the two operas just mentioned, arranged with the composers to supply him with some additional music, but even this additional music, expressly ordered by Mr Gye, and by him paid for, is at the mercy of any manager of a theatre, tavern, or music hall, who may choose to have it executed or murdered on his premises. Piratical directors may seize foreign music wherever and under whatever circumstances they find it; though in the case of English operas the music is protected by the drama. *Le pavillon couvre la marchandise*—the flag that protects the operatic merchandise being the libretto, which, worthless as it may appear, is really so much property. The music of *Lurline* for instance may be played anywhere, but not in connexion with the piece. The piece is something solid and palpable, and music is essentially unsubstantial, and what becomes of it is thought equally immaterial. *De minimis non curat lex*, which, musically interpreted, means that the law cares nothing for crotchets and minims.

Although, then, there are a certain number of English operas which the managers of the Royal English Opera are alone entitled to perform, all managers have the right of poaching over the whole of the rich domain of foreign opera; and there are, moreover, many English operas which are the property of music-publishers, who will gladly allow them to be performed for nothing at any theatre, knowing that each new performance of an opera is a fresh advertisement, on a large scale, for the music which it contains. Accordingly the directors of the new Opera Association will have no trouble in forming a repertory of English works, and of foreign works translated into English. Moreover some half-dozen English composers are known to have operas finished, and ready for production; and it will be very easy for any manager of a well-conducted opera-house to secure the privilege of bringing out three or four of the number.

The weak point of the new enterprise is to be found, not in what the company proposes to do, but in the manner in which it proposes to do it. That is to say the weak point is the company itself. It is a very easy thing for an association to manage the affairs of a railway, because the directors have no ambition to become stokers, porters, clerks, or even engineers. The general business of the company is managed, and the important appointments made, by the directors in common, who have seldom any technical knowledge or predilections, but who, as men of the world, know what the capabilities are of a Stephenson, a Locke, or a Brunel. In the same way we think, if the hazardous experiment of establishing an Opera on the joint-stock principle is to be made at all, that the directors of the company ought, above all, to be men of the world, with about as much and as little knowledge of music as educated men of the world usually possess. We know more than one musician who is sincerely of opinion that he is a man of genius, when he scarcely possesses even talent, and who believes that one of his unpublished operas would be sure to make the fortune of any theatre; whereas, in all probability, no theatre could afford to perform it ten nights in succession. A man of common sense, and of ordinary worldly experience would know how to estimate such a composer; not that he would be able to form any opinion in a direct manner of his works, but he would be able to consult experienced musicians, having no interest, one way or the other, in their production, and from their verdict, and from other facts, such as the success or non-success of previous compositions from the same pen,—would be able to form his opinion on very solid grounds. Of course no system of management can be devised under which a composer of great original genius may not fail to get a hearing, and a composer of no merit at all succeed in making himself heard; but as a general rule, we are convinced that operatic managers—above all, when there are many of them—ought to be neither composers nor singers. The great danger of Mr. Boucicault at Drury Lane is, that he will always prefer his own pieces to those of other authors, while we know from experience that his own pieces are not by any means invariably successful. The weak point in the management of the Royal English Opera lies in one of the managers being a popular tenor and in his consequent inability (as tenors are constituted) to prevail upon another popular tenor (who knows also how tenors are constituted) to accept an engagement at his theatre. Two first tenors, one the employer and the other the employed, could not possibly exist side by side. If the employed proved sufficiently attractive to deserve the very high salary which he would require, the employer's feelings would be hurt. If, on the other hand, he obtained no very remarkable success, the employer would feel hurt through his pockets. To be plain, as long as Mr Harrison is one of the directors of the Royal English Opera, we may be sure that Mr Sims Reeves will never sing there; and if Mr Sims Reeves were to become one of the directors of the English Opera Association (to put a purely hypothetical case), it is equally certain that Mr Sims Reeves would wish to reign supreme on his own boards, even though a greater tenor than Sims Reeves should arise in the land.

Of course, if the composers, singers, and musical conductors who have taken shares in the English Opera Association are not as other men, we have nothing to say except that their enterprise will probably be attended with success, for there is certainly a sufficiently large musical public in London to support two musical theatres for a few months in the winter. But if the musical shareholders wish to become directors, as some of them already are, we know what the directors who are composers will aim at, and we can also guess the views of directors who are singers and musical conductors. The result will be that conductors, principal singers, and composers will all be managers, that there will be no management, and that the whole affair will be unmanageable.

Mademoiselle Patti is still on her provincial tour. Since performing at Manchester she has given concerts at Plymouth, Brighton, Ryde, &c., &c.

M. Thalberg is also in the provinces, and we believe intends that his pianoforte shall be heard in every part of the United Kingdom. Few itinerant musicians have been more successful in Great Britain than M. Thalberg.—*Literary Budget.*

Mdlle. Titiens.—"Many-tongued" rumour is exactly three-tongued just now on the subject of Mademoiselle Titiens and her coming engagements. One report says that the German prima donna is to be the chief ornament of the eminently English company which the Opera Association promises to bring together. A second speaks of her performing during the next few months, at Her Majesty's Theatre in Italian opera. A third has already taken a place for her on a steamer about to leave Liverpool for New York. Basing our calculations on these three reports, it is consoling to think that the odds are just two to one against Mademoiselle Titiens leaving England.

Mr. Aptommas—who, it may be remembered, gave a series of "Harp Recitals" in London, during the past season with great success, has been making a "tour" of the provinces. Among the places he has visited are, Canterbury, Tunbridge Wells, St Leonards, Ramsgate, Deal, Dover and Folkestone—at each of which his performances were received with great favour and attended by "the *élite*" of the inhabitants.

RITORNELLE.—(*Échantillon.*)

Oh, happy he whose storms are roaring,
Yet not so dark but one may see
Such pleasant neighbours fast approaching:
By their features, brigands three.

From Fitzball's Crown Diamonds.

ROYAL ENGLISH OPERA.

There is no lack of activity in the English management of Covent Garden Theatre. The revival of *Fra Diavolo*, was followed on Saturday week by the revival of Mr. Balfe's new opera *The Puritan's Daughter*, one of the great successes of last season. The cast comprised, as before, Miss Louisa Pyne, who has recovered from her indisposition, Mr. W. Harrison, and Mr. Santley, and was further strengthened by the accession of Mr. Weiss, who for the first time sustained the character of Wolf. The performance, which took place in presence of a numerous audience, was most satisfactory. The opera has been given three times this week.

ORGAN AT ALL SAINTS.—Out of an immense number of Candidates Mr. G. B. Allen has been selected for the appointment of organist and choir master at All Saints, Notting Hill, lately vacated by Dr. Gauntlett.

NEW ORGAN FOR ARMLEY CHURCH.—On Friday evening week, a special service was held at Armley Church, near Leeds, when a new organ, built by Messrs. Radcliffe and Sagar of this town, was duly opened by Mr. W. J. Prichard. The organ is not large, but it is in every way adapted for the church for which it was built. There is considerable power in the great organ, combined with pleasant variety and excellence of tone, whilst the Swell stops are singularly sweet, and admirably suited for combination with the great organ, although we should have preferred fuller reeds than the builders have made. We append the specification:—Great Organ—CC to F. Large Open Diapason, 8 feet; Small Open Diapason, 8 feet; Stopped Diapason (Chimneyed), 8 feet; Dulciana, 8 feet; Octave, 4 feet; Suabe Flute, 4 feet; Twelfth, 3 feet; Fifteenth, 2 feet; Mixture, 3 ranks; Trumpet, 8 feet. Swell Organ—Tenor C to F. Lieblich Bordun, 16 feet; Stopped Diapason (metal), 8 feet; Open Diapason, 8 feet; Octave, 4 feet; Horn, 8 feet; Oboe, 8 feet. Pedal Organ—CCC to F. Open Diapason (wood), 16 feet; Bordun, 16 feet tone. Couplers—Swell to Great; Great to Pedal; 3 Composition Pedals for Great Organ. A public performance was given on the instrument by Mr. Prichard in the factory of the builders, a few days previous to its permanent erection at Armley, on which occasion a very favourable impression was created amongst the professional and amateur musicians present. Last evening, in addition to the interest attached to the opening itself, a new anthem, composed by Mr. Prichard for the occasion, drew a large number of musical persons together. The composer is well known as a talented musician—his extemporaneous playing on the organ being of a very high order. This anthem, however, is the first piece of any importance that Mr. Prichard has written, and it fully bears out the opinion formed of his inventive powers. The words are selected from the Book of Job and the Psalms, and the anthem, which occupies about twenty minutes in performance, is a work exhibiting not only very great talent, but a true appreciation of the words to which the music is written. The choir, strengthened by a few voices from the parish church, sang exceedingly well; indeed, the entire service was admirably performed. An appropriate sermon was delivered by the Rev. J. B. Grant, B.A., of Oxenhope, and a collection was made. After the service, Mr. Prichard played a selection of pieces, displaying both the excellent qualities of the organ and his own talent as a player.—*Leeds Express*.

BOSTON, (MASSACHUSETTS).—The Mendelssohn Quintet Club have returned to Boston after an absence of six weeks, during which time they performed at several "College Commencements" in Vermont and New Hampshire. The last three weeks of their vacation (not an idle one) were spent among the White Mountains, where they not only enjoyed themselves, but charmed the audiences assembled in the large hotels. The leader of the "Orpheus"—as much a lover of nature as of music, like every true German—tells us he met them coming over the summit of Mt. Washington. Beautiful North Conway of course kept them for a while. They tell of many compliments (some curious ones) from strangers, among others one from a young gentleman who gravely informed the Club that it was the first time he had heard any Boston music, and he thought it "equal to that of Philadelphia!"—They uniformly closed their concerts with the "Star Spangled Banner." And now, we suppose, they will soon be busily rehearsing some more new quartets, &c., of Beethoven and other masters for the coming winter soirées. Truly we need to hear good music again; the silence has been long.—*Dwight's Journal of Music*.

MAYENCE.—The Sängerbund of the Middle Rhine is now definitively constituted. It consists of the following Vereine, or Associations, with about 500 members. The Mayence Liedertafel, the Männergesang-verein, the Frauenlob-Verein, the Liederkranz-Verein, all of Mayence; the Gesangverein of Castel, the Harmonie of Alzey, the Sängerbund of Worms, and the Harmonie of Oppenheim. At the head of the *Association* is the Mayence Liedertafel.

A NEW "MAGIC FLUTE."—A book has been published in Germany containing "observations on the importance of dramatic music in reference to the history of the development of the human mind." And all this under the title of *The Magic Flute*.

EMANUEL D'ASTORGA.—Some new items about the celebrated composer *Emanuel d'Astorga* who died in Bohemia have been recently discovered. It appears that d'Astorga was a descendant of the highly reputed families of Count and Prince *Capece Marchese di Rofrano*. The Rofranos were partisans of the Austrian regime and related to several of the best families of Bohemian nobility. In Vienna even to-day a Rofrano street can be found. The date on which the distinguished composer *Cernohorsky*, teacher of *Tartini*, died, has also been ascertained from some documents found in the cloister Assisi. His death took place in Gratz July 1st, 1742, on his way from Rome to Bohemia.

BOIELDIEU AND GRÉTRY.—"The *Jean de Paris* of Boieldieu," writes the *Athenæum*, "an opera which, though old in date, has a youth of all time—an opera full of melody, full of contrivance, full of humour, full of opportunity for every singer engaged in it to display the best of his powers,—is to be reproduced in Paris, at the Opéra Comique. There, too, Grétry's charming *Zémire et Azor* will shortly be revived. The opera has been put out of sight, to a certain degree, by Spohr's more ambitious setting of the good old fairy legend; but the Belgian composer has the best of it in regard to grace and melody. The score, however, will require to be retouched, as was that of *Richard Cœur de Lion* on its revival by Adolphe Adam,—Grétry having been not so much inexperienced as professedly careless in the orchestral portion of his works." [We entirely dissent from the view adopted by our contemporary with regard to the relative merit of Grétry and Spohr in their operas of *Zemire et Azor*.—Ed.]

The *Indépendance Belge* declares that M. Réty, the manager of the Théâtre Lyrique of Paris, has found an attraction of real value and promise in a new grand opera, *Roland à Roncevaux*, by M. Mermet. A work of less pretension, by the same composer, *Saul*, was given some years ago, at the Grand Opéra, during the reign there of Madame Stoltz. M. le COMTE WALEWSKI, under whose superintendence theatrical affairs in France fall, has been coming to the aid of provincial managers, whom the system of late followed in the approval and rejection of new musical performers has placed in great difficulties. The subscribers in theatres, it is pleaded, have abused their privilege of contest and dismissal of probationers allowed three trials, to such an excess, that it has become next to impossible to form a working company; and this in days when dramatic singers of merit are becoming rarer and rarer, and the demands on their skill more and more exigent. The opera warfare of partisanship, which of late has become riotous to brutality, is no longer to be permitted. The postulants are to be allowed a month's trial, and then the approval or disapproval of the play going public is to be tested by polling votes.—*Athenæum*.

A SISTER OF ADELINA PATTI.—The operatic stage is about to receive a valuable acquisition in the person of Miss Carlotta Patti. A lameness resulting from an accident in early life has hitherto confined her to the limited professional sphere of the concert room, but a triumph of mechanical skill, achieved by Dr. Ceccarini, a surgeon in high esteem among the foreign population of New York, has surmounted the difficulty. By the aid of this apparatus, Miss Patti, who was hitherto impeded painfully, can move with the same apparent ease and precision as if she had never been lamed. For the last month she has been studying hard under Sig. Scola, and will make her debut early in the fall. We hope that on this occasion she will not recall the incorrect and inartistic singing she occasionally displayed in her performances at the late concerts in Cremorne Garden. She ought not yet to dispense with studies because she found high favour with the judges, assembled in those concerts.—*New York Musical Review*.

ROME.—M. Liszt is said to have finished his Oratorio on the legend of *Saint Elizabeth* (text by Otto Roquette), and that he will soon send the score to Germany.

BRADFORD.—At the instigation of several Bradford gentlemen who take an interest in the progress of the drama, and who feel the necessity which exists for a building in that town in which the works of celebrated dramatists and authors can be efficiently represented, and the audiences enjoy such representations comfortably and conveniently, it has been determined to get up a company under the law of limited liability for the erection of a theatre on some suitable site. The nominal capital to be 6,000*l*., in 600 shares of 10*l*. each. It is the opinion of persons conversant with such undertakings that a good, compact, and comfortable building may be erected at a cost of about 4,000*l*. or 5,000*l*. The present permanent theatre in Bradford is a wooden structure.

MARIO.—The director of the great Opera has engaged the singer Mario at a salary of 16,000 francs a month, which sum amounts to 192,000 francs per annum; but although the Paris opera is open the whole year, it is understood of course that Mario will only receive 16,000 francs for every month during which he will have to sing. Mario, who is from Nice and a compatriot of Garibaldi, had begun his musical career by singing in French at Paris before he sang in Italian. Just the reverse case is that of Madame Damoreau, who had sung in Italian before becoming the prima donna of the great French Opera, and of the Opéra Comique.—*Literary Budget*.

BELFAST.—(*From our own Correspondent, Oct. 7, 1862*).—Important changes are taking place here in the musical world. Mr George B. Allen having accepted an engagement in London has resigned his post of conductor to the Classical Harmonists' Society and Dr Chipp of London has been appointed in his stead. Dr Chipp is also made conductor to the Anacreontic Society as well as organist to the Ulster Hall Company and, therefore the magnificent organ just about being erected in their hall will be shown to great advantage. It appears the festival so long talked of is now given up in consequence of the smallness of the number of the directors who take any interest in it, which is much to be regretted. The Classical Harmonists open the season with Handel's *Ode to St Cecilia's Day* on the 10th, with Mad. Rudersdorff, Miss Elton, Mr Inkersall, Mr T. Harper, &c. &c. The Anacreontic has engaged Mr Land's large and strong touring party (including Mad. [illegible], Mdlle Cristelli, Sig. [illegible], Herr Hermanns, Mr Swift, M. Sainton, Sig. Bottesini, and Mad. Arabella Goddard,) for their first concert next month; so both societies are evidently bestirring themselves.

NEW YORK (*Sept. 18*).—There exists the usual uncertainty and vagueness in regard to the plans of the opera this fall and no one can tell anything about them. This one we do know, however: Ullman, he of circuses and Cremorne Garden notoriety, opens the Academy on the 22d with *Sonnambula*, with Carlotta Patti, Brignoli and Susini,—follows with *Puritani* and winds up this spasmodic effort with *Lucia*. It will be an experiment, and we opine a successful one. If we can't stand three nights of opera, Ullman had better sell out. Cortesi and Titiens are in store for us—Cortesi early in October, Titiens in November. Anschutz commences to-night a season of German opera, at Wallack's old theatre. His company consists of Mme. Von Berkel, Mme. Rotter, Mme. Johannsen and Messrs. Quint, Rudolphsen, Hartmann, Graff, Weinlich and Lotti. Weber, Auber, Lortzing, Lachner, Wagner and Nicolai are promised, but judging from previous seasons, will not be given. The introductory opera will be *Martha*. The change from the old Stadt in the Bowery to Broadway is a happy one. Many admirers of German music found the inconveniences of transit overbalance the pleasure derived. Anschutz may beat Ullman this year. He takes the lead at any rate. Anschutz, [illegible], Ullman, Maretzek;—what an array for war times! Irving Hall, "cross-the-way neighbour" of the Academy, one of the most useful, and at the same time, uncomfortable concert rooms in New York has undergone very important changes. After having been sealed up for several weeks, it is thrown open to the public entirely remodelled, and in a most elegant and comfortable style. The opening concert will take place on Thursday evening next, under the direction of Theodore Thomas. The programme will include some of the attractions of the last concerts, introducing one of Carl Philip Emanuel Bach's Symphonies, and Auber's overture composed for the London Exhibition. Meyerbeer's *Struensee* music will also be performed, and Mme. D'Angri, and the Teutonia Choral Society lend their aid. The antique bonnets, grey beards, and cracked voices of Kemp's "Old Folks" will monopolize the new house for two weeks, and then give way to Max Strakosch and his Gottschalk soirées. Max is Gottschalk's agent, and he has a great many lines out for the coming winter. A few such dainty morsels will act as a sort of an appetiser and create an interest in the more substantial hereafter. We predict for Irving Hall a much greater patronage than the Academy. It always has been and always will be so. The Cremorne Garden still flourishes with the usual melange of music, ballet, pantomime, circus, promenade, eating, drinking, &c. Muzio has composed a Brindisi Waltz, dedicated to Carlotta Patti. It was produced at the garden last week, and met with great success. Church music and the movements of the Harmonic, Mendelssohn and other societies, I will reserve for another letter. Yours &c. T. W. M.—*Correspondence of Dwight's Journal.*

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ST. JAMES'S HALL.—

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MISS LASCELLES begs to inform her Pupils and Friends she is in town for the winter season. Letters to be addressed to 1 York Street, Portman Square, W.

MISS HELEN HOGARTH begs to announce to her Friends and Pupils that she has returned to town for the season.

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MISS PALMER begs to announce to her Friends and Pupils that she will return to town on Monday, October 27. All letters to be addressed to her residence, 25, Sherwood Cottage, Park Village East, N.W.

MRS. J. HOLMAN ANDREWS begs to announce to her Friends and Pupils that she has RETURNED to TOWN for the Season. 50, Bedford-square, W.C.

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HERR LOUIS ENGEL has arrived in town for the season. 36 Grosvenor Street, Grosvenor Square, W.

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MR. DAVID LAMBERT'S Annual Evening Concert will take place October 30th, in the Town Hall, Windsor. Vocal artistes Miss Rose Hersee, Miss Topham, Mr Fielding, Mr Whitehouse, Mr Dyson, and Mr Lambert. Violoncello and Guitar, Herr F. Booth; Conductor and Pianist, Dr Elvey.

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"Since its first publication this book has met with general acceptance, and is now used as a vade mecum by many of the most eminent and intelligent vocal instructors both in the metropolis and the provinces. We say vocal instructors, because it is only to instructors that works of this class can be of material use. Singing is not an art which can be learned by solitary study with the help of books, and those who are self-taught (as it is called) are always badly taught. But a good treatise, in which the principles and rules of the art, founded on reason and experience, are clearly expressed, is of infinite value, first to instructors, in assisting them to adopt a rational and efficient method of teaching, and next to pupils themselves, in constantly reminding them of, and enabling them to profit by, the lessons of their master. In both these ways Signor Ferrari's work has been found pre-eminently useful.

"The foundation of singing is the formation of the voice. A bad voice cannot be made a good one; but the most unpromising voice may be made a source of pleasure both to its possessor and to others. Accordingly ample dissertations on the formation of the voice abound in our treatises on singing. But it unfortunately happens that these dissertations are more calculated to perplex than to enlighten the reader. We could refer to well known works by professors of singing of great and fashionable name, in which the rules for the formation of the voice are propounded with such a parade of science, and with descriptions of the vocal organs so minute and so full of Greek anatomical terms, that no unlearned reader can possibly understand them. Signor Ferrari (as he tells us) was brought up to the medical profession before following the bent of his inclination he betook himself to the study of music. But this circumstance, while it made him acquainted with the physical construction of the human organs of sound, has not led him into the common error of displaying superfluous learning. We have not a word about the 'glottis' or the 'trachea,' but we have a broad principle distinctly enunciated, and intelligible to everybody.

"Signor Ferrari's principle is of the simplest kind. 'Everyone,' he says, 'who can speak may sing. The only difference between speaking and singing is, that in speaking, we strike the sound impulsively and immediately leave it, whereas in singing we have to sustain the sound with the same form of articulation with which we struck it impulsively.' It is on this principle that Signor Ferrari's practical rules for the formation and cultivation of the voice are based. To give the pupil a sufficient control of the breath for the utterance of prolonged sounds—to soften the intonation and increase the strength and equality of the natural tones of the voice, without ever forcing it—these are the objects of the scales and exercises on sustained sounds, which must be practised under the careful superintendence of the teacher, whose assistance Signor Ferrari always holds to be indispensable.

"Signor Ferrari makes an observation which, as far as we are aware, is new. It is evidently well founded, and of great importance. Owing to the want of attention to the tone in which children speak, they acquire bad habits, and contract a habitual tone which is mistaken for their natural voice. It is a result of this neglect, he says, that the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-falsetto, in consequence of which very few natural voices are heard. Hence a young lady, when she begins to sing, frequently continues to use this *habitual* tone. The result is, says Signor Ferrari, that not only does she never sing well, but soon begins to sing out of tune, and finally loses her voice and in too many instances injures her chest. 'Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest affections from a bad habit of speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a firm tone, as though engaged in earnest conversation with some one. 'I cannot advise too strongly the greatest attention to the free and natural development of *the lower tones* of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.'

"Signor Ferrari deprecates, as fatal errors, the custom of practising songs or solfeggio with florid passages before the voice is sufficiently cultivated. He is of opinion that young ladies ought to begin the study of singing at thirteen or fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practise, he observes that this will depend on the acquisition of a proper method. The more a pupil practises with an improper intonation the worse; but one able to sing with a natural tone, so may practise two, three or more hours a day without danger. All Signor Ferrari's precepts are of the same sound and rational character.

"The exercises, embracing the scales, and all the various passages which belong to modern music, are sufficiently copious and admirably adapted to the purpose. In the original publication these exercises were confined to the soprano, or the corresponding male voice, the tenor. But in this new and revised edition a number of exercises are added for contralto or baritone voices—a very great addition to the value of the work."—*Illustrated News.*

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The Voice of Dreams.

THE POETRY BY THE REV. HAMILTON DICKES.

The Music by J. P. Knight.

Price 3s.

Who has not [illegible] happy dreams
Sweet converse hold with distant friends;
And felt the grief which ever blends
With memories of the passing gleams?
And when the morrow's sun looks out,
And [illegible] the hill,
Do we not hope the voices still
Of past night's dream may haunt us yet?

Like one awoke from dream of light,
I think upon the days gone by,
Those days that fled so swiftly,—
That are so calm, that shone so bright.
And like a dreamer vexed, I sigh
To see that vision soon again;
Hope tells I shall not pine in vain,
The sunbeam [illegible] again will shine.

Oh! [illegible] bright hour of dawn,
Come back with hope and gladness crowned;
And bid the calm and peace around,
I know but in thy [illegible]
Then, [illegible] for ever, I shall gaze
Once more upon that glowing sea,
And find my dreams come back to me
With voices known in happy days.

London: Duncan Davison & Co., 244 Regent Street, W.

Sleep and the Past.

THE POETRY BY HARRIET POWER

The Music by J. P. Knight.

Price 3s.

Night came in visions [illegible],
Methought I beheld again
Thy voice's silv'ry tone,
Like a [illegible] distant strain;
But I woke to know that thy gentle breath,
Is for ever hush'd in the sleep of death.

I thought I saw thine eye,
[illegible] days,
Bend on me tenderly
With thy deep and earnest gaze;
But I woke to know that death shadows lie
Within the depths of that earnest eye.

I thought I held thy form
Unto my beating heart,
With a pressure fond and warm,
As though we ne'er could part;
But I woke to know that on earth's cold breast
That form is laid in its last deep rest.

And night has come to me,
A long and starless night,
Since 'neath the cypress tree
They hid thee from my sight;
But I know I shall wake—we shall meet once more,
When life and its sadd'ning dreams are o'er.

London: Duncan Davison & Co., 244 Regent Street, W.

Let Life be Bright

THE POETRY BY HARRIET POWER

The Music by J. P. Knight.

Let life be bright, why cloud it o'er
With shadows of a coming woe?
It may be those [illegible]
That [illegible] tears may never flow
It may be that the sun [illegible]
Which o'er thy path shed golden light
[illegible] glow is lingering yet,
With cheerful heart, still life is bright.

Now fade the [illegible] the daylight dies,
And stars appear like gems of light;
The sun hath set, yet lift thine eyes,
No gloom is here, still life is bright.
Then chase the shadows from thy heart,
Nor shroud it in the gloom of night;
Let boding fears and cares depart
And while it may let life be bright.

London: Duncan Davison & Co., 244 Regent Street, W.

MUSICAL BIOGRAPHY.[*]

The universal badness of musical biographies will hardly be disputed. It will at all events soon be conceded by any one who will take the trouble to compare half-a-dozen standard lives of workers in any other department of art with the lives of half-a-dozen great musicians. Among the most common defects in these books there is a provoking tendency to secondhand gossiping, which alternates with critical passages of a wonderful kind. We know of no parallel in literature to the portentous use of superlatives which it is not unusual to meet with when the musical biographer comes to review or addresses himself to worship his hero's masterpieces. The want of a genuine critical standard is apparent at every turn. We sometimes get mere complacent twaddle like that of Burney, who was the Coryphaeus of musical writers a hundred years ago, and who has prefaced his bulky *History of Music* with a definition worth quoting:—

> "What is music? An innocent luxury; not necessary, indeed, to our existence, but a great improvement and gratification of the sense of hearing."

This is taking the extreme sensuous view with a vengeance. One wonders whether painting is an innocent luxury not necessary indeed to our existence, but a great improvement and gratification of the sense of sight. Yet, after all, mere twaddle is better than the silly pretentiousness that would set Music above Poetry or than the literary ignorance which has permitted a comparison of Beethoven, sometimes to Dante, sometimes to Shakspeare and Michel Angelo, and sometimes to Jean Paul Richter.

The reason of these shortcomings is not far to seek. It must be remembered that the great prizes of the musical profession not only may be secured without, but as a general rule must be sought for by a more or less definite abandonment of an enlarged and liberal cultivation. The demands made upon mechanical dexterity in every department of music are now so heavy that little short of engrossing practice from a very early age is found sufficient to meet them. During Mendelssohn's visits to London, it was remarked of him as an unusual and unexpected merit that he was good company without his music. Now, it is upon eminent professional musicians that the duty of commemorating their brethren generally devolves. It devolves, that is, upon men whose lives have been spent within a narrow circle of interests and sympathies, and whose judgment, naturally inclined to be biassed and distorted, is very poorly provided with the salutary checks and compensations that come of a genuine liberal education. Many of Mr. Mill's readers will remember an interesting passage treating of music, in his Dissertation on *Poetry and its Varieties*. Short as that passage is, it is quite enough to set the general run of musical criticism in strong relief against what such writing might become, if illustrated by the attention of only a few independent thinkers, possessed of real learning and wide culture. The failure of the art to attract writers like these has been accounted for by supposing that a taste for music is a kind of defect in the organization of the brain, and that your man of first-rate intellect is uniformly unmusical—sure to be disinclined, if he is not organically disqualified, to treat of the subject. It is really curious to find how much apparent ground for this notion may be gained by running over at random a list of great names whose likes and dislikes in this respect happen to have been recorded; though the single exception of Milton is enough to show that the notion is nothing more than a fancy. Milton not only understood and regularly practised music himself, but in his Tract on a model scheme of Education, he warmly recommends it as a means by which—in Aristotle's phrase—καλῶς σχολάζειν, a worthy and noble method of relaxation.

Men of letters have probably been repelled by several causes working together. There is, first, the fact that the section of the public who take an interest in music as an art is a very small one indeed. As a mere source of amusement, music is almost universally patronised. The rush to the pianoforte made by both sexes of late years proves that the effort of mastering the rudiments of execution is an increasingly popular diversion. The statistics of concerts show that people like better than ever they did, assembling to listen even to the elaborate compositions of great masters. But the combination of physical and non-physical endowments necessary to *judge* of music, and to perceive its real intention and scope, is a very uncommon one indeed—much more uncommon probably than the analogous combination which makes a tolerable judge of paintings. Beethoven himself forty years ago believed the capacity of musical perception to be then decidedly on the decrease:—

> "I once asked Beethoven (says one of his biographers) why he had not affixed to the different movements of his Sonatas an explanation of the poetical ideas they expressed, so that these ideas might at once present themselves to the mind of the intelligent hearer. His answer was that the age in which he composed his Sonatas was more poetical than the present (1816), and that at the former period such explanations would have been superfluous. At that time, he continued, every one perceived that the *Largo* in the Third Sonata in D, Op. 10, painted the feelings of a grief-stricken mind, with the varying tints in the light and shade, in the picture of melancholy in all its phases. There was then no need of a key to explain the meaning of the music. . . . On another occasion I requested him to furnish me with the key to two Sonatas (F minor, Op. 57, and D minor, Op. 29). His answer was, simply, "Read Shakspeare's *Tempest*.""

But there is a more important explanation of the estrangement of men of letters from musical matters. It accounts, at any rate, for an unwillingness in such men to write about music. This is the ill-defined position of Music as a branch of art. More, incomparably more, than any other branch, it has suffered from the foolish claims of its devotees. The broad expression and the intensification of passion were its earliest known functions, and these still remain its most legitimate province. There are, however, many ardent musicians who go farther, and claim for music a versatility and delicacy of delineation equal, if not superior, to the productions of poetry and painting. The question then is, obviously, how comes it that no sooner does a musical passage approach actual and pronounced description than we are sensible of a violation of taste? The magnificent oratorio of *Israel in Egypt*, and the works of Handel generally, supply plenty of instances. Or (to look at matters from another point of view) take the well known canto (xi.) of *In Memoriam*, which begins—

"Calm is the morn, without a sound,
Calm as to suit a calmer grief,
And only through the faded leaf
The chestnut pattering to the ground."

It would be hard to meet with a poetical passage more capable than this is of being rendered, in its broad outlines and general tone, by musical sounds. More than one strain from the *Lieder ohne Worte* might be used for the purpose almost without alteration. The conceptions of unbroken peace in earth and sky, of clearness and far-reaching prospect, of the gentle swaying of a wave felt not seen, to underlie the silver sleep on the sea—all these might be expressed with great power and beauty, either by the pianoforte or by concerted music. But leave the poet's broad outlines and come to the details. Observe not only the echo from the stillness magically drawn out to mingle with his own *suspiria de profundis*, but the consummate art which has, in fewest words, conveyed that harmony to other ears in tones of absolute clearness. What *musique pathétique* has done, or could be made to do the same? Not that music would be unable to dash the calm with melancholy, to infuse an element of passion into the wide tranquillity; but compared with the surpassing delicacy of this poem, the effect would be wavering and indistinct. There would be just this result, and no more, from the musical sounds. Passion would be understood to be entering into the calm—the hearers would be left to complete the union of ideas.

Mr Mill, in the Essay mentioned before, relying on a favorite air of Winter's ("Paga fui"), says that the melody seems to express not simple melancholy, but the melancholy of remorse. But this is only to give passion a new turn, to deepen a shade in the coloring of the picture. To intensify is one thing—to draw is another. What we are contending for is that music draws vaguely—that its descriptive power is feeble compared with the capabilities of other arts. Music falls short of poetry in this—that unless aided from without it is able only to enhance existing modes of feeling. It has no power of close demarcation, analysis, or illustration—at any rate none that can hold the field for a moment against the articulate powers of language. It is when the framework of passionate expression has been at least begun, if not completed, from alien sources, that the real triumphs of music become apparent in a gorgeous decoration or superstructure. Music will not dig the channels of emotion with the precision of language, of painting, or of sculpture; but, these being once indicated, it will widen and fill them to overflowing. It will prove fuller of meaning than the very words without whose aid its own meaning would have been doubtful and hard to interpret. To refer once more to *In Memoriam*. Any lover of Beethoven's music will feel how well he would have set the canto (xv.) beginning, "To-night the winds began to rise," or the single verse (cxxix.), "Thy voice is on the rolling air." But if, impressed by the very same emotions as the poet, he had sat down to give them utterance with his own art as the sole vehicle, he would never have equalled the distinct delineation of the poet. Similarly, in a little piece called *The Lake*, Professor Sterndale Bennett has very cleverly described a calm sheet of water presently ruffled by a creeping current of wind. Yet, if it were not for the verbal announcement of the subject, one sees no reason why the same strain should not do duty as the description of a calm moonlight scene, broken by some envious cloud, and by-and-by relapsing into serene light. But, whatever be the value of these individual distinctions, it is to some wider and sounder method of criticism that we must look in order to define and raise the artistic platform of music, and to make it worth the while of cultivated and reflecting men to pay more attention than they now do to the subject. Men of genius among musicians may then hope for some worthier memorial than they are now likely to obtain.

[We should like to hear Mr Joseph Goddard's opinion of this piece of self-sufficient literary paradox.—ED.]

---

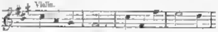
[*] From *The Saturday Review*.

STERNDALE BENNETT'S SESTET

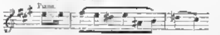
(For Pianoforte, two Violins, Viola, Violoncello, and Double Bass).

Dr. William Sterndale Bennett was born at Sheffield, where his father was organist, April 13, 1816. Left an orphan at three years old, he was removed to Cambridge, and there he entered the choir of King's College Chapel, in 1824. He became a student of the Royal Academy of Music in 1826, and resided in that institution for ten years. Having completed his musical education so far as it could be completed through the medium of personal instruction—apart from the influence of daily experience on the powers of an artist, which ceases only with the close of his career—he went in 1836 to Leipzig, where he met as ready an appreciation of his genius as he had already found in London. He returned the following year, but paid a second visit of a twelvemonth to Leipzig in 1841, since when he has always dwelt in London. In 1856 he was appointed permanent conductor of the concerts of the Philharmonic Society, and from that time he has never appeared in public as a pianist; the memory of his excellence in this capacity, however, is vivid, and will for very long be vivid. In the same year he was elected by an immense majority to the musical chair of the University of Cambridge, and he subsequently took his degree in the faculty over which he presides, at this institution. His first work that was performed in public was the Concerto in D minor, which he played at the Academy Prize Concert, in 1833, it having been written in the previous year. The most important of his compositions of the period of his residence in the Academy are, two Symphonies, an Overture to the *Tempest* and an Overture to the *Merry Wives of Windsor*, all unpublished; the Concertos in E flat and C minor, the Overture to *Parisina*, and the present Sestet, all of which are well known in the world. Thus, the masterly work before us is the production of a student of less than twenty years of age; and its maturity of manner is as remarkable as the perfect originality of thought which distinguishes it. Be it not supposed, because less is here said of the merits of this composition than of some others in the programme, that they are esteemed of less interest or as less worthy of consideration; the opportunity to pay a just tribute to the genius of a friend is most tempting, but this opportunity would be wantonly squandered were it so employed as to give the slightest ground for a suspicion that any other feeling than one of sincere artistic admiration induced [illegible] a word of eulogium.

The *Allegro moderato* (in F sharp minor), opens with this theme, first announced by the bow instruments, and carried on by the pianoforte:—

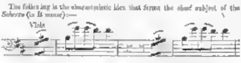


The second subject (in A major) commences thus:—

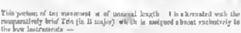


and is succeeded by a bravura passage for the pianoforte, such as is found in this situation in the concertos of Hummel and Moscheles, but rarely, save in the septet of the former composer, to be met with in compositions for the chamber which are constructed on the classical model.

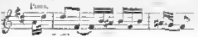
The following is the characteristic idea that forms the chief subject of the *Scherzo* (in B minor):—



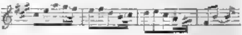
This portion of the movement is of unusual length. It is alternated with the comparatively brief Trio (in B major), which is assigned almost exclusively to the bow instruments:—



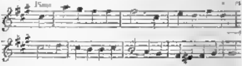
The *Andante Grazioso* (in D major) begins with a continuous melody, of which this is the initial phrase:—



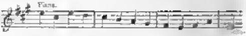
Constructed upon the plan of the first movement, the present has a second subject (in A major) similarly introduced, and recurring at the same period of the design:—



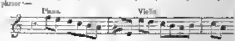
The finale movement, *Allegro assai* (in F sharp minor) has this energetic principal subject:—



The second theme (in A major) commences thus:—



and gives place, as does that in the first *Allegro*, to a passage of display* of execution for the pianist, which is interrupted by this emphatic responsive phrase:—



G. A. Macfarren.

German Opera in New York.—Mr. Carl Anschutz, anxious to do something for the art of his country, has undertaken the very difficult task to give us at Wallack's small but convenient old theatre a season of German Opera. It was but the other day when we were asked how it came that the Germans had so very few operas of their own. The question appears quite natural, when we look upon the *repertoire* of the so-called German opera in this city. Of the six or eight operas which have been given for the last two years three or four may be claimed by the French, so that in reality we have been presented with but very few works of this kind which may be termed German with regard to character, style, and origin. That under these circumstances the treasures of thoroughly German operas appear in the eyes of Americans but very scanty, is a matter of course. We understand that it is the aim of Mr. Anschutz to dispel this prejudice. But the preparations for this praiseworthy object have not been quite finished, so that he was obliged to open the season with the two operas most known here, *Martha* and *Der Freischütz*. These were performed in a highly creditable manner. Singers, chorus, and orchestra were excellent, the last better than we have heard them for a long time. A remarkably good performance of Lortzing's *Czar and Carpenter* proved again the sterling qualities of this opera. Mrs. Rotter and Messrs. Graff, Hartmann, Quint, Lotti, and Weinlich were the performers. What the company wants is a good baritone and a lyric tenor. If the other operas which are in preparation, *Fidelio*, *Elopement from the Seraglio*, *The Eagle's Nest*, and *The Merry Wives of Windsor*, meet the same fate at the hands of the performers, the success of this season can be safely guaranteed.—*New York Musical Review.*

Springfield.—(*Massachusetts*).—Madame Anna Bishop, with Edward Seguin, baritone, and Gustave De [illegible], pianist, has given several entertainments with varying success. In one of them Victor Massé's operetta, *Les Noces de Jeannette*, was given. The programme called this a comic opera, but the only thing we noticed that was very laughable was the idea that a woman of Madame Bishop's form and size should attempt the personation of so sprightly and youthful a character as Jeannette was evidently intended to be. It is only justice to her, however, to say that she adapted herself to the circumstances much better than we would have supposed possible. In the operetta more than in the concert we noticed that her voice occasionally showed the effect of time upon it. It seemed worn. Seguin, son of the [illegible] character—a little subdued, perhaps, to create his part—and [illegible] sings. In concert we did not like him, but in operas he sang to much better advantage.—*New York Musical Review.*

The German papers announce that Mr. Benedict's *Lily of Killarney*, translated by Herr Dingelstedt, is to be brought out at several German theatres, under the title of *The Rose of Erin.*

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* Query English?

MONDAY POPULAR CONCERTS.

The playing of Herr Joachim on Monday night at the second (104th) concert will not be easily forgotten by those amateurs who were fortunate enough to hear him. The programme afforded an unusually wide field for the exhibition of his very remarkable talent. In Haydn's quartet, with which the concert began (No. 3, Op. 54), his performance of the *adagio*, not to speak of other movements, reached the ideal of poetic expression; such genuine singing, indeed, is too rarely heard from the human voice, much more rarely upon an instrument. His leading of Spohr's double-quartet in E minor, at the commencement of the second part, was one of those well-sustained and masterly displays in which the highest intellectual conception goes hand in hand with unerring mechanical address, and obtained from the crowd that filled St. James's Hall a heartier and more unanimous recognition of Spohr's great merits than, original, ingenious, and beautiful as this double-quartet is, was probably elicited till now. The applause seemed even warmer (the attention could not have been more marked) than that bestowed on Mendelssohn's *Ottetto* at the previous concert. The great length of the work became altogether forgotten under the spell of such faultless execution; and at the conclusion of the *finale* the general feeling appeared to be one of regret that no more was to come. The Prelude and fugue in G Minor of John Sebastian Bach—(one of Herr Joachim's two demigods, Beethoven being the other)—was, perhaps, however, the most surprising exhibition of the evening. With what indomitable spirit and unerring skill the Hungarian violinist gives these truly marvellous solos—as difficult unparalleled as they are unrivalled for elaborate contrivance—our musical readers are aware; but on the present occasion he fairly outdid his previous achievements. The enthusiasm with which he threw himself into his task was quickly imparted to the audience, who, at the end of his performance, with one voice recalled him to the platform. There was no resisting the unanimously expressed desire to hear the Fugue again; and so, to the manifest delight of all present, Herr Joachim complied. We never remember him "in finer play." The other performers in Haydn's quartet were M. Pollitzer (Herr Joachim's associate as leader of the second part in Spohr's more trying composition), Mr H. Webb and Signor Piatti ("the incomparable"), and to these, in the double-quartet, were added Messrs Watson, Wiener, Hann, and Paque—all practised adepts in "quartet."

The pianoforte sonata, in the absence of M. Charles Hallé, was entrusted to Mr Lindsay Sloper, whose sterling qualities as a classical player have been more than once advantageously exhibited at these concerts, and than whom a more efficient substitute for the popular German pianist could hardly have been chosen. Mr Sloper played the beautiful sonata, Op. 90, dedicated by Beethoven to his friend and patron, Count Moritz Lichnowski, and Hummel's brilliant trio, Op. 96 (in E flat), in which his partners were Herr Joachim and Signor Piatti. The singers were Miss Banks, who was more thoroughly at home in the plaintive romance of Glinka (repeated "by desire," and encored) than in the well-known barcarole of Schubert; and Mr Henry Haigh, who gave songs from *Fra Diavolo* and *The Lily of Killarney*, the former encored, notwithstanding an opposition the strenuous expression of which should, we think, have precluded its repetition. Mr Harold Thomas (Mr Benedict still being abroad) was the accompanist, and performed his duties in a thoroughly musician-like manner. At the next concert the principal feature is to be Hummel's celebrated septet, for pianoforte, wind and stringed instruments—pianist, Mr Hallé.—*Times*

ROYAL ENGLISH OPERA.

Miss Louisa Pyne and Mr Harrison continue, discreetly enough, to bestow their undivided attention on the popular works of their accepted repertory. Happily, this is ample and well varied enough to allow of a constant change of performances; and the bills are therefore never without a fresh attraction. When the manager and his accomplished partner or her extremely clever confederate, Miss Parepa, do not appear, we have Miss Dobson and Mr Perren, both of whom have made legitimate way, and from both of whom still better things may confidently be expected. Miss Louisa Pyne, now entirely recovered from her somewhat protracted indisposition, is in full possession of her physical means; and the benefit arising from the new system, which, by enabling her to come forward on alternate nights, instead of every night in the week, as was formerly the case, is evident both in her voice, which is bright and strong, and in her singing, which—though what stood in no need of improvement cannot be said to have improved—is as expressive, highly finished, and brilliant as ever. One of the most agreeable of the late revivals is the English version of Auber's charming piece, *Les Diamans de la Couronne*. Miss Pyne's Catarina is as near perfection as could be wished; while in the dashing young nobleman who espouses the cause, and wins the affections of the adventurous and self-sacrificing Queen of Portugal, Mr Harrison is provided with one of those parts of which he knows how to take the best advantage.

Besides, *The Rose of Castille*, which is still occasionally given, and *Satanella*, with its tuneful and ingeniously-constructed music (Satanella, Miss Dobson), two other operas have been furnished from the same fertile source—viz., *The Puritan's Daughter*, and *The Bohemian Girl*. Of the last it is enough to say that its popularity has in no wise diminished; that Miss Parepa (Arline), Mr Harrison (Thaddeus), and Mr Weiss (Count Arnheim) receive the customary "encores" in those evergreen ballads the names of which will force themselves too readily on the memory of our readers for us to be at the pains of enumerating them; and that the other parts are sustained by Mr Corri (Devilshoof—as of yore), Mr St Albyn and Miss Susan Pyne. In *The Puritan's Daughter*—Mr Balfe's last and certainly one of his most attractive productions—Mr Weiss lends the aid of his powerful voice to the somewhat underrated part of Wolf, which—with Miss Louisa Pyne, Mr Harrison, and Mr Santley in their original characters—renders the cast more than usually efficient. The engagement of Mr Weiss indeed has been not merely to the theatre in general, but in particular to Mr Santley, who now, like Miss Pyne, obtains the periodical repose indispensable to the healthy preservation of a voice which, with all its compass and fine quality, is no more invulnerable to wear and tear than any other. The music of *The Puritan's Daughter* seems suited to every one's taste, amateurs and professors alike. The "points," however, which hit the audience most emphatically, and elicit the heartiest tokens of approval, are precisely the same as last season—viz., Rochester's drunken song (Mr Harrison) and Clifford's love ballad (Mr Santley), addressed to Mary Wolf (Miss L. Pyne) at the end of the first act.

From the elegant pen of Mr Vincent Wallace, besides the well-known *Maritana* (that other "Bohemian Girl," as both the adventures of the heroine and the long lived popularity of the music fairly entitle it to be named), we have had the fairy opera of *Lurline*—in which, it may be added, Miss Dobson, the new singer, as the "Spirit of the Rhine," achieved, by universal consent, her most genuine success. Amina is a trying ordeal for an unpractised aspirant; and though Miss Dobson has enjoyed the advantage of a course of study in Italy, besides the valuable instruction of the once-celebrated Mrs Wood (Miss Paton), she cannot hope, without considerably more experience as an actress and a vocalist, to master, for her own satisfaction and that of competent judges, a part written expressly for Madame Pasta, and which has taxed the abilities of the most renowned dramatic singers, from Malibran to Adelina Patti. Nor is the music of *La Sonnambula* quite so well fitted to English words as to the original Italian; and this, under any circumstances, would be more or less of a drawback, even to practised adepts. In *Lurline* no such difficulties are found. Mr Fitzball's heroine is scarcely to be looked at as a creature of flesh and blood, and thus does not exact more than ordinary histrionic powers; while every musical phrase which Mr Wallace has put into the mouth of the amphibious nymph (to whom earth and water are elements equally accommodating) is as vocally effective as it is melodious and engaging. In *Lurline*, by the way, as in *Dinorah*, the acquisition of the new *contralto*, Mad. Laura Baxter, is a fact upon which the directors may be congratulated. This lady's fine voice has already charmed the ears of the Covent Garden audience, and inclined them to view all she does with favor.

The English version of *Fra Diavolo*—another welcome excerpt from the repertory of the most gifted and prolific of musical Frenchmen—has also been played, and, on the whole, so well (Zerlina, Miss Parepa; Lady Allcash, Miss Thirlwall; Fra Diavolo, Mr Harrison; Lord Allcash, Mr Weiss; and Messrs. Corri and Aimsley Cook as the two robbers) that—taking further into consideration the picturesque beauty of the music and the universal favor it enjoys—we are at a loss to explain why it should have been presented only once. To hear the overture and orchestral accompaniments played by the admirable band which Mr Alfred Mellon controls with such vigor and intelligence is alone worth a journey to the Royal English Opera. To the operas already named we have to add *The Lily of Killarney* and *Dinorah*, both of which keep their places in the programmes. "Business," has been almost uniformly good; and foreign and country visitors drawn to London by the International Exhibition have a right to be well content with the varied entertainments provided for them by the management of our national lyric theatre. There still remain the *Domino Noir* (Auber), *Bianca* (Balfe), *Victorine* (A. Mellon), *Romance* (H. Leslie), *Robin Hood* (Macfarren), *Ruy Blas* (Howard Glover), &c., before the immediately available repertory of Miss Pyne and Mr Harrison can be fairly pronounced exhausted. Some, if not all, of these may perhaps be forthcoming before the long promised and anxiously expected new opera of Mr Wallace, the title of which, by the way (*Love's Triumph*) has already been revealed.

MUSIC AT REIGATE.

(*From a Correspondent.*)

The concert given by Mr. Thurnam in the new Public Hall, on Friday, the 17th inst. was in its way—for Reigate at least—a sort of musical festival. The "troop" was Mr. Land's touring company, including Madame Arabella Goddard, M. Sainton, and Signor Bottesini, Madame Gassier, Mdlle. Marie Crivelli, Mr. Swift, and Herr Hermanns. "The most salient feature of the concert," (I quote our *Reigate Journal*) "was the instrumental performances. Perhaps no artist has done more for the cause of classical music than our gifted countrywoman, Madame Goddard. Since she first appeared, some dozen years ago, her career has been one continued triumph. Not content with endeavouring to familiarise the public with the best works of the great masters, she has revived, with great success, the almost forgotten compositions of Woelfl, Dussek &c. Her performances of these and other works have contributed largely to the success of the Monday Popular Concerts, and at the same time to the elevation of the public taste. As an exponent of classical music she has but few equals. On this occasion she selected Woelfl's *Ne plus ultra* sonata, with variations on 'Life let us Cherish,' and the sonata in B flat for piano and violin, by Mozart," (the one written for Mdlle. Strinasacchi). Woelfl's piece, according to the same writer (who seems to be unaware that Madame Goddard omitted the first movement, which alone entitled it to be called a 'sonata'), "was rendered to perfection, and warmly applauded." He then gives the story about Mdlle Strinasacchi and Mozart, with which The Musical World, and the programmes of the Monday Popular Concerts have made your readers familiar; and excusing himself from analysing the sonata, (for which the Journal cannot afford him space), proceeds to say that the "execution of this splendid music was nothing short of perfection. M. Sainton was the able coadjutor of Madame Goddard, and both at the conclusion were warmly and deservedly applauded. M. Sainton had previously played a fantasia of his own on *Scotch* melodies in which he displayed those qualities that have so justly made him a favourite in this country." What follows is a warm eulogy of the other instrumental performers, and a most savage onslaught on the singers, whose efforts he condemns in some terrific sentences, without condescending to specialise them:—

> "The second part was enriched by the marvellous performances of Sig. Bottesini. It is many years since the great artist took London by storm—we believe at M. Jullien's concerts. Before then, a solo on the double-bass seemed almost as absurd as an elephant making love,* but the genius of Bottesini taking hold of every difficulty. He makes this ponderous instrument discourse the most eloquent music. In his most melodious Sonnambula and Puritani he gains the sympathies of his audience, not so much by amazing and brilliant execution, as by the exquisite phrasing, the warmth of expression, and the vocal character of his melodies. The best of our singers would well take a lesson from this incomparable artist. We can only add that his performances were enthusiastically received, and even as a *furore*. He was twice recalled, the last time in company with M. Sainton, who fairly divided the honours in the duo with Bottesini. The only other feature of interest was Madame Goddard's execution of a brilliant fantasia on *Lurline* by Ascher. We regret to say the vocal music was beneath criticism. It was an utter failure. Selections from operas, however effective on the stage, are seldom so in the concert room. Waltz tunes with variations are an abomination. We trust our managers of concerts will take warning, and not again give us such trash, trash of which we really deserve the name. We will in charity say nothing of the singers. We hope the great success in the instrumental part of the concert will encourage others to come to Reigate, and give us the best music by the best artists."

Poor Madame Gassier! poor Mdlle. Crivelli! poor Mr Swift! poor Herr Hermanns! Happily they get more leniently treated by another critic, who, under the name of "occasional correspondent," is also allowed to record his opinion of this concert in the columns of the *Reigate Journal*. From this gentleman who is somewhat verbose I must, however, quote sparingly. Here is an instalment:—

> "Of all the numerous artistes who have visited the provinces lately, those whom Mr. Thurnam had brought together presented the most complete ensemble and at the same time the most remarkable combination of executive talent. In making up concerts to be given out of London it is generally the practice to depend entirely upon the name of one celebrated artist to attract the public, the rest of the performers being usually very inferior in both talent and acquirements to the one particular star. * * * Mr Thurnam, however, had evidently no such notion that any such bar should be upon his undertaking. The vocalists and instrumentalists were all of the first rank in the musical world, while three of this number are universally acknowledged to be the most gifted and accomplished executants of the day. Madame Gassier had not until recently been heard in this country for the last three years—too long an absence for such a popular favorite. * * * Madame Arabella Goddard had been but seldom heard even in London during the last few months, and Signor Bottesini, the Paganini of the double bass, came but a few days ago from Naples, after having been away for upwards of two years. The other artists were Mdlle. Crivelli, whose magnificent contralto voice and dramatic style of singing have acquired for her such an extended reputation; Mr. Swift, the celebrated English tenor; Herr Hermanns, the German basso; and Mons. Sainton, whose name and accomplishments as a violinist are of world-wide fame. With such an array of talent it is not surprising that an immense audience should have assembled in our fine new Public Hall—an audience that comprised nearly all the principal families of Reigate and its vicinity, including several from Dorking and some even from the metropolis. Every seat appeared to be filled—about two-thirds of the floor of the hall being appropriated to the reserved ticket holders, while the gallery was densely crowded. The scene presented by so brilliant an assemblage was exceedingly animated and striking."

So now the poor singers may console themselves a little bit. After an appropriate compliment to Mr. Thurnam for his enterprise, &c. this "occasional" critic quotes the programme,—one of that miscellaneous character, for which I am aware you can never find room. After eulogising the "canon" (quartet) from *Fidelio*, the "vocalisation" generally of Madame Gassier, and Mr. Swift's execution of a song from Wallace's *Lurline*, which "created much enthusiasm, and narrowly escaped an encore," he devotes some enthusiastic phrases to two of the instrumental performers. "What,"—he exclaims—"can we say of our lovely and gifted countrywoman, Arabella Goddard, who charmed every one present by her ineffably sweet and graceful mien, and carried the audience away in rapturous enthusiasm to dreamland, by her faultless pianoforte playing? Was ever such delicious liquid harmony heard before, gushing forth from the instrument at the touch of those fair fingers? No, we will venture to assert that at the pianoforte Arabella Goddard reigns supreme throughout Europe, the undisputed empress of pianists. She has gained a great success at Reigate, having completely won the hearts of all who listened to her charming playing. And M. Sainton,—what can the few feeble words we may command add to the reputation of this great violinist? Nothing! We know this full well, nevertheless must record the immensely favorable impression he created by his magnificent performance, which was most enthusiastically encored." Sig. Bottesini is then addressed in terms of befitting admiration. "His duet with M. Sainton"—he remarks—"was indescribably fine, a perfect contest between little fiddle and big." A melody by Himmel too, arranged by Mr. Thurnam for pianoforte and double-bass and performed by that gentleman and Sig. Bottesini, is highly eulogised; and the "occasional" contributor terminates with a joint compliment to Messrs. Thurnam and Land, the "conductors":—

> "When we add that Mr Thurnam and Mr Land were the conductors and each in turn presided at the piano with marked ability, we have concluded our notice of this admirable concert, of which all present speak in the highest terms of commendation, and the recollection of which will be long retained in the memory of the splendid company that assembled to listen to it, and at the same time do honour to Mr Thurnam's musical taste and judgment."

A compliment, in my own opinion, as fairly earned as it is unreservedly bestowed.

Reigate, Oct. 20. T.H.

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* What became of Dragonetti.

MM. J. and E. Van den Boorn's Concert.—The concert of MM. J. and E. Van den Boorn, given last Tuesday at Willis's rooms, had points of great interest. Hummel's grand sonata for four hands was executed by both artists with a precision and force that elicited unanimous applause from the distinguished company assembled. Other pieces played separately were no less favourably received. In Duets for Piano and Harmonium of their own composition, wherein the resources of both instruments are well combined, some striking and admirable effects were produced. Herr Lidel, the eminent violoncellist, and M. J. Van den Boorn played Mendelssohn's sonata for piano and violoncello, in D flat in a most efficient manner, and Miss Banks and Mr Wilbye Cooper contributed to the charms of the concert, which terminated with a trio from *Norma*, arranged by Brunon for piano, harmonium, and violoncello—performed by MM. J. and E. Van den Boorn and Herr Lidel, which was enthusiastically applauded.

Kentish Town.—On the 17th Mr Alfred Gilbert conducted an exceedingly good performance of *The Creation* at Kentish Town. The principal vocalists were Madame Gilbert, Miss Brooks, Mr John Morgan, and Mr T. T. Reilly, the chorus being the members of the Kentish Town Church Choral Society assisted by some of The Arion eight part choir. The accompaniments were given by a small but efficient band consisting of, 1st *violins* Mr W. E. Evans and Mr Otto Booth; 2nd *violins* Messrs Albert Booth and Thomas Mumby; *viola*, Mr Sidebotham; *violoncello*, Mr Ferdinand Booth; *contra basso*, Mr Frye. Mr W. Evans, Jun. played the flute part on a concertina with excellent effect and this, with Mr Elbel's clever arrangement of the harmonium, supplied the place of the ordinary wind instruments. The whole oratorio was done with great precision, and in a manner highly creditable to the performers.

Exeter Hall.—There was an overflowing audience in Exeter Hall on the Wednesday evening of last week, to hear Handel's *Messiah*. The solo vocalists were Mad. Rudersdorff, Mdlle. Elvira Behrens, Mr. Wilbye Cooper and Mr Lambert. The opening recitative "Comfort ye my people," and "Thy rebuke" were ably sung by Mr Cooper. Mr Lambert displayed his fine voice in "Thus saith the Lord" and "Behold darkness" and his "Why do the nations" was received with great applause. Mdlle. Behrens in "But who may abide" "O thou that tellest," and "He was despised" was received with equal favour. Mad. Rudersdorff gave the Soprano music throughout with vigour and expression, in "Rejoice greatly" and "I know that my Redeemer liveth," being especially successful. On Wednesday last Haydn's *Creation* was performed. These "Wednesday Oratorios" appear to have no present intention of arresting business. It would be as well, however, with so large a chorus, to increase the numerical strength of the orchestra.

Dublin.—The Titiens and Mapleson party have been giving a series of operatic performances in the Irish capital with, if we believe the metropolitan journals, decided success. The operas have been those in which the Teutonic *prima donna* has made herself famous with the London public. *Norma*, *Martha*, and *Don Giovanni* have most particularly earned the acclamations of the writers. Mozart's opera, it appears, has been a veritable triumph. Of Mdlle. Titiens' Donna Anna we were prepared beforehand for any amount of encomium from enthusiastic Irish critics; but we could hardly have anticipated the showers of eulogies heaped upon Signor Badiali's Don Giovanni, even though we were bound to expect raptures about Herr Formes' Leporello. Signor Badiali, we are assured, "acted and looked the part (of the Don), and impressed the force of his genius in the masterly manner in which he executed the music;" was superb in "Fin ch'han dal vino;" and "was heard with deep gratification in concerted passages."

The *Dublin Evening News* is particularly copious and critical about the Leporello of the German basso:—

"Who has seen the Leporello of Herr Formes that has not left the theatre wonder-stricken, astonished, and powerfully impressed with all that genius can do, especially in the subjugation of difficulties and the working of apparently discordant materials into a perfect, rounded and complete whole. The most perfect musician upon the stage—for we have a right so to call the greatest organist, most actually classical, both lingual and musical, most complete theorist, and most accomplished vocalist whom the lyric stage has given us—Herr Formes, gave proof last night that he was not alone the sterling singer and wonderful actor that he was of yore, but that his glorious voice is [illegible] under as complete management as once were the keys of the pianoforte beneath the fingers of Mendelssohn. We trust, nay, we have a firm belief that those who witnessed his performance in *Leporello* will have an earnest wish to learn of the repetition of *Don Giovanni*, and of this we are sure that whatever may be the isolated opinions on the question of the presentation of the opera as a whole, Herr Formes' Leporello can never be regarded in any other sense than as a masterly delineation of the only great comic character with which Father Mozart has furnished us."

The Zerlina of the evening was Mdlle. Pauline Castri, pupil of M. Goldberg, the eminent singing master, to whose careful training, by all accounts, she does infinite credit. To sing with such renowned artists was a severe ordeal for a beginner; but Mdlle. Castri appears to come successfully out of the fire. The success of the young lady was, indeed, unequivocal, and the Dublin papers are unanimous in their praise. The *Freeman's Journal* thus alludes to her performance:—

"Mdlle. Castri not only succeeded in making a decidedly good impression, but it was a great triumph for one so young in a part in which so much was to be done, and in which mediocrity would not be tolerated. On coming forward with Masetto (Signor Bossi) she received a hearty cheer of encouragement, and, notwithstanding her timidity on finding herself for the first time in the presence of a crowded and expecting audience, she sang her music sweetly and well, and her [illegible] told admirably in the same scene. 'The Don' makes overtures to her. She was heard with marked pleasure in 'La ci darem,' which had to be repeated. Her 'Batti, batti' was remarkable for sweetness and expression, and in 'Vedrai Carino' she gave unmistakable proof of good qualities which will enable her to aspire to a high position in the profession she has adopted. An encore was demanded, with which she gracefully complied. Her voice is an exquisitely toned flexible soprano of considerable compass, though not yet fully developed; her personal appearance is all in her favour, and her manner graceful and easy. Her acting is natural, and she possesses that vivacity so essential for the part which she so admirably impersonated."

The Elvira of Mdlle. Louise Michal, who had won the previous night golden opinions as Leonora in the *Trovatore*, did not fail to impress the critics with its vocal excellence.

On Sunday the 13th inst. Mdlle. Titiens, Mdlle. Lemaire, and Signor Badiali lent their services to the celebration of High Mass in the pro-Cathedral, Marlborough-street. The congregation was very great, and at an early hour the doors of the church had to be closed. The Mass was sung by the Rev. Thomas Butler, and presided at by His Grace the Lord Archbishop. The music consisted of Professor Glover's Mass No. 2, a manuscript composition, possessing great merit. We may especially mention the "Gloria," which is calculated to attain quite general use in choirs. The "Credo" is likewise composed in the best style of sacred music. The "Agnus Dei" is also highly meritorious. We must not omit to mention the "O Salutaris" of the same composer sung as a trio by Mdlle. Titiens, Mdme. Lemaire, and Mr. Wm. Tracy. Mdlle. Titiens sang the "Inflammatus," and, with Madame Lemaire, the duet "Quis est homo" from Rossini's *Stabat Mater*. Signor Badiali gave the "Pro peccatis." At the conclusion of Mass, the "Laudate" of the Abbé Vogler was performed by the choir, the solos by Madame De la Vega Wilson, and the concerted music by Miss Leary, Mr. Lodwick, Mr. Leahy, Mr. Coleman, &c. The music was under the direction of Professor Glover. After the ceremonies the artists were entertained at a *déjeuner* in the Presbytery. His Grace the Lord Archbishop personally conveyed to Mdlle. Titiens, Madame Lemaire and Sig. Badiali, his thanks for their kindness in attending on the occasion.

Musical Library at Vienna.—The library of the "society of friends of music" in Vienna, contains 9740 volumes of theoretical works about music, 24,430 compositions, among which are more than 4000 scores for full orchestra, and 6000 piano scores; further, 71 painted portraits of celebrated composers, 9 paintings the subject of which is music, 779 printed likenesses of artists, 17 busts in plaster, a collection of biographies of native musicians and composers, 33 musical instruments formerly in use, 19 medals in gold, silver and bronze, and 22 curiosities of the past and present times.

Welsh Concert.—A concert of Welsh national music was given at St. James's Hall on Thursday Evening the 10th instant. The voices were numerous, and there was a band of nineteen harps, comprising the following accomplished executants:—Messrs J. Balsir Chatterton, Frederick Chatterton, Wright, Cheshire, Layland, Ellis Roberts, George Perry, Campion, Stratford, Putnam, and J. Weippert; Mesdames Cooper, Dryden, Trust, Carey, [illegible], Weippert, and Vining. Mr. John Thomas, the accomplished harpist, officiated as conductor, and as accompanist to the vocal solos. The programme was not confined to choral pieces. The services of Miss Edith Wynne, (Eos Cymru, Pencerddes), Miss Eliza Hughes, Miss Lascelles, and Mr. L. E. Lewis, (Llew Llyfo), were retained, and some Welsh songs were sung by these vocalists to the great gratification of the audience. Miss Edith Wynne, who sings with remarkable expression, gave "Watching the Wheat," in Welsh, and "The Dove," the former being immensely applauded and the latter encored. The Welsh language, from Miss Wynne's lips, flows as easily and smoothly as the choicest Italian, and no one, glancing at the book of words, would imagine that the effect could be made so euphonious. To Miss Eliza Hughes were assigned some expressive ballads, to which she did full justice, while Miss Lascelles threw considerable feeling into "The Ash Grove," "The Maid of Sker," and "David of the White Rock," the first of these being redemanded. Mr. Lewis gave, in Welsh, "The Camp," a melody better known by the title "Of noble race was Shenkin," and a general favourite. Mr. Lewis also sang "Love's Lamentation," which was encored. This gentleman has a fine baritone voice, and sings well. Of the choruses, the well known "Ar hyd y nos," very purely and sweetly harmonised, was repeated, as were also "[illegible]," and "The rising of the Sun," added another to the list of encores, which were so frequent as to nearly double the length of the concert. Amongst those most deservedly bestowed we must mention a duet for two harps by Mr. John Thomas and Mr. Balsir Chatterton, which was admirably played.

The English Glee and Opera Union.—A concert was given by the members of the above Union (Madame Bennett Gilbert, Miss Eliza Travers, Madame Laura Leslie, Mr. Stanley Mayo, and Mr. Albert Thomas. Conductor Dr. Bennett Gilbert) at the Horns Assembly Rooms Kennington Park, on Monday, the 20th instant. The operatic selection proved an attractive feature. The first selection was from the conductor's operetta *A Night in Fairy-land*, remarkably well rendered. "Hither ye Shadows," was given by Miss Travers with great spirit. Mr. Stanley Mayo received a hearty encore in the serenade, called "The Weeping Dew." Mr. Thomas's singing of "Ye Elves so bright," was all that could be desired. "The Desert," which he gave with great pathos, was more suited to his powers. Of Madame Bennett Gilbert, *prima donna* of the Union (who, by the way, sang with such success last winter in Germany as Miss Caroline Parry) we hope to hear more: her voice was heard to great advantage in "Softly sighs," as also in the "Miserere" from *Il Trovatore* (a selection from which opera was given in the second part). Madame Laura Leslie, who received an encore in Balfe's "The Green Trees whispered," has a rising contralto. The room was well filled with a discriminating audience.

Liverpool.—The eighth subscription concert of the Philharmonic, on Tuesday night, was one of the most diversified and agreeable that have been given for some time. The principal singers were Miss Banks and some of the members of the London Glee and Madrigal Union, viz., Mr. Baxter, Mr. Cummings, Mr. Land, and Mr. Winn. The concert opened with Beethoven's No. 4 symphony in B flat by the band, which was admirably performed. If we except the solo by Mr. Winn in the chorus, "Now Phœbus sinketh," the only songs of the evening were those sung by Miss Banks. The members of the London Glee and Madrigal Union are welcome wherever they go, and it is a good sign to see English vocalists forming themselves into associations of this kind, and not permitting all the honors and laurels of the country to be monopolised by foreign vocalists. There are as good voices in England as in Italy or any other country, and they only need to be encouraged and properly cultivated to give us as good classical and lyrical music as could be desired. A very agreeable feature in the programme was a duet in the second part between Miss Banks and Miss Stott, "Honour, riches, marriage blessing," a very lovely song. It is a pity the latter lady does not appear oftener in public. She would form a valuable addition to our local cantatrices. The chorus sang "Who would stay" from *Oberon* with precision; but we must again revert to the deficiency in altos under which this society labours. We are aware of the difficulty in procuring a sufficient number of this voice, yet we think there is a sufficient number in Liverpool to fill up the vacancies, if properly looked over. The band is a credit to the society and to the town; and with perhaps one or two exceptions our Liverpool Philharmonic band and chorus are fit to bear comparison in point of efficiency with any similar organisation in the kingdom, out of the metropolis. Mr. Land presided at the piano with taste and ability. The hall was well filled, if not crowded. Mr. Herrmann conducted, and it is needless to add, did so well.—*Abridged from the Liverpool Courier, Oct. 23rd.*

Spontini, who was little inclined to acknowledge any greatness besides his own, felt, nevertheless, great admiration for Beethoven's symphonies, and had always some of them performed in his annual concerts at Berlin. When Marx asked him one day why he did not write himself a symphony, he answered in a rough way, "It is not my style," adding immediately in a calmer tone, "I can write the great opera, and Beethoven the great symphony."

ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MONDAY POPULAR CONCERTS

One Hundred and Fifth Concert

ON MONDAY EVENING, OCTOBER 27, 1862

THIRD APPEARANCE

OF

HERR JOACHIM.

PROGRAMME

PART I.

QUARTET in E flat (Op. 12), for two Violins, Viola, and Violoncello ... Mendelssohn.
MM. Joachim, Ries, Webb, and Piatti.

SONG, "Good night, beloved" ... M. W. Balfe.
Mr Henry Haigh.

SONG "In questa tomba oscura" ... Beethoven.
Miss Lascelles.

SONATA in F, Op. 54, for Pianoforte solo ... Beethoven.
Mr Charles Hallé.

PART II.

GRAND SEPTET, in D minor, for Pianoforte, Flute, Oboe, French Horn, Viola, Violoncello, and Contrabasso ... Hummel.
MM. Charles Hallé, Pratten, Barret, C. Harper, H. Webb, C. Severn and Piatti.

SONG "The Nightingale." ... Henry Smart.
Mr Henry Haigh.

PRELUDE AND FUGUE, in C major, for Violin solo. (By desire) J. S. Bach.
Herr Joachim.

SONG, "My Eye" ... Macfarren.
Miss Lascelles.

TRIO, in G, for Pianoforte, Violin and Violoncello ... Haydn.
Mr Charles Hallé, Herr Joachim, and Signor Piatti.
Conductor MR LINDSAY SLOPER.

To commence at Eight o'Clock precisely.

NOTICE.

It is respectfully suggested that such persons as are not desirous of remaining to the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Trio for the Pianoforte, Violin, and Violoncello, an interval of five minutes will be allowed.

The Concert will finish before half-past Ten o'Clock.

Sofa Stalls 5s.; Balcony 3s.; Admission, 1s. Tickets to be had of Mr Austin, at the Hall, 28 Piccadilly; Messrs. Cramer and Co., Hammond, Addison, and Co., Schott and Co., Regent Street; Hill and Co., [illegible] Street; Prowse, Hanway Street; J. B. Jewell, 104 Great Russell Street; Keith, Prowse and Co., 48 Cheapside; Cook and Co., 6 Finsbury Place South; Humfress, 4 Old Church Street, Paddington Green; Mitchell, [illegible], Hutchings and Co., [illegible] and Crewe, Bond Street; Mr [illegible] West End, Hammersmith; Sanderson and Ward, 81 Upper Street, Islington; Foster and King, Hanover Street; Fabian, Circus Road, St. John's Wood; and of

Messrs. CHAPPELL & CO. 50 New Bond Street.

TO CORRESPONDENTS

"CONCERTS AT BRIGHTON AND BURY"—*next week.*

NOTICES

TO ADVERTISERS.—*Advertisers are informed that for the future the Advertising Agency of* THE MUSICAL WORLD *is established at the Magazine of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.*

TERMS { *Two lines and under* ... 2s 6d
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TO PUBLISHERS AND COMPOSERS.—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear on the Saturday following in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, OCTOBER 25, 1862.

THE *Athenæum* notices the recommencement of the Monday Popular Concerts as follows:—

"The *Popular Concerts* which are among the most noticeable phenomena of this inconsistent London of ours, were resumed on Monday last—a month earlier than usual in deference to the continuance of the International Exhibition. They were resumed with unabated spirit and perfection. Herr Joachim is king of Quartet leaders, and has a group of excellent associates, numbering Signor Piatti among them. Mr Hallé needs no epithet as classical pianist of the first class; and the names of Haydn, Mozart, Beethoven, Mendelssohn are, after all, not bad names to conjure with. We cannot, however, cease from wishing that the repertory might be widened; being satisfied that every opportunity of comparison judiciously afforded will be attended by only one and the same result—a deeper and more intelligent love of what is best and truest in Art. Without this, admiration runs a danger of degenerating into formalism."

Our contemporary, in his earnest wish for novelty and experiment, appears to lose sight altogether of the real object of the Monday Popular Concerts. This is not at all to bring forward new and untried works, but to make the great mass of the public acquainted with recognised masterpieces. Now, it is scarcely necessary to urge that of these recognised masterpieces only a very small minority was known before the institution of the Monday Popular Concerts, to any but professors of music, or amateurs who could afford to entertain quartet parties at their own houses. So that in fact the larger part of the chamber works composed by Haydn, Mozart, and Beethoven—to say nothing of the rest—was wholly strange to nineteen in twenty of the visitors attracted to St. James's Hall. The vast good these concerts are effecting is unanimously admitted; but the means by which such results have been obtained must be carefully borne in mind. One hearing, especially of the sonatas and quartets of Beethoven, is not enough to allow of their influence being felt. At least half-a-dozen hearings—attentive hearings too, as a matter of course—are indispensable to familiarise the hitherto uninitiated mind with their designs, and thus allow their beauties gradually to cultivate and form the taste. The new world of art so recently opened to the public through the establishment of the Monday Popular Concerts has been eagerly inspected. The interest it has awakened is, as *The Athenæum* justly observes—"among the most noticeable phenomena" of the day. Closer than should be the watch to prevent this interest from relapsing. The concerts can only be sustained at their present height by the *prestige* attaching to the names of the great masters. When the treasures these have bequeathed us are exhausted, when every quartet, quintet, sonata, trio, or duet is as easily recognised by the opening bars—as Shakespeare's plays by the opening speeches, then—and not till then—the director may, without detriment, adopt the course suggested by *The Athenæum*, and "widen the repertory." Just now it is surely wide enough—as wide, indeed, to the majority, even at this stage of progress, and as comparatively unexplored as the interior of Australia. Meanwhile there is little danger of admiration degenerating into formalism—if we rightly apprehend this somewhat misty warning of our contemporary. He surely cannot desire that the patrons of the Monday Popular Concerts shall begin vaguely speculating about the "music of the future" before they have made tolerable acquaintance with the music of the past.

THE *Niederrheinische Musik-Zeitung* publishes some statistics connected with the salaries of theatrical artists at the commencement of the last century, which possess an interest even at the present time, when singers are paid as liberally as Archbishops, and twice as well as Prime Ministers or Lord Chancellors. It appears that the Electoral Prince of Saxony—afterwards Elector Friedrich August II.—concluded, at Venice, in the year 1717, the following contracts for the Italian Opera in Dresden, for the space of one year, beginning on the 1st September:—

Antonio Lotti, conductor, together with his wife, Santa Stella Lotti 2,100 louis-d'ors at 5 thalers the louis d'or = 10,500 thalers. Margherita Zani Marnozzi, second soprano, 4,000 thalers. Lucia Gaggi Bavarini, contralto, 3,000 thalers. Francesco Bernardi Senesino, first male soprano, 7,000 thalers. Verselli, second male soprano, 4,500 thalers. The tenor, Guicciardi 3,000 thalers; the poet, Lucchini 1,000; the first bass 1,000, etc. The violinist, Veracini 1,200 thalers.—These artists were allowed, moreover, a liberal sum for travelling expenses besides free lodgings, board, fire, and candle, Senesino and Verselli having in addition to all this a carriage! The total number of persons engaged at the theatre at the beginning of August 1719 was as follows:—

Chapel and chamber music.—J. C. Schmidt and J. Dav. Heinichen, conductors, 1,200 thalers each. Volumier, leader 1,200 thalers. Veracini, violinist 1,200. Petzold, 450. J. W. Schmidt, 300, and Pantaleon Hebenstreit (organists,) 1,200. Weiss 1,000. Arigoni 400 (Violdagambists) and G. Bentley, theorbist, 400; seven violinists (one of whom was J. G. Pisendel, with 500 thalers) 2,930; five tenors, 1,168; five violoncellists (three Frenchmen and two Italians) 1,750; three double bassists (one of whom was Personelli, with 800 thalers, and another, Joh. Dism. Zelenka with 400) 1,400; two pianists (one of whom was Pierre Gabr. Buffardin, with 600 thalers), 900; five oboists (one of whom was F. Le Riche with 2,400 thalers, and another, Joh. Christ. Richter, with 600), 3,080; two French horn players, 840; three bassoonists, 940; an inspector of instruments, 140; a copyist, Joh. Jak. Lindner 80; a harpsichord tuner, Joh. Heinrich Grätner 150; and a servant for the orchestra, 100. Total 21,820 thalers.

Italian Opera.[*]—Conductor A. Lotti 9,975 thalers; poet Stef. Pallavicini 1,333 thalers, 8 groschen. Female singers—Santa Stella Lotti (see A. Lotti); Marg. Durastanti, 5,225 thalers; Mar. Ant. Laurentini, called Coralli, 2,375; Vittoria Tesi 2,375; Madelaine des Salvay 2,000; Livia Constantini 1,600. Male singers—Francesco Bernardi, called Senesino, 6,650 thalers; Mateo Berselli 4,275; Giuseppe Maria Boschi, 3,325; Francesco Guicciardi 2,850; Lorenzo Bessari, 1,333 thalers, 8 groschen; two prompters, 320 thalers. Total 43,636 thalers, 16 groschen.

Musiciens vocales Français.—Margh. Prache de Tilloy (*dessus soprano*), 400 thalers. François Godefroid Beauregard (*haute contre*, counter tenor), 400 thalers. Pierre Dieu (*taille* tenor) 500 thalers. J. Dav. Drah (*basse*), 600 thalers. Total 1,900 thalers.

Comedie Française.—Ten actors, eleven actresses and one woman prompter. Total 10,868 thalers 18 groschen. *Danse.*—Duparc, ballet-master 1,000 thalers. Nic. Cotette, under ballet-master, 400; ten male and ten female dancers, 9,433 thalers. Total 10,833 thalers. *Comedie Italienne.*—Sixteen actors and actresses. Total, 6,233 thalers 8 groschen. Attached to the Italian Opera are—two architects, one with 2,666 thalers, and the other with 960 thalers; six painters, 3,288 thalers; five carpenters, 1,364 thalers; an interpreter, 120 thalers. Total 10,418 thalers, 16 groschen. *Officials and labourers.*—Inspector of the theatre and opera-house, as well as stage painter, Wilhelm Castell, 100 thalers; two French decorators, 166 thalers, 16 groschen each; inspector of the wardrobe, Joh. Fried. Tränkel, 200 thalers; a French draughtsman for costumes, 400 thalers; a tailor for the Opera, 100 thalers; his assistant, 50 thalers; a stage-joiner, 24 thalers; a stage-locksmith, 20 thalers. Total 1,426 thalers, 8 groschen.

Grand total of the entire Salary-list: 106,234 thalers, 16 groschen—a sum which, represented by its equivalent in English sovereigns Mr. Gye would be only too happy to know would cover one half of his expenses for the season of 1863.

THERE are few organists who have achieved a higher reputation than Dr. Edmund Chipp; and the recent presentation, on the occasion of his retirement from Trinity Church, which has, for some time, had the advantage of his services, is a well merited tribute to his worth. The testimonial was accompanied by a tea and coffee service with a salver, on which is the following inscription:—"*Presented to Edmund T. Chipp, Esquire, Mus. Doc., with a Silver Tea and Coffee Service, by the Choir, Incumbent, Curates, and a few friends of the congregation of Trinity Church, Paddington, 1st October, 1862.*" Visitors to the International Exhibition will not be likely to forget the performances on Messrs. Forster and Andrews' large organ, originally placed in the nave, and subsequently removed to the north eastern transept—on Wednesdays and Saturdays—when Dr. Chipp attracted crowds by his masterly playing, and delighted musicians by his selections, which invariably included pieces suited to the instrument, and never condescended to the trivial exhibitions of which we have had many examples in the same building. The fugues of Bach, Handel and Mendelssohn, grand choruses from the best oratorios, and other works of the kind, have formed the staple of Dr. Chipp's programmes—an agreeable contrast to the operatic selections, overtures, and worse, which sound so ridiculously small, and are so entirely at variance with the scope and character of a great organ. The fine instrument now on duty at St. Paul's Cathedral was, as our readers are aware, originally built for the Panopticon, where Dr. Chipp proved himself a thoroughly efficient successor to Mr. T. W. Best, after the latter had transferred his services to St. George's Hall, Liverpool. But it is not merely as organist that Dr. Chipp is favorably known; his name as violinist having been for years honorably associated with the orchestras of the Philharmonic, the Opera, the Sacred Harmonic Society, and all the "festivals," metropolitan or provincial; while his Organ Sketches and other published works show him to be as accomplished a musician as he is a practised executant. The fact of Dr. Chipp's abandoning London as the sphere of his professional exertions, in favor of a country town, even though that country town is Belfast itself, the most musical in musical Ireland, must therefore seriously be regretted. We have not so many earnest laborers among us that we can afford to lose one of the most earnest and gifted of them all.

MDLLE. BARBARA MARCHISIO.—The marriage of this popular contralto with General Cialdini is announced in the French papers.

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[*] Joh. Christ. Hesse and his wife are not included in the salary list, since they were engaged for only 100 thalers, with 120 thalers for travelling expenses, and 1011 thalers as a present.

PHILHARMONIC SOCIETY.

[The following account of the formation of the Philharmonic Society, and criticism of its first concert—held in the Argyle Rooms (1813)—is taken from a series of letters on music and musicians, published about 45 years ago, and long since out of print.]

"We now approach the end of our undertaking, and consider ourselves fortunate in being enabled to conclude our account of the present state of music in this country by recording the recent establishment of the Philharmonic Society. The public are indebted to the liberality and meritorious enthusiasm of many eminent professors at present resident in London, for the most complete instrumental performance ever witnessed in this, or perhaps any other country.

"It having been lamented by several gentlemen at the head of the profession of music, that, in consequence of the fluctuations of fashion and public opinion in matters of amusement, they seldom, if ever, had had an opportunity of hearing, or assisting at the performance of the inimitable symphonies and other instrumental compositions of Haydn, Mozart, Beethoven, Cherubini, &c., with such an association of talents, as were required to produce the full effect, and of which this country was at present in possession; to obviate all difficulties, and to do away with the question of pre-eminence, it was determined without any view to private emolument, or idea of individual precedency, to form an establishment, in which the most celebrated professors were alternately to lead and conduct, each in his turn, and at other times to take their station in the orchestra at the discretion of the leader for the night.

"From the above short account of this association, and of the disinterested views of its members, our readers will naturally anticipate the result which we have to record. In executing this task, it will be difficult to avoid those enthusiastic expressions of delight which extraordinary excellence in an art is commonly drawn from its admirers; but as enthusiasm frequently leads into the regions of fancy, we shall endeavour to suppress it, for it is our wish to give a faithful account of a performance which requires no aid to recommend it but that of truth. The first concert of this society was given at the Argyle Rooms, on Monday, March 8th, 1813. It commenced with Cherubini's overture to *Anacreon*, a piece of music which we believe had never before been even attempted to be performed in this country. It is a composition that must be placed in the first class, both on account of its originality and its extraordinary effects. It seemed to transport the audience, for it was repeatedly interrupted by loud bursts of applause, and was enthusiastically encored by every voice. This was followed by a quartet of Mozart for two violins, viola, and violoncello, a piece of a more tranquil cast and full of exquisite melody. The violin part by Mr François Cramer was a most finished performance. The next piece in the list was a vocal quartet, "*Nell' Orror*," by Sacchini, which was followed by a beautiful serenade for wind instruments only, by Mozart, a grand Symphony by Beethoven, concluding the first part of the concert. The second act commenced with a symphony of Haydn, less known than many of his works, but abounding with every species of musical excellence.

"This was succeeded by "*Placido è il mar*," a chorus from Mozart's opera of *Idomeneo*, which was followed by a quintet of Boccherini, an author who delighted our grandfathers, and whose revival does honour to this society. Mr Salomon performed the principal part of this piece with undiminished execution and taste. The whole was concluded by the well-known Chaconne of Jomelli, and a grand march by Haydn.

"This performance, we will venture to pronounce, has never been surpassed in this, or any other country, and probably has never been equalled. The band consisted of persons who are all at the head of their respective departments, and certainly no orchestra ever before exhibited so many celebrated leaders playing the subordinate parts. Such, however, was the case on this occasion, as well as in every subsequent performance; and the effect was adequate to the means. The violins in particular produced a sound so simultaneous, that it seemed to proceed from one extraordinary instrument, struck by some equally extraordinary hand. It was not only the power and unity of the band that was remarkable, but also the consummate taste and judgment of every individual composing it.

"Each concert—there were eight in all—had its particular leader. Mr Salomon presided on the first night, and could his fame have admitted of augmentation, it would have received it on this occasion.

"The whole of the performances, which are to be continued during the approaching and, we sincerely hope, many future seasons, were conducted with the utmost regularity, and the management reflects much honour on the direction.

"The Philharmonic Society is under the immediate patronage of his Royal Highness the Prince Regent.

"By the list of subscribers published at the end of the season, it appears that, exclusive of the families of professional members and associates, they were exactly three hundred members, among whom were their Royal Highnesses the Dukes of Cumberland, Sussex, and Cambridge, and many other personages of distinguished rank.

"Having endeavoured to gratify our readers by communicating what we believe to be the general sentiment in regard to the merits of the Philharmonic Society, it is almost superfluous to observe that, perhaps, at no former period has the science of music been so generally understood, so ably practised, or so judiciously patronised in this country as at the present hour. Independently of foreign auxiliaries, we may enumerate among our native bands many vocal and instrumental performers, in no respect inferior to their continental rivals. In regard to the united excellencies of natural talent, embellished by the highest polish of cultivated taste, Italy herself would find it difficult, if not impossible, to produce parallels to the names of Billington, Bartleman, and Braham. And as instrumental professors, Messrs. [illegible] and François Cramer, each in his respective line, may safely assert his claim to a degree of strength, correctness, and elegance of expression, incalculably superior to the tricks and rapid execution of those dealers in notes, *et rien que des notes*, whom the tasteless caprice of fashion is constantly importing, like other wonderful and useless exotics, the natural productions of warmer and more enervating regions.

[It will have been observed that the writer of the foregoing does not state which of the symphonies of Beethoven was performed, or venture on any opinion as to its merits. The Symphony in C major—the first of the nine—was, however, also the first ever tried by the Philharmonic Society.—Ed.]

* * *

THEATRE LYRIQUE (*Paris*).—The successor of M. Réty as director of this establishment is M. Carvalho (husband of Mdme. Miolan Carvalho), who was also M. Réty's predecessor. To this gentleman the Parisians owe not merely M. Gounod's *Faust* but the curious versions of Mozart's *Figaro*, Weber's *Oberon*, &c., about which there was so much talk not long ago.

THE MENDELSSOHN SCHOLARSHIP FUND.—The recent death of Mr Klingemann created a vacancy in the ranks of the committee for the management of this fund. That vacancy has, we understand, been filled up by the appointment of Mr Otto Goldschmidt, who readily accepted the responsibility. For more than one reason, superfluous to mention, a wiser choice could not have been made.

SIGNOR MARIO.—In addition to the Count in *Comte Ory* and Robert in *Robert le Diable*, it is now settled that Mario will appear at the Grand Opera as Masaniello in *La Muette de Portici*. Also it is hinted that the great tenor will perform Arnold in *Guillaume Tell*.

MR. HENRY VANDENHOFF, son of the late accomplished tragedian, has, we see by our advertisement columns, turned his attention to elocution in respect to connection with singing.

ST. JAMES'S HALL.—The concert of National Melodies to take place on Thursday Evening next, 30th inst., will give an opportunity to the large number of visitors now in London, to hear some of the most popular National Melodies of the United Kingdom, performed by a Chorus of 400 Voices, and accompanied by a Band of 70 Harps, by the most eminent performers in the Metropolis. Madame Rudersdorff, Madame Laura Baxter, Miss Palmer, and Mr T. Lawler are the principal Vocalists.

ILKLEY (*near Leeds*).—The concert at the Ilkley Bath Charitable Institution for the benefit of the Lancashire operatives was a decided success. There was a large assemblage of the nobility and gentry, besides many visitors from the Hydropathic Establishments and lodging houses. Great praise is due to Mr Sims Reeves for originating this concert. Mr Reeves, Mrs Reeves, Miss Palmer, and Mr R. S. Burton, of Leeds, generously gave their valuable services, and Messrs. Hopkinson, of Leeds, kindly lent one of their grand pianos. The first part of the performance consisted of sacred music, mostly by Mendelssohn. The choruses were admirably sung by members of the Leeds Choral Society. Mrs. Sims Reeves sang "With verdure clad," and was warmly applauded. The "Evening Prayer" was deliciously rendered by Miss Palmer. Mr Reeves also sang "If with all your hearts" and "In native worth." In the second part, which consisted of secular pieces, Mr Reeves sang "My pretty Jane" and the "Death of Nelson," and was enthusiastically applauded. The rich mellow voice of Miss Palmer was charmingly displayed in the pieces allotted to her. The room was well filled, and a good sum will be realised.—*Leeds Mercury.*

HAMBURGH.—At the invitation of the management of the Stadt theatre, M. Gounod was present at the 22nd performance of his *Faust*. The house was illuminated *à giorno* on the occasion.

Letters to the Editor.

REGISTRIES.

Sir,—Will you have the kindness to inform me, in your answers to correspondents, what course the proprietors of an entertainment can take to register it so as to have protection against other companies assuming the same title, and what are the expenses?

Yours &c., Golden Star.

[Will any of our legal readers answer this question?—Ed.]

ORCHESTRAL BALANCE OF POWER.

Sir,—Allow me to thank your correspondent, "Mr. C. Mändel, (Professor of Theory)," for his reply to my letter inserted in No. 41 of the Musical World, and to state, that I hope the whole of the musical profession do not take it for granted that "It is impossible to state definitely" how many "D concert flutes are required to evenly balance the power or weight of tone given out by the G bass trombone, or how many violins would be required to exactly counterpoise the weight of tone thrown out by the given number of D concert flutes and G bass trombone combined," but that some scientific or theoretical musician can give conclusive scientific or theoretical grounds or reasons for "the natural rule, which is, less brass instruments than reed, and less reed than stringed instruments." I need not remind you that this is one of the queries propounded by me in my last, and a conclusive answer to which will reconcile many apparent incongruities in the practice and science of music, and go far to explain the unsatisfactory results of our large music meetings, as compared with our ordinary or smaller orchestras.

Yours, &c., Harmonie Schwermann.

Sir,—Will you be kind enough to inform me per the Musical World, who is the publisher of "Altho' I'm but a very little lad"—a song often given by Mdlle. Patti; but which the music publishers tell me is unknown. Yours, &c., A Subscriber.

[Can any reader supply the desired information?—Ed.]

MOZART'S TWELFTH MASS?

Sir,—A very well known and popular musical work seems at this present moment to be going begging for an author and to be reduced to the lamentable condition of the individual sometimes met with on the stage, who never had a father. Herr Jahn states that in his opinion, and in that of musical connoisseurs generally, what is here known as Mozart's 12th Mass was not in fact composed by Mozart. Might I ask if this opinion be held in England? If so, it should be distinctly notified to the Sacred Harmonic Society, and other similar societies who persist in giving periodical performances of this Mass, as Mozart's. As Herr Jahn and the other musical connoisseurs do not assign the authorship to any other composer, this Mass is in the embarrassing condition of having no author. Yours, &c., An Enquirer.

STANZAS FOR MUSIC.

Oh! turn not from me those bright eyes,
One smiling glance from them I prize,
For more than pearls hid in the sea!
Think not that riches change the heart,
To call thee mine, with them I'll part,—
False, false my heart can never be.

Oh! say you love me still the same,
My riches unexpected came,
Think not they change my love for thee.
I never can forget that smile,
That once from me did grief beguile,
And proved my heart ne'er false could be.

Then say you love me as of old,
Let "Love's young dream" once more be told,
Once more I vow I love but thee;
Once more my youthful dream shall be told,
Once more we'll wander as of old;—
I'd freely part with all my gold,
To prove my heart ne'er false could be.

E. Willis Fletcher.

Florence.—Sig. Bottesini the double bass player has gained the first prize (300 francs) in the quartet-contest just held here. The second prize (200 francs) was awarded to M. J. Anichini, professor at the Institute.

THE BOHEMIAN GIRL.*

The Bohemian Girl, the most popular of all Mr Balfe's numerous works, may be looked upon as his most successful production in more senses than one. In the first place, no English opera has ever been played so often in England; in the second place, no English opera has ever been played so often abroad. Thirdly, *The Bohemian Girl* is the oldest English opera that keeps the stage. We do not know why it is so, but such is the case. Mr Balfe has not yet adopted the tone and style of a patriarch, but he is the father of the whole tribe of modern English operas, of which *The Bohemian Girl* is the eldest child. What pre-*Bohemian Girl*-opera is ever played on the English stage in the present day? Mr Barnett's *Mountain Sylph* is almost unknown to the great majority of playgoers, and Mr Balfe's earlier works, such as *The Siege of Rochelle* and *Keolanthe*, seem also to be forgotten. We do not say that the history of English opera begins with *The Bohemian Girl*; but it appears as if no anterior work where thought worthy of revival; and at the present moment that production is, in the eyes of the public, the alpha of English opera, as (until the alphabet be extended) *The Puritan's Daughter* is its omega.

The history of *The Bohemian Girl* would form a very interesting chapter, or rather series of chapters, in Mr Balfe's life. Its very production marks an important epoch, for it was brought out at a time when English opera appeared to have perished, and the success which it obtained enabled not only Mr. Balfe, but a great many other composers also to produce works which, but for the good fortune of *The Bohemian Girl*, might never have seen the foot-lights, at least not in England. If Mr Balfe ever does write the history of that fortunate child of his, we hope he will begin by explaining to us why he suffered it to enter upon its career under a false name. Arline is no more a Bohemian Girl than the Maid of Artois, the Maid of Orleans, the Maid of Judah, or any other maid who never had any connection with Bohemia. No one has ever made the attempt, but we believe it might easily be proved that Shakspeare was quite right in giving the Bohemia of ancient times a sea-coast, absurd as that may appear to modern commentators, who think that Bohemia was always the little insignificant province that it is now, and who forget that the Austrian empire has a sea-coast, and yet may some day lose it, and that Poland had once a sea-coast, and has altogether lost it. No one, however, can show that Mr. Bunn was right in making Bohemia the native country of a young lady who never lived there, and who was of German parentage and gipsy education. Count Arnheim, the father of the interesting girl, was apparently the feudal master of those "vassals and serfs who where at her side" in the celebrated dream which she afterwards narrated to her lover in an air that has become rather popular, and there is reason to believe that his "marble halls" (if marble they really were) were situated somewhere in the Rhine country. When Arline was carried off by gipsies she appears to have adopted to some extent the habits and manners of that ill-habited, ill-mannered race, and that may certainly be construed into a reason for calling her a gipsy or even (in Shakspearean language) an "Egyptian," but not for describing her as a "Bohemian,"—an epithet which no more belongs to her than it does to that terrible old gipsy, Azucena, in the *Trovatore*.

The libretto of Mr. Balfe's *Bohemian Girl* is founded upon the ballet of *La Gitana*, and before being converted into *The Bohemian Girl* it is tolerably evident that the Italian "book" must have passed through French hands and have been termed in one stage of its metamorphosis *La Bohémienne*—which Mr Bunn did not know and had not wit enough to guess, is the French for "gipsy" in the feminine. We suppose it does not matter very much what an opera is called so that it be successful, but M. Meyerbeer would, we should think, object to his *Africaine* being brought out as *l'Américaine*, and Mr. Balfe ought not to have allowed his most popular work to have been named *The Bohemian Girl*, when *The Gipsy Girl* is its proper title. It will be rightly designated, however, in Paris, where it is about to be produced as *La Bohémienne*; and we all know that it is styled *La Zingara* in the Italian version. *La Bohémienne*—that has been or is on the point of being produced at the Théâtre Lyrique. This will be the fourth opera that Mr Balfe will have brought out in Paris, including the *Étoile de Séville*, written for the Académie (now the Théâtre de l'Opéra), *Le Puits d'Amour* and *Les Quatre fils d'Aymon*, written for the Opéra Comique. The two last-named works, which, as it seems to us, are the best Mr Balfe has composed, were translated into English and played with much success a good many years ago at the Princess' Theatre. *L'Étoile de Séville* has never been presented in an English dress, but we believe that several of the principal pieces—especially one brilliant air for the prima donna—are introduced in *The Rose of Castile*.

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* *From the Illustrated Times.*

Leghorn.—A new opera *buffa*, words and music by Giuseppe Fabbi, has lately been produced with success. It is entitled *Don Fabio*.

MUSIC IN PARIS.

(From an occasional Correspondent.)

Mr. Editor, will you allow an outsider—one who is not regularly engaged on your staff, but who is fond of music nevertheless, and fancies he knows something about it, to post you up what is going on in Paris at the present moment? I venture to presume you will graciously accept my letter, influenced by that Christian sentiment which is so popular among the managers of our charitable institutions, and which prompts them to inform the public that "the smallest contributions are thankfully received." If, however, I am mistaken, and "errare est humanum," the worst that can happen is, that my letter will be consigned to the limbo of your waste-paper basket and I shall console myself with the reflection that the letter has, ere now, afforded a resting-place to the effusions of many a better man than myself. Having thus briefly given you to understand that I am prepared for all eventualities—that I should bear fortune's frown without a murmur just as I should greet her smiles with delight, I will proceed at once to facts, dished up with what descriptive flourish circumstances may demand, and my fancy may dictate.

Mad. Frezzolini has appeared at the Italiens, and met with a rapturous reception. The Parisians have been often accused of fickleness, but this charge cannot, with justice, be brought against them so far, at least, as Mad. Frezzolini is concerned. She was always most popular with them, and what she hitherto has been she still remains. It is many years since—how many I am afraid to say, for their number reminds me that I myself am not quite as young as I used to be, when I wore *that* peculiarly elegant dark colored frock coat with the velvet collar, and which became me so well, but will not now meet by almost four inches—it is many years, I repeat, since Mad. Frezzolini first courted the favor of a Parisian audience, and during the entire interval which has elapsed she has never had cause to complain of any coldness on their part. They are always as glad to see her as she is to meet them. This was proved last Tuesday, when she made her re-appearance in *Lucia*. The house was crammed with the *élite*, the *crême de la crême*, of Imperial Paris, and the welcome accorded her was gratifying in the extreme. As a critic of one of your French contemporaries remarks:—"there are grand and beautiful lines which time cannot injure, and we are obliged to take time into account when speaking of Mad. Frezzolini, since, in her case, time signifies thirty years of success. We find a striking example of these grand lines, these fine proportions, unalterable—when viewed in the light of art, and through the prism of enthusiasm—in the person of Mad. Frezzolini. On the stage she is still the most beautiful Lucia it is possible to behold. Her profile stands out magnificently and, in the dramatic scenes of this touching work, resembles an antique cameo, after appearing, in the softer scenes, as pure as a head painted by Titian or Raphael."

To speak the truth, the whole truth, and nothing but the truth, however, Mad. Frezzolini's voice is not what it was, but still it remains sufficient of its former force and beauty to dominate over the others in the concerted music, as was triumphantly proved in the famous sestet. Thanks to Mad. Frezzolini, this splendid page of composition produced an overpowering effect. Her vocalisation is irreproachable; her style invariably that of a great artist and a perfect *cantatrice*. Her phrasing is a model of finish. What a study does she afford for some of our young would-be Grisis and Malibrans!

The opera was, on the whole, admirably given, Naudin being especially good. I have a bone to pick, vulgarly speaking, with the orchestra. It has got into the execrable habit of hurrying the *tempo*. One consequence of this, the other evening, was, that the splendid finale of the second act was spoilt, the delicious phrase for the violins, which runs through the entire scene of the marriage contract, losing all that charm and grace for which it is so celebrated. When I hear a magnificent piece of music thus sacrificed, thus scampered through anyhow, I cannot help fancying the gentlemen of the orchestra are thinking more of their *demi tasse* and game of dominoes after the opera than of what they are playing.

The last revival at the Imperial opera is M. Félicien David's *Herculaneum*. It was produced on Friday and well received. By the way, are you aware that M. David has been named officer of the Legion of Honour?

The second series of the Popular Concerts for classical music commenced on Sunday the 12th inst. Once more has M. Pasdeloup unfolded the standard of Mozart, Haydn, Beethoven, and Mendelssohn. The proceeds of the first concert were devoted to the poor children of the 11th arrondissement, and must have amounted to a considerable sum, for the Cirque-Napoléon was nearly full. I say "nearly," because, here and there, I perceived some vacant places, but I believe they were paid for, although not occupied. At concerts given for charitable purposes, one person will sometimes take three, four, or more stalls, and as he cannot possibly fill them all himself, some necessarily remain vacant, unless he takes the trouble to send the tickets to his friends.

The programme comprised Gluck's overture to *Iphigenia in Aulide*, Beethoven's Symphony in C minor, the *Andante* of Haydn's 50th Quartet, and the overture to *Der Freischütz*. The *Andante* of the Symphony was encored, and the finale very narrowly escaped the same mark of approbation. But the public felt that it would have been rather too much to insist on the orchestra playing it again, and consequently did not persevere in their demand. In writing the present letter, I have abstained as much as possible from indulging in criticism, as my opinions might, perhaps, not tally exactly with yours. What I have endeavoured to give you is a catalogue—a *catalogue raisonné*, however—of facts. But at present, I cannot be silent. I must speak. What do you say to M. Pasdeloup's having Haydn's quartets, intended for four stringed instruments, as the veriest tyro in music is aware, performed by a full orchestra? M. Pasdeloup is a gentleman who has done much to advance the cause of classical music in France, and therefore I am loth to find fault with him; but patience has certain limits. Does M. Pasdeloup require to be told that if Haydn had wished any composition of his to be performed by a full band, he would not have written it as a quartet? Such perversion of a composer's—and a *great* composer's, to boot—intention is unworthy of a conscientious musician like M. Pasdeloup. It is highly bombastic, and, I fear, eminently French. Still, eminently French though it be, I trust it will not occur again; but I have serious misgivings. The programme of the second concert, on the 19th inst., consisted of Haydn's Symphony in G major, No. 31; *Adagio* of Mozart's Third Quartet; Mendelssohn's Overture to *Ruy Blas*; and Beethoven's Symphony in A. I was not present at this second concert, and, therefore, I will not swear that M. Pasdeloup did not have Haydn's Symphony played as a solo on the Jew's harp. I do not suppose, however—despite the liberty he took with the quartet—that he would go quite as far as *that*.

The New Opera house is progressing rapidly, all things considered. It is already three or four metres above the level of the ground, on the side looking towards the Boulevard des Capucines. On the south side, where the stage will be situated, it is only on a level with the ground. The Théâtre Lyrique will not open for another week—or fortnight. It appears that there were certain alterations necessary in the front of the house. The following engagements are announced:—Montjauze is engaged for three years. Mad. Cabel will remain attached to the company till the end of the campaign. Bataille will sustain the part at first destined for M. Bonnesseur in *Ondine*. The latter gentleman has had some words with the management. M. Bonvard is engaged, and will sing in M. Semet's opera. M. Sainte Foy, also, is engaged. Among other varieties promised is Balfe's ever young *Bohemian Girl*, the heroine—the Girl, in fact, being impersonated by Mdme. Miolan Carvalho.

One more scrap of news and I have finished. M. Edward Thierry, the manager of the Théâtre Français, gives the Mayor of the 11th *arrondissement* every week a number of pit-stall tickets, for distribution among the workmen of good character in the quarter. These free admissions are generally given for those nights when pieces of the old classical repertory are performed.

Flâneur.

Meyerbeer.—It may save disappointment to state, on trustworthy authority, that there is no chance of M. Meyerbeer being in Paris for some time to come; and thus that no new opera from his portfolio is to be expected during the season of 1863.—*Athenæum.*

Munich.—Herr August Baumgärtner, organist and inventor of a new system of musical stenography, died here on the 27th September.

MUSIC AT LEIPSIC.*

Leipsic, Oct. 8th., 1862.

The musical Michaelmas Fair is now at boiling point. Nothing greets the ear save music in every direction, but what music? The gangs of Miners' bands, guitarists, harp-girls, organ-grinders, and other peripatetic wretches appear to start out of the earth, and the statistic returns of the police must prove their numbers to be such as to make one's hair stand on end with horror. The lover of art is surrounded by contrasts. "*Per aspera ad astra*," he thinks, as, accompanied by the discordant sounds of a miserable polka, he hastily leaves the confused crowd and bustle in the street, and ascends the steps of the Gewandhaus, to revel in Beethoven's Seventh Symphony. Completely carried away by the immortal strains, full of the heavenly beauties of the work, his heart teeming with the noblest and mightiest melodies, he hurries off, and a fearful street-quartet, consisting of a screeching clarinet, a trumpet, a horn, and a bass tuba, snatches him with a spirit of grinning mockery by means of the Radetzki March, from his illusions. With stoical composure, the genuine Leipsicker bears this most terrible of all nuisances, and retains sufficient good sense to go and enjoy Menzel's concerts in the Schützenhaus, or the concerts of the Prussian military-director, Herr Rosen Rosus in the Centralhalle.— The opera selected for the fair at the Stadttheater was Wagner's *Fliegender Holländer*, not a very advantageous selection in a pecuniary light, since there has been a *decrescendo* in the attendance, out of keeping with the expenses incurred for scenery and machinery. It would be useless to go into a detailed account of the work itself, which is an embryo of the Wagnerian Art Productions of the Future, and is placed even by the advocates of the Wagnerian school in the doubtful domain of striving and non-attainment. Shall we collect the stubble to praise what pleases and censure what displeases us? Of all Wagner's *libretti*, that of the *Fliegender Holländer* is the most interesting, despite the bad verses, of which, like his other *libretti*, it contains a large number. It has genuine dramatic touches, which keep the attention fixed to the very last, and upon which a musical superstructure might well have been raised. At present, however, the music is simply a continuous experiment, with dramatic effects following each other without due selection or connection, and, at times, mirroring nude nature with revolting truthfulness. The overture and first act were coldly received. There was nothing like applause till the "Spinning-song" and ballad in the second act, but the applause was bestowed upon precisely those pieces which are founded upon the so-called "worn-out stand point." The performance was good and careful, proving that the *Leipsic* theatre possesses at the present moment, a highly valuable company of vocalists. The girlish character of Senta was admirably embodied by Madame Rübsamen Weith. Her dramatic impersonation, however, is still here and there deficient in certainty and vivacity. Her singing, however, is marked with feeling, and rendered by a fine voice, though the effect of the latter is marred, at intervals, by a harsh guttural tone. Herr Orschbach (Daland) has a fine, soft, bass voice, distinguished for its elevated character. Herr Wiedemann, who had to represent the unhappy personage Erik, is a valuable tenor, whose voice, however, is unfortunately deficient in that certainty and power of endurance requisite for more important parts. His intonation is invariably wavering. Herr Jungmann, on the other hand, pleased us very much in the small part of the Helmsman. The hero found an excellent representative in Herr Rübsamen. He possesses a fine, powerful baritone, which he knows how to turn to the best advantage. His pronunciation, however, is blurred by faults, of which, as a vocalist, he should get rid. The choruses are exceedingly difficult, and were badly executed. That the run of the opera will be only ephemeral, no one doubts. The first Gewandhaus concert was a brilliant one as regards programme, attendance, and execution. It began with the "Anacreon Overture," that clever piece of music by Cherubini, the melodic fragments of which are worked up into a wondrous whole. The mode in which it was performed was nothing more nor less than incomparable; there was such perfection, even in the slightest details, that the delight it afforded was something extraordinary. The execution of Beethoven's A Major Symphony, also, was a success, especially in the *allegretto*, but the *scherzo* betrayed the conductor, Herr Reinecke, into a far too precipitate *tempo*. In Mdlle. Orwill we made the acquaintance of a talented pupil of Mdme. Viardot Garcia. She possesses a fine and sufficiently strong *mezzo-soprano*, of agreeable, but by no means overpowering tone, which has completed the higher study of its art, so as to merit the diploma of "very good." The *bravura* and shake still exhibit shortcomings, which, however, may be surmounted by study and perseverance. The young lady selected an aria from Handel's *Julius Cæsar*, with the "Ah, dein" of Mozart, and, by so doing, paid rather too much deference to so-called good taste. Her reception, however, was particularly favorable. *Maestro* Vieuxtemps consecrated the evening by a *chef d'œuvre*—his A Minor Concerto, a composition as full of musical difficulties as distinguished for feeling—and by an unpublished Polonaise, which does not contain any striking features. His performance was eminently fine. The second concert is fixed for the 12th inst. The directors have secured the services of Mdlle. Sara Magnus, as soloist. This young pianist made her *début* here, a few months ago.

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* *Translated from the New Berliner Musik Zeitung.*

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Music in the Metropolis Fifty Years Since.—If there were no music halls, and few or no musical public-houses, the want was compensated by the abundance of out-door concerts which required no licenses, and were undisturbed by the ancient race of somnolent watchmen, who were rather glad than otherwise to be sung to sleep. Every open space and convenient corner from Holborn Bars and Temple Bar to Whitechapel, was occupied by itinerant singers and musicians, at all fitting seasons. They were not fond of daylight, though on festival occasions they would follow their vocations at any hour; but as a rule they "loved the shade," and appealed to hear publicly the "glimpses of the moon," or by the still more "ineffectual" glowwormish light of the street lamps. Saturday and Monday evenings were the favorite times for street concerts. These peripatetic vocalists, having retentive memories and abundance of assurance, never encumbered themselves with sheet music; they carried a bundle of ballads, printed separately, on slips of dirt-coloured paper, and the type very indistinct, all the letters seeming afflicted with delirium tremens. Each slip was about twelve inches long and four wide, embellished at the top with a smudgy ornament libellously called the "Royal arms." This people's edition of popular songs was sold by the publisher, who dwelt somewhere in Seven-dials, at 3d. per dozen, but the street price was ½d. each, though 1d. was never refused. The minstrel, if alone, needed nothing else in his business, unless he was fed an accompaniment, and then a cracked fiddle or a disabled guitar fully answered his purpose. When the company was double or treble, a man and woman, or two men and a woman, there might be a harp, which had been in service from the age of Cadwallader, a fife, a flute (suffering from bronchitis), or, if the band was to be martial, a drum. There were no German bands in those days, and the organs were "few and far between." They hardly dared to try Mr. Bull's patience then; if they had, it would have been at the risk of ducking, or something worse. A reasonably good livelihood was made by some of those street Apollos, and a few of them, though with little or no musical knowledge, were gifted with very fine voices, and, of course, their success was in proportion.—*City Press*.

Belfast (*from a Correspondent*).—Handel's "Ode for St. Cecilian Day" has been given, with a miscellaneous selection, by the Classical Harmonists Society. Madame Rudersdorff, Miss Julia Elton, and Mr. J. G. Inkersall were the singers, and Mr. Harper, the trumpeter, was also engaged. Madame Rudersdorff's singing in the ode was, indeed, all that could be desired; her delivery of the accompanied recitative, "But bright Cecilia" and the following solo, raised her audience to enthusiasm. The choruses were given steadily and tunefully, and the orchestral parts, including the overture, were fairly played. The second part of the concert, devoted to songs, &c., introduced a young lady, Miss Julia Elton, who, with an excellent contralto voice, a large amount of artistic resources, and a good deal of earnestness, rapidly established herself in a favorable position with the audience. In an agreeable air of A. Randegger—"Sleep, dearest, Sleep"—she was encored. The most important piece was Madame Rudersdorff's "Let the bright seraphim," with Mr. Harper's accompaniment. In Signor Arditi's valse, "Il bacio," her agile and flexible voice, and finished execution made a *furore*. The concert was conducted by Dr. Edmund T. Chipp, the celebrated organist, who holds the appointment of conductor to the Anacreontic and Classical Harmonists Society, and organist to the Ulster Hall. The presence of so thorough a musician in Belfast, cannot but have an important influence on the musical history of the town. As an organist, Dr. Chipp has few equals, and as a conductor he showed that he possesses high qualifications. When the new organ is erected, he will have many opportunities of displaying his superior talents as an organist, and the public will be able, from time to time, to enjoy a rich and intellectual treat in listening to his performances.

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And moonbeams lie upon the hill,
Do we not hope the voices still
Of last night's dream may haunt us yet?

◆

Sleep and the Past.

THE POETRY BY HARRIET POWER.

The Music by J. P. Knight.

Price 3s.

Night came in visions lone,
Methought I heard again
Thy voice's silv'ry tone,
Like music's distant strain.
But I woke to know that thy gentle breath,
Is for ever hush'd in the sleep of death.

◆

Let Life be Bright.

THE POETRY BY HARRIET POWER.

The Music by J. P. Knight.

Price 3s.

Let life be bright, why should o'er
With shadows of a coming woe?
It may be thou wilt ne'er deplore
That grief those tears may never flow.
It may be that the sun hath set
Which o'er thy path shed golden light;
But sunset's glow is lingering yet
With memories' beams, still life is bright.

London: DUNCAN DAVISON & Co. 244 Regent Street, W.

ENGLISH OPERA ASSOCIATION (LIMITED)

To the Editor of the Musical World.

Sir,—The following correspondence has arisen in consequence of the irregular and illegal proceedings of the Executive of the above Association at the first Annual Meeting of the shareholders, held in St. James's Hall, in June last. Having received none but evasive replies to my repeated applications and letters to the Officers of the Association, I am reluctantly compelled to place before the musical world, through the medium of your columns, together with the correspondence, a protest which I made, as a shareholder against those proceedings.

Immediately after the meeting, I wrote to Mr Martin Cawood, the Secretary, *pro tem.*, for information relative to the shareholders who had, and who had not, paid upon their shares, with the dates when payment was made. The information furnished to me by the Secretary is embodied in my protest. You will perceive by the correspondence that the several matters referred to in my letter of the 20th June have been altogether evaded. I shall again address you at length on the present position of the concern and am, Sir, Your obedient servant, George Scott

429, *Strand*, *Oct.* 28, 1862

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429 Strand, London, 20th June, 1862

To the Secretary of the English Opera Association (Limited)

Dear Sir,—The statement I received from you yesterday showing the Shareholders present at General Meeting held 18th June, 1862, has greatly surprised me, because I conceived that all the parties who attended the meeting were legally qualified to take part in its proceedings. I find, however, that not more than one half of those who attended and voted on the occasion were eligible (according to the Act under which the Association is incorporated). The list of Shareholders you have sent shows the following results:—

Eligible and Entitled to Vote.		Not Entitled to Vote.	
Name.	Date of Payment of Deposit.	Name.	Date of Payment of Deposit.
Frederick Davison	31st July, 1861	H. Leslie	16th June, 1862
Martin Cawood	16th July, 1861	F. G. Sewell	17th June, 1862
Joseph Lidel	4th Oct., 1861	W. J. Tennant	16th June, 1862
George Scott	12th July, 1861	George Wood	No payment
R. W. Wood	30th Aug., 1861	C. W. Hoskins	No payment
L. H. Baylis	6th July, 1861	H. P. de Ridge	No payment
W. H. Weiss	5th July, 1861	George Ellis	No payment
John Cawood	12th March, 1862	T. Lampson	1st June, 1862
E. James	13th March, 1862	W. F. Low	14th June, 1862
H. Blagrove	5th Oct., 1861	W. de Pontigny	11th June, 1862

I will now refer you to the Act, in confirmation of the above analysis. It provides (see Table B of Shareholders, 41):—

> "No Shareholder shall be entitled to vote at any meeting unless all calls from him shall have been paid, nor until he shall have been possessed of his shares three calendar months."

It follows that those Shareholders who have not held their shares for three calendar months, and those Shareholders who have made no payment on their shares, are excluded by the Act from all participation in the proceedings of the General Meeting. I consider, therefore, that the irregularity now pointed out vitiates all the proceedings of the Meeting held on the 18th inst.

I *protest* against these proceedings being adopted, because they are invalid by reason of their non-conformity with the Act; and I request that this protest be submitted to every Director or Member of the Executive Committee.

There are other irregularities, which on this occasion I need not point out.

Furthermore, the Meeting on the 18th inst. was not properly constituted. The only persons eligible and entitled under the Act to initiate the proceedings and conduct the business of the meeting being the seven Members of the Provisional Committee who signed the memorandum of Association.

In corroboration of this statement, I again refer you to table B of the Act, under the head "Directors 44 & 45."

> "(44) The number of the Directors and the names of the first Directors shall be determined by the subscribers of the memorandum of the association."

> "(45) Until Directors are appointed the subscribers of the memorandum of Association, shall, for all the purposes of this Act be deemed to be Directors."

The members who originated it took their shares, and at once paid their money, with an understanding to enlarge their holding as the Association made progress. As one of the seven members who signed the memorandum of Association and articles of Association, and as having myself drawn up those documents, and thereby having conferred upon the project its legal form and character, and having determined the rules and regulations by which it should be governed, I think I have a right to ask these questions.

When I entered upon the concern I gave it my confidence and my money. I gave also much time, thought, and labour to its development, as also did others. These were unmistakeable evidences of the *bona fides* of our intentions.

I am now, from the facts disclosed on the 18th inst., all kinds of irregular proceedings. You have the members of the Executive Committee in a very false position. As a mere act of courtesy the members of the Provisional Committee should have been called together to meet the gentlemen who were to be proposed as members of the Executive Committee, in order that all proper and preliminary arrangements might have been made between the retiring body and their immediate successors about to be; so that the Provisional Committee might have abdicated Office in General Meeting and the Executive Committee be appointed by them in due course. Instead of which the Executive Committee were called upon to elect themselves, and to perform acts in the capacity of directors, antecedent to their election. All this confusion and bungling might easily have been avoided.

You are doubtless aware that the English Opera Association as a project, does not owe its origin to yourself in any way. It is true you were invited to hold temporarily an official position, to be made permanent, should you furnish proof of suitable fitness and capacity for the office; but it was never for a moment supposed that you were empowered to separate the Association from its original promoters, and to extinguish the very authority that conferred on you an official position.

I must warn you that the appointments made are illegal, and that the Association must be absolved from all appointments made without due authority. These must be regarded as having been made on the personal responsibility of the several persons who were parties thereto, and in no way can the Association be held liable.

I frankly confess my amazement at the financial statement I read at the meeting on the 18th inst. It is a mockery, and unless the real business of the Association is at once taken in hand so that ample capital to carry out the undertaking be raised, all parties concerned had much better abandon it. I hope the fact will never ooze out, that in the first financial year the English Opera Association raised the enormous capital of £240, and spent £191 besides incurring other obligations.

If the concern is to go on rightly it must begin rightly. It must ever be kept within the four corners of the Act under which it is incorporated. This is an imperative condition which cannot be disregarded without great danger, if not ruin, to the concern.

The views I have herein expressed I am prepared to maintain and to justify, and I must be perfectly assured that this letter, or a copy, is placed in the hands of each member of the Executive Committee. I call upon you to carry out in strict conformity with the Act, every provision relating to the Association.

I shall require you to furnish me with such printed documents as are specified and required by the Act; and, in the meantime, I reserve to myself the right of publishing this letter and your official reply in such journals as I may think right to select for such a purpose, should I deem this course of proceeding necessary.—I am, yours faithfully, (Signed) Geo. Scott.

The English Opera Association (Limited), June 23, 1862.

Dear Sir,—I beg to acknowledge the receipt of your communication dated the 20th inst., and which was directed to No. 41 Stanhope Street (my address being 14, Stanhope Street). I will lay the contents before the Executive Committee at the next meeting. I am, dear Sir, yours truly, Martin Cawood

George Scott, Esq.

MUSIC IN BERLIN

(*From our own Correspondent.*)

An evening or two ago we had *Fidelio*, with Mad. Köster in the part of the heroine for the last time but one previous to her retirement. Mad. Köster will be much regretted by a great number of opera-goers, but, alas! all their regret will be in vain. Even supposing Mad. Köster were to continue a member of the company she cannot "go backwards like a crab" to the days of her youth, and Time would not—*que je sache*—spare her voice for the sake of pleasing the worthy burghers, their wives and families resident upon the banks of the Spree. As the German poet observes in the song, "*Scheiden thut weh*." And yet there is no help for it. We must all take our leave—for a longer or shorter journey, a more or less protracted period—some day or other. Your respected contemporary, the *Neue Berliner Musik-Zeitung* refers to Mad. Köster's approaching farewell in the following terms:—"We can scarcely refrain from giving way to the most sorrowful feelings when we reflect that Mad. Köster, at present the last female representative of the classical opera, is about to part from us for ever. After the 'stars' which we have seen fill before us during the last few months, we are compelled to call the loss a truly irreparable one. At all times the number of good female singers has been limited, but never was the prospect of replacing vocal celebrities so mournful as at present. The latest musical works for the stage have helped to lower the art of singing, and, instead of noble vocalism, we have, on the one hand, simply declamatory pathos without invention or musical charm properly so-called, and, on the other, voices fatigued by the employment of the most glaring effect, and a practice of wild screeching on the highest notes. For this reason, if for no other, the position of a tolerable operatic vocalist at our Royal Opera House is one of incalculable difficulty, for the repertory is of the most comprehensive description. In it modern works in every style, the *chefs-d'œuvre* of Meyerbeer, the productions of Wagner, Auber, Rossini, Bellini, Donizetti, and Verdi have the place they deserve, but the very centre of the repertory still consists of the works of Mozart, Gluck, Beethoven, and Weber, and the first thing a tolerable dramatic singer has to do in Berlin is to know how to animate the various personages in the above operas. The more, however, the style of singing of the present day departs from what is required by these operas, the less prospect is there of finding any one to replace Mad. Köster, who may be regarded as the last singer who has known how to preserve in spotless entirety the traditions of a better time, now passed, as a priestess of the most beautiful and purest religion. On this account—apart from the fact that every artist who leaves us after having sacrificed to us his or her prime has the fullest right to our gratitude and our sympathy—our feelings on losing Mad. Köster are especially sorrowful. It seems to us as though we beheld the figures of 'Fidelio,' 'Donna Anna,' 'Iphigenia,' 'Armida,' and the 'Countess Almaviva,' with their faces mournfully veiled and the question trembling on their pale lips,—'Who now will find the greatest source of delight in regarding us as the goal of her artistic efforts?' What we could not help valuing much more than aught else in Mad. Köster was—as is always the case with really great female artists—her constant progress, her industry which is never contented with itself but which is constantly seeking for new materials for study, and, consequently, attains to perfection."

The next opera on the list was Meyerbeer's *Feldlager in Schlesien*. The house was, I need scarcely say, crammed to the very roof. During the course of the performance Mdlle. Lucca was taken so seriously ill that, though she went through her part somehow or other, she was compelled to omit all her songs in the third act. Following the *Feldlager* came Méhul's *Joseph*, tolerably given by Herr Formes, (Simeon), Herr Krüger (Joseph), Herr Fricke (Jacob), and Mdlle. Mik (Joseph), and after *Joseph* came—a fine specimen of autumn weather, damp, uncomfortable and changing. As a natural consequence, there also was, to adopt the language of the city, a great fluctuation in voices, their owners moving off steadily—home—for the purpose of taking sudorifics and going to bed. Tallow for greasing the nose was in good demand and tolerably firm until exposed to the action of fire, when it of course melted. Several fine cases of bronchitis were offered to the attention of the medical men, but were not so speedily disposed of by the latter as the patients wished. Rheumatism was very lively, and coughs rose to a distressing pitch. Indeed the weather had such an effect on the *personnel* of the Opera House that the entire programme of the week had to be changed save and except as regards the opera of *Oberon*, which retained its place in the bills despite of every adverse circumstance. Mad. Köster was the Rezia, and went through the part with great success. The other characters were well sustained by Mdlle. Mik, Herren Woworsky and Krause.

Le Nozze di Figaro, otherwise *Figaro's Hochzeit*, was given on the 17th inst. for the purpose of introducing a new Susanna in the person of Mad. Beringer. She must produce a greater impression in future characters if she would be engaged as a permanent member of the company, which I do not much fancy she will be, for at present she is little better than a mere amateur. At any rate, she requires two or three years training in the country before she will be fitted to appear before a Berlin audience. Her singing was devoid of aught resembling dash or style, her voice, too weak for a large house, and her acting awkward and meaningless in the extreme. Beaumarchais himself would have failed to recognise the gay, sprightly *piquante* Susanne as impersonated by Mad. Beringer. There must be a fearful dearth of good singers in Germany, or the management of the Royal Berlin Opera House is singularly oblivious of its duties towards the public in introducing to their notice so many incapables as it has lately brought forward to withdraw immediately afterwards, if better artists are to be procured. Mdlle. Lucca was the page, Cherubin, a part she plays with charming *naiveté*. She was much applauded throughout and encored in her romance in B flat major. The other characters were thus cast:—Herr Salomon, Count Almaviva; Herr Bost, Bartholo; Herr Woworsky, Basilio; Herr Basse, Antonio; and Mdlle. Mik, the Countess Almaviva. Among the other operas promised was *Le Prophète*, but on account of the onslaught made on the singers by hoarseness and bronchitis to which I have already referred, we had *Guillaume Tell* instead. Herr Formes again appeared as Arnold, and confirmed the good impression he had previously produced.

Mad. Harriers-Wippern has completely recovered, and will shortly recommence her professional duties. On the other hand, Mdlle. Lucca is so indisposed that it is feared she will not be able to sing for some time. At Kroll's Theatre the business is very good. The Operatic troupe of the Friedrich Wilhelmstadt Theatre are still performing there. I hear that the manager, Herr Engel, has secured the services of Mdlle. Trebelli for a night or two at least at her approaching visit to Berlin. She will, most probably, sing at a concert got up expressly for her.

I told you a few weeks since that the members of the Singacademie were about to give a performance of F. E. Wilsing's setting of the 130th Psalm ("De Profundis"). They have now fulfilled their intention in a highly satisfactory manner. The performance was under the direction of Professor Grell. That it was perfect, or that there was not here and there certain shortcomings, especially on the part of the band, is something I will not attempt to deny; but that such should have been the case is not surprising when we remember the work is perhaps one of the most difficult to be found in the whole range of sacred music. The choruses on the whole went extremely well, especially the part in E minor. Among the audience, which was most numerous, and comprised the majority of the musical notabilities in Berlin, was Meyerbeer himself, who followed the work most attentively, score in hand, and, at the conclusion, expressed himself highly gratified. The Singacademie has, without a doubt, inaugurated the season most successfully.

The members of the Königliche Kapelle began their winter campaign with a Symphony Soirée. The room was crowded in every part. The programme comprised a Suite in D (with three trumpets) by Sebastian Bach; Beethoven's Symphony in C major; the overture to *Euryanthe*; and, though last not least, Mendelssohn's Symphony in A minor. A new vocal association, under the title of the "Neuer Berliner Sängerbund," has been formed from the fusion of Erk's Männergesang Verein, the "Melodia," and the "Orpheon." Its object is to give concerts for charitable purposes. I wish it every success.

Joseph Fischer who, from 1810 to 1818 was a celebrated member of the Royal Opera House, has just died at Mannheim, aged 82. He was a basso like his father, Ludwig Fischer, a member of the Berlin company from the year 1788. Joseph Fischer was at one time a great favorite, but fell into disgrace on account of his overweening pride as an artist, and in consequence left Berlin in 1818. He was accounted in his day the best Don Juan and Figaro on the stage, but was continually getting into trouble through his contempt for all the laws and regulations of the theatre. In Stuttgart he lost his engagement for this reason. On one occasion he was so violent that Count Brühl, the Intendant of the Royal Opera House here, and a very kind, good natured gentleman, stationed a non-commissioned officer and three men behind the scenes, to carry Fischer off to the prison attached to the theatre—for the Royal singers and actors are, as I have before informed you, subject, if needs be, to military punishment—in case the refractory singer did not moderate his conduct. From Berlin Fischer proceeded to Italy, where he was highly successful. For some time he was manager of the theatre at Palermo. He then returned to Mannheim, where he had made his first appearance on the stage in 1801. Some thirty years ago, when he was already sixty years old, he still delighted connoisseurs by the beauty of his voice, and the fiery vigour of his style.

Herr Léo Lion, who last year was compelled, by ill health, to go to drink the waters at one of the numerous watering places for which the German Fatherland is so distinguished, has returned and again undertaken the duties of pianoforte instructor at the Conservatory of Music here. By the way, have you heard that Mdlle. Barbara Marchisio is to be married this winter to General Cialdini? Such is the fact. Farewell to the duet-singing of the „Sisters," for she will leave the stage.

VALE.

A LETTER FROM MENDELSSOHN

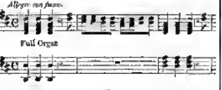
(ADDRESSED TO ZELTER.)

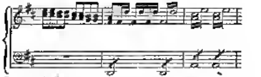
Venice, Oct. 16, 1830.

Dear Herr Professor!—Now that I have set foot in Italy, and I wish this letter to be the first of the regular reports which I think of making you, of all that seems to me specially noteworthy. If I have omitted hitherto writing you a regular letter, the fault is that of the great distraction in which I lived both in Munich and Vienna. For to tell you of all the parties in Munich, of which I visited several every evening and where I played the pianoforte more than ever anywhere else, was not possible, because one trod upon the heels of another, and I never could really quite come to my senses.

Besides, it would have hardly been of any special interest to you, for in fact that "good society, which does not afford material for the shortest epigram," makes no very marked effect in a letter. It is to be hoped, however, that you have not taken my long silence ill, and so I still dare expect a few words from you, even if they say nothing but that you are well and in good spirits. It looks all too stormy and unfriendly in the world just now,* and what one had begun to consider as unchangeable and enduring falls to pieces in a few days. In such times it is doubly grateful to hear well-known voices, and convince one's self that certain things will not be swept away or thrown down, but stand fixed on a firm foundation; and, as I am at this moment very uneasy, not having had news from home for four weeks, and finding no letters either in Trieste or here, a few words from you, direct to me in the old style, would refresh and rejoice me to the heart, by giving me convincing proof that you still think of me with affection, as you have done from my early childhood.

With what a comfortable sort of joyousness the first view of the Italian plains filled me, no doubt you have been already told by my folks at home. Now I hasten hourly from enjoyment to enjoyment, and see continually something new and unexpected; but during the first days here, I discovered several leading works with which I am making myself most thoroughly acquainted, and before which therefore I spend some hours daily. There are three pictures by Titian—the representation of Mary as a child in the Temple, her Ascension, and the Entombment of Christ; also a picture by Giorgione, representing a girl with a cither in her hand, quite lost in thought, and now looking out of the picture with such a deeply reflective look (probably she is about to strike up a song, and as one gazes upon her, the impulse is strong to do the same); and others still. The pictures alone are worth a journey to Venice, for the wealth of ideas, the strength and the religious feeling of the men who painted them, stream out to the beholder whenever he looks at them, and so I am not much troubled at having heard hardly any music here; for the music which the angels in the *Ascension* are making as they surround the Virgin and express their joy—one of them inciting her and thumping upon a tambourine, others blowing away upon curious curved flutes, another lovely group singing—or the music, which is floating before the fancy of the cither player—this music of course is not to be reckoned. Once only have I heard any organ playing, and that was bad enough. I was busy in viewing the Martyrdom of St. Peter, by Titian, in the Franciscan church. It was the hour of service and there was for me something awe inspiring as well as devotional, as the old pictures in the very spots for which they were planned and executed, with their mighty figures by little and little stood forth out of the darkness in which the long lapse of time has enveloped them. As I was so intently beholding that wonderful evening landscape, with the trees and the angels among the branches, the organ struck up. I was refreshed as I heard the first tone, but the second, the third, and all which followed brought me out of my dreams and reveries in good condition home; for the man played in a church, at service, and in the presence of respectable people, so:—





Et cetera ad infinitum.

And the Martyrdom of St. Peter stood hard by! I have therefore not taken any great pains to make the acquaintance of the Herr organist; and as there is no decent opera here just now—as the Gondoliers who sang Tasso are dumb—as in general what I have seen of the Venetian art of the present time—such as poems framed and glazed upon Titian's pictures, Rinaldo and Armida by a new Venetian painter, Saint Cecilia by a ditto, moreover many new structures in no style at all—does not impress me very much, so I stick to the old and study out how they wrought. I have often had great desire for music awakened, and hence have composed pretty industriously since I came here. Before I left Vienna an acquaintance gave me Luther's sacred poems, and as I read them again, I felt their power more than ever, and I think of composing many of them this winter. While here I have almost settled upon the treatment of the choral "*Aus tiefer Noth*" for four voices *a capella*, and have also the Christmas hymns, "*Ach Gott vom Himmel sieh darein*," "*Wir glauben all' an einen Gott*," "*Verleih uns Frieden*," "*Mitten wir im Leben sind*," and, finally, "*Ein feste Burg*," and all these last I think of composing for chorus and orchestra. Please, write me about this plan of mine, and whether you will be satisfied should I retain the old melodies in all cases, without binding myself to them slavishly; as, for instance, if I should take the first verse of "*Vom Himmel hoch*" as a grand chorus and work it out quite free? Besides all this, I have another overture for orchestra partly written—and should a chance at an opera occur it will be welcome. In Vienna, I completed two short pieces of church music, a choral in three movements for chorus and orchestra ("*O Haupt voll Blut und Wunden*"), and an "*Ave Maria*" for eight part chorus *a capella*. The people who surrounded me there were so abominably dissipated and good-for-nothing, that I felt and conducted myself like a theologian. Moreover, the best players of the pianoforte of both sexes there never played a note of Beethoven, and when I expressed the opinion, that there was, after all, something in him and Mozart, they would say: "So then you are an admirer of the classic music?" "Yes," said I.

To-morrow I think of going on to Bologna, to see the St. Cecilia, and then via Florence to Rome, where, God willing, I think of arriving in eight or ten days. Thence I will write to you a longer letter. I only meant to-day to make a beginning, and pray you not to forget me, and to accept kindly my hearty wishes for your well-being and happiness. Your faithful

FELIX.

CRYSTAL PALACE.—The Winter Concerts are resumed to-day. The concert-room has been entirely enclosed and made warm for the winter season. Herr Joachim, Mr. Santley, and Mademoiselle Zeiss are the principal *artistes*, Mr. Manns, as usual, being the *chef d'orchestre*. During the past few days a large space has been taken by exhibitors with goods from the International Exhibition, and there is no doubt that the coming season will witness much of the active business of the Exhibition transferred to the courts of the Crystal Palace. The nave and centre transept are now well lighted with gas. The afternoon promenade after the Saturday concerts is likely now to be one of the attractive features of the week.

EASTERN OPERA HOUSE (PAVILION).—Crowded audiences have attended this establishment during the week, the attraction being a series of English operas, supported by Madame Rudersdorff, Miss Emma Heywood, Messrs. Walter Bolton, Charles Durand, Distin, &c. *Il Trovatore*, *Martha*, *Maritana*, and the *Bohemian Girl* have been placed on the stage in a manner that reflects great credit on the management. So vigorous a *prima donna* as Madame Rudersdorff has not appeared at this theatre before, and in fact the company are generally efficient. Miss Emma Heywood (the *contralto*), by the way, has won "golden opinions" in *Maritana*, her fine voice and unaffected style producing an unmistakeable impression.

MUSICAL HABERDASHERY.—"Mr. Brie, of Conduit Street, exhibits (at the International Exhibition) a handkerchief of novel design as a specimen of hand embroidery. On one side is "God save the Queen," on the three other sides the "Rule Britannia," music for piano, is embroidered. The four corners are composed of different national emblems.— . . . . There is also a great variety of shirts and shirt fronts, with large and small plaits made by hand without drawing threads. There are also many novelties in dress and embroidered shirt-fronts. . . . Also some specimens of embroidered coats of arms, crests, initials, &c., executed in a style which has never been before attempted."—*Morning Post*, Oct. 14.

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* This was the period of the Revolution of 1830.

PRESENTATION DINNER TO MR. FREDERIC LEDGER.

A dinner was held on Tuesday, at the Freemasons' Tavern, in honour of Mr Frederic Ledger, proprietor of the *Era* newspaper, by between eighty and ninety of his patrons and friends. In the course of the evening a splendid candelabra and epergne, together with a purse of 400 sovereigns, was presented to Mr Ledger by the chairman, Mr Peter Matthews, in the name of certain professors and admirers of the dramatic art, as a testimony to the spirit of independence and fairness in which the cause of the drama and of its followers had, for many years, and with such thorough zeal and ability, been advocated by that journal under the superintendence and authority of Mr Ledger. Both the compliments paid by the chairman, in his speech, and the hearty reply of their recipient, were received with acclamations. The banquet was one of the most superb ever provided by the conductors of the Freemason's Tavern; and to make the entertainment still further attractive, there was an excellent concert of vocal music, contributed by Miss Poole, Mrs Alexander Newton, Messrs. Henry Haigh, Fielding, George, and Lawler, Herr Meyer Lutz presiding at the pianoforte. Among other pieces, Mr Lawler (who had prepared the concert) gave a song appropriated to the occasion, the words by "Colins," the music by himself. We quote the words:—

I.

While honour weaves
The laurel leaves
For Fame's competition
Shall we not place
One leaf to grace
A dauntless Editor
Who seeks applause
In Freedom's cause,
Unbiass'd by opinion,
Pursues his way
Through Faction's sway,
And Bigotry's dominion?

II.

While poet's gain
For each lov'd strain
The silent heart's devotion,
And heroes wake,
For Freedom's sake,
A nation's best emotion,
May we not lay
A leaf of bay
With "Honorable Mention,"
For one who's striv'n,
And long has giv'n,
The DRAMA his attention?

III.

His Champion still
Through good and ill,
Exalting her position
With all his might
Still in the right,
Improving her condition
The friends of all,
Whom Sorrow's call
Has sent to him appealing
We here attend
The actor's friend,
The friend in Deed—and Feeling.

IV.

There let the cup
Be lifted up
And many voices greeting,
With interest
Receive the Guest
And Hero of this meeting
Long may he gaze
In future days
Upon this Presentation;
Fill to the brim
To honour him
Of this day's celebration.

This song was received with great enthusiasm. The inscription on the candelabrum is as follows:—"*This* CANDELABRUM *and* EPERGNE, *with a* PURSE OF £400, *was presented to* MR. FREDERICK LEDGER, *the proprietor of the* "ERA" NEWSPAPER, *by his friends and patrons, at the Freemasons' Hall, London, on November the 4th, 1862, as a testimony of respect for his ability and independence in conducting that journal the last twenty years.*" It is not often we find the efforts of a newspaper proprietor and conductor thus heartily appreciated.

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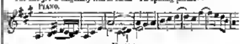
BEETHOVEN'S SONATA in A, Op. 30, No. 1.

For Pianoforte and Violin.

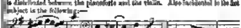
The three Sonatas of which this is the first, were published in 1803, and written probably at the commencement of that, or the close of the preceding year. Beethoven's biographers give no account of the circumstance of their dedication to the Emperor Alexander I.; but this we may well suppose to have been one in which Count Browne was the chief agent. An official of the Russian government, that nobleman, during his long residence in Vienna, vied with the Lichnowsky family in his cordial friendship for Beethoven; and it can scarcely be matter of question that, among all he did to advance the interest of his favourite, he should have taken advantage of his political functions to obtain the patronage of his sovereign for the great musician, his having perceived whose merit has made his own name immortal. This Count Browne, though a Russian by birth, was of Irish extraction. It was he who once presented Beethoven with a horse, of which Beethoven, though at first very fond, soon became so careless, as to forget that he possessed it, until his servant who had the while been making money by letting the beast on hire, brought him a long bill for the animal's fodder. The dedication of several important works to the Count and his wife, testifies Beethoven's sense of their thorough appreciation of his power and of their zeal in encouraging him to develope it; and the dedication to Countess Browne of the three pianoforte sonatas published immediately after the present work, and that to the Count of the six songs set to poems of Gellert, may reasonably be interpreted as an acknowledgment of the service that had just been rendered him in the recommendation to the Czar. The three Sonatas form a glorious tribute worthy of an emperor to receive, of a friend to introduce, and of Beethoven to offer.

The movement which is known as the last movement of the Sonata, Op. 47 (dedicated to Kreutzer), was designed to occupy the same position in the Sonata under notice. Its length, its expression, and its difficulty, however, were considered to be unfitted to the general character of the composition—a judgment in which all who know the movement will concur,—and Beethoven accordingly wrote the Air with Variations to replace it, that now concludes the present Sonata. The substitution is infinitely more appropriate to the context than the original would have been, and the Sonata, as it stands, is as complete in its beautiful symplicity as are its companions, the one in C minor and the one in G, respectively in grandeur and in humorous gaiety.

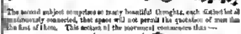
The *Allegro* is singularly rich in ideas. Its opening phrase—



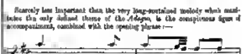
is distributed between the pianoforte and the violin. Also incidental to the first subject is the following:—



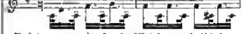
The second subject comprises so many beautiful thoughts, each distinct but all continuously connected, that space will not permit the quotation of more than the first of them. This section of the movement commences thus:—



Scarcely less important than the very long-sustained melody which maintains the only defined theme of the *Adagio*, is the conspicuous figure of accompaniment, combined with the opening phrase:—



The last movement consists of a series of Variations upon the Air beginning—



With Beethoven, Variations were not such as we find in the productions for the drawing room that have greatly engrossed young ladies' fingers in the interim between his time and our own—bald passages of execution, each upon one figure. With him to vary a theme was to give diversified expression to one idea, to form several melodies upon one ground work, and thus to excite an ever-renewed interest, not to the player only but to the composer, and in the display of his ingenious invention. A notable example of this happy ingenuity is the last Variation of the present series, where the change of measure gives especially new character to the original theme. G. A. MACFARREN.

MANCHESTER.—A concert was recently given by Mr. Andrews at the Mechanics' Institution, in aid of the Manchester Relief Fund. He was assisted by his two daughters, Miss Andrews and Miss Caroline Andrews, Miss Pline (a pupil), Mr John S. Andrews, who presided at the organ, and a choral body of from 50 to 60, all of whom, soloists and chorus, gave their services on the occasion. The programme comprised a variety of vocal solos, duets, and choral pieces, and a pianoforte solo by Mr R. Andrews. Vocally the most conspicuous feature was the introduction of Sterndale Bennett's Ode composed for the opening of the International Exhibition, which, considering the disposable means, was a somewhat bold attempt.—*Manchester Guardian*.

Letters to the Editor.

REGISTRIES.

Sir,—Though not one of your legal readers I have sufficient knowledge of the law regarding the copyright of titles in entertainments to inform "Golden Star" that for a very few shillings she can register the name of her entertainment at Stationers' Hall, and thus prevent other companies from "assuming the same title."

Yours, &c. Silver Moon.

"TO THEE."

Sir,—Last week your reviewer criticising a song of mine, writes, "'To Thee' might be appropriately inscribed to the composer of 'My own my guiding star,' of which it is a direct if not a highly successful imitation." I wish to state that "To Thee" was composed and the copyright disposed of some considerable time previous to the opera of *Robin Hood* being performed or published; neither do I know the composer of that opera, and have never seen the score or heard any part of it performed before it was produced at Her Majesty's Theatre, but that my song "To Thee" laid on the publisher's shelves some time in manuscript, and has only lately been printed. I am not aware that "My own my guiding star" was published earlier than the opera from which it is taken. If it was, perhaps you will kindly enlighten me on the subject, and oblige, Yours obediently,

Carlisle, Nov. 2nd. Wm. Brock.

[An ironical dedication to the composer of "My own my guiding star" might answer the purpose.—Ed.]

PARIS.

(*From an occasional Correspondent.*)

Paris, Nov. 4th.

Another week has passed and still I have nothing novel or particularly interesting in the musical way to recount to you. Everywhere preparations are being made for great events, but no actual accomplishment has taken place. Of the Grand Opera I have nothing to state except that Marie will make his debut in *La Muette de Portici* on the 14th. This has been definitely settled.—At the Théâtre Italien the *Barbiere* has been given with Alboni, Signors Gardoni and Delle Sedie. Rosina was incomparable, Almaviva fluent and lovelike, and Figaro anything but funny. On the second night of the performance of the *Barbiere* Signor Gardoni being indisposed, a new tenor Signor Danieli made his first appearance as the Count. The Parisian press, I think, have been too hard upon this gentleman, who in my opinion has much talent. In the case of the new tenor a "Daniel has come to judgment" with a vengeance. The *Cosi fan tutte* it is said, will be produced on the 16th and Madlle Patti will make her debut before a French audience—an awful ordeal where a high reputation has been previously won. The Parisians demand all artistic fame to be derived through them. The director I have been told has discovered a new Tamburini and is putting *Semiramide* in preparation for him, Alboni and Madame Penco. He is called Signor Agnesi and has earned, according to some accounts, a great name in certain parts of Italy. Nothing is more wanting on the Italian stage than a good baritone. To sing the music of Assur the performer must not be only a good baritone but a good florid baritone, which is better than a good baritone. Signor Agnesi, it would seem, is not only a good baritone but a good actor to boot, else M. Calzado would have not selected for his first appearance the most difficult part for a baritone in the whole range of the lyric drama.—The Théâtre Lyrique opened in the new building on the 30th of last month under the direction of M. Carvalho. The interior is very handsome and commodious and has been likened to the Salle Ventadour. The sonority is admirable, the greatest pains having been taken by the architect to secure the conformation of structure best adapted to the required acoustic purposes. With respect to the new mode of lighting from a huge sort of gas-sun fixed in the ceiling and covered with a glass globe, in place of the customary chandelier suspended from the roof and candelabra surmounting the boxes there are differences of opinion. Some contend that it is a great improvement and a great saving; others insist that it spoils the look of the theatre, too much glare being projected into the body of the house. The ladies are decidedly on the opposition side, affirming that their *toilettes* are submitted to too bright a scrutiny. I am not sufficiently interested one way or the other to give an opinion, but rather incline to vote against the ladies. The candelabra were a great nuisance to those placed immediately above them, and their removal at all events is a special benefit. The new company is unusually strong, and comprises the names of Mesdames Viardot, Miolan Carvalho, Marie Cabel, Faure Lefebvre, Mdlles. Girard and Moreau, MM. Battaille, Sainte Foy and others of lower note. The inauguration performance was not an opera but a medley of vocal and instrumental pieces selected at random which had little or no interest for the general public.—The concerts of classical music for the people founded and directed by M. Pasdeloup continue to draw large crowds to the Cirque Napoléon. The London Monday Popular Concerts no doubt furnished M. Pasdeloup with the idea for his new entertainment. I heard the "Eroica" symphony of Beethoven extremely well executed the other evening, listened to attentively and applauded warmly. So you see classic music for the million has a chance in Paris as well as London.

Cologne.—The first Gesellschafts Concert of the Season,* under the direction of Herr Ferdinand Hiller, took place in the Gürzenich, on Tuesday, 21st October. The following was the programme:—

First Part.—Overture to *Oberon*, Weber; Aria, "Der Tod Jesu," Graun, (Herr Jul. Stockhausen); three four-part songs for chorus, without accompaniment ("[illegible]," Gade; "[illegible]," Mendelssohn; "Abendlied," Hauptmann); Aria from *Œdipe à Colone*, Sacchini, sung by Herr Jul. Stockhausen; Concerto for violin, Spohr, played by Herr Grünwald; Three Songs with pianoforte accompaniment, ("Herbstlied," Mendelssohn; "[illegible]," Schumann; "Willkommen und Abschied," Schubert) sung by Herr Stockhausen.

Second Part.—*Sinfonia Eroica*, Beethoven.

The programme was materially affected by the presence here of Herr Julius Stockhausen and in consequence, as an exception to the very praiseworthy custom of former years, did not comprise any grand general performance at the commencement of the winter season. Sacchini's air is fine music though more lyrical than dramatic. Herr Jul. Grünwald gave a masterly performance of Spohr's Violin-Concerto, his playing was full of vigor and grace. Herr Grünwald has reached a degree of perfection which places him on a level with some of the greatest violinists of the day. The execution of the Overture and Symphony under Hiller's admirable guidance was worthy the opening for the season of so important a concert-institution as that of Cologne. At the next concert on the 4th November, when Mendelssohn's *St. Paul* will be performed, the chorus will have an opportunity for the display of all its strength and step beyond the limits of the modest part which fell to its lot on the present occasion.

Leeds.—(*From a Correspondent.*)—Several concerts worthy of being recorded have taken place here and as I have not seen any notice of them in your columns I send you a short account. First, Thalberg gave a "Pianoforte Recital" on the 14th inst. His programme was ample and varied and his admirable playing whether of Mendelssohn's *Lieder ohne Worte* his own arrangements from operas ("The Art of Singing applied to the Piano"), or his more brilliant fantasias, such as his new "*Ballade*" and the celebrated "*Preghiera*," from *Mosè in Egitto*, alike charmed an audience which, if not so numerous as might have been expected, was a select and decidedly an appreciative one. M. Thalberg having expressed a wish to hear our Grand Organ, the borough organist performed before him next day, and at the conclusion of the recital M. Thalberg sat down at the organ trying the different effects produced, and before leaving expressed himself warmly in praise of the noble instrument. The programme performed before him was on the following day repeated by desire, and as there has been some discussion lately as to what organ programmes should be, I enclose it as a fair average specimen of those weekly performed here:—

1. Organ Sonata (C Minor), Mendelssohn; 2. Song, "Ave Maria," Schubert; 3. Organ Fantasia, in D Major, W. Spark; 4. Funeral March (Op. 26), Beethoven; 5. Andante, A Flat, from Symphony in E flat, Mozart; 6. Overture, "Fidelio," Beethoven.

On the 18th ult., the Leeds Town Hall Concert Society commenced their winter campaign with a concert, at which Mdlle. Patti, Signor Ciampi, Herr Laub (violin) and Herr Alfred Jaell (piano), were the principal performers. The merits of these artists are doubtless, well known to all your readers. I will only mention, therefore, that Mdlle. Patti's perfect vocalisation gained her an enthusiastic reception, and that the instrumental performance of Herr Laub and Herr Jaell was such as we rarely hear. The same society gave another concert on the 22nd with Mdlle. Titiens, Mdlle. Michal, Signori Giuglini, Bossi, Badiali and Herr Formes, all these artists are well known in Leeds, and the Hall was filled with an audience who would have encored almost every piece if the performers would have consented to repeat them. A noteworthy feature in both these concerts was the introduction of the organ, both as giving our visitors an opportunity of hearing it and affording, especially in the latter one, a sensible relief to a concert which must otherwise have a somewhat monotonous character from being entirely composed of vocal pieces. I must not forget to mention the Penny Concerts given under the direction of the Leeds Working Men's Institute, on which occasions the Victoria Hall is usually filled to overflowing with an audience of working men and their wives, who are invariably delighted with the entertainment afforded them. During next month we expect Mad. Arabella Goddard accompanied by Mons. Sainton and other artistes, vocal and instrumental. As to what concerts will be given after this we are left in darkness.

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* From the *Niederrheinische Musik-Zeitung*.

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MONDAY POPULAR CONCERTS.

ON MONDAY EVENING, NOVEMBER 10, 1862,
LAST APPEARANCE BUT THREE
OF

HERR JOACHIM.

PROGRAMME.
PART I.

QUARTET in F, No. 7, Op. 59 (dedicated to Count Rasoumowski), for two Violins, Viola, and Violoncello ... Beethoven.
MM. Joachim, Ries, Webb, and Piatti.
SONG, "Torrents, whose waves break into foam" ... Schubert.
Miss Martin.
SONG, "[illegible]" ... Handel.
(Violoncello obbligato, Signor Piatti.)
Mr. Sims Reeves.
SONATA, in B flat, No. 3, for Pianoforte Solo ... Cherubini.
(First time at the Monday Popular Concerts.)
Herr Pauer.

PART II.

QUARTET, in C major, Op. 33, No. 3, for two Violins, Viola, and Violoncello ... Haydn.
MM. Joachim, Ries, Webb, and Piatti.
SONG, "Adelaida" (By desire) ... Beethoven.
Mr. Sims Reeves.
Accompanied by Mr. Lindsay Sloper.
PRELUDE, LOURE, MINUETTO, and GAVOTTE in E major for Violin alone ... J. S. Bach.
(First time at the Monday Popular Concerts.)
Herr Joachim.
SONG, "Suleika" ... Mendelssohn.
Miss Martin.
TRIO in E major, Op. 83, for Pianoforte, Violin, and Violoncello ... Hummel.
MM. Pauer, Joachim, and Piatti.
Conductor — MR. LINDSAY SLOPER.

To commence at Eight o'Clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had at
CHAPPELL & CO.'S., 50 New Bond Street.

TO CORRESPONDENTS.

English Opera Association.—*"An Old Subscriber and Shareholder" must send his card. We cannot insert any letters on this subject without the name and address of the writers—not, of course, for publication.*

NOTICES.

To Advertisers.—*Advertisers are informed that for the future the Advertising Agency of* The Musical World *is established at the Magazine of* Messrs. Duncan Davison & Co., 244, *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* p.m. *on Fridays—but no later. Payment on delivery.*

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To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON, SATURDAY, NOVEMBER 8, 1862.

THERE has recently been a good deal of talk, in German art-papers, about Mozart's sixth violin quartet—the one in C major. We wish we could look upon the discussion, or "controversy," going on among our hyper-ecstatic and not unfrequently incomprehensible contemporaries as anything more than words and phrases—words of the longest and phrases of the most involved. But alas we cannot; and so the spirit moves to write a few plain sentences about the quartets in general, and the sixth quartet (the bone of contention) in particular.

The last of the famous set[*] which Mozart dedicated to his predecessor, contemporary, and survivor Joseph Haydn—his rival both before and after death, while at the same time, his warm friend and enthusiastic admirer—the quartet in C major, is included in the catalogue, drawn up by Mozart himself, of his labours from February 9, 1784, to Nov. 15, 1791 (*inclusive*), and was written in Jan., 1785—the same year as its companion quartet in A, the pianoforte concertos in D minor, C, F, and E flat major, the quartet for piano and strings in G minor, the *fantasia* for pianoforte in C minor, and other works. The complete set was published in 1785. Mozart's reverence for Haydn was never evinced in a more emphatic manner than by the pains he took and the time he spent in order to render these quartets worthy the illustrious master to whom they were subsequently inscribed. "They are the fruits of long and toilsome labour" is one of the phrases in the dedication. How highly Haydn thought of them and their author may be gathered from what he said to Leopold Mozart (the great composer's father) after three of the quartets had been played through:—"I tell you in the face of Heaven, and as an honourable man, that I look upon your son as the greatest composer of whom I ever heard." And yet the celebrated Italian musician, Sarti, in some critical remarks on the quartets, observed:—"*Si può far di più per stonare gli professori?*"—("Can more be done to put the players out of tune?")! And so all original musical inventors have been judged by pedants—from the first who defied Pope Gregory, down to Beethoven, who defied the world.

Sarti, by the way (himself an innovator in his time) made a very different impression on Mozart from what might be guessed, judging him by his stilted criticism on the Haydn quartets. In a letter to Leopold Mozart, dated Vienna, June 9th, 1784, the illustrious musician writes:—

> "To-morrow there is to be a concert at Herr Player's, at Döbling, in the country. Mdlle. Babette will play the new concerto in G. I shall play the quintet,[†] and together we shall give the grand sonata for two pianos.[‡] I shall go in a coach for Paesiello,[§] who, on his return from St. Petersburg, has been staying here since the 1st of May, and he shall hear my compositions and my pupils. If the maestro Sarti had not been obliged to leave for Russia this very day he would also have come with me. *Sarti is a fine fellow—an excellent fellow.* I played a great deal to him, and finished with some variations on an air of his own, which gave him great pleasure."

In the same letter where Leopold Mozart (writing to his daughter) describes the effect produced upon Haydn by the three quartets (Nos. 4, 5, and 6, of "Op. 10") we hear that the wonderful concerto for pianoforte and orchestra in D minor has just been completed. "Wolfgang"—says the admiring father—he has composed a new concerto for the clavecin, at which the copyist was at work yesterday when we arrived (Vienna Feb. 12 1785) and at which your brother has not yet been able to play on the rondo, being engaged in correcting the parts. The concerto is in D minor. And this is all the contemporaneous talk now extant about a work which ranks among the prodigies of the musical art.

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[*] The fourth (in B flat), the fifth (in A), and the sixth (in C), the last of which was completed Jan. 14, 1785; the second, Jan. 10, 1785; and the first, Nov. 9, 1784. Of these, Leopold Mozart writes—"They are a *little easier* than the others, but always perfectly composed." The "little easier," nevertheless, hardly seems to apply to the No. 6, in C major, about the opening *largo* of which there has been so much controversy.

[†] In E flat, for piano, oboe, clarionet, bassoon, and horn—introduced (by Mr. Benedict) at the Monday Popular Concerts.

[‡] In D, frequently performed in public by Miss Arabella Goddard and M. Hallé.

[§] The celebrated Italian dramatic composer, rival of Cimarosa, and predecessor of Rossini, long before he had set the libretto of the *Barbiere di Siviglia* to music—a version as popular in its day as that of Rossini afterwards.

As anything that illustrates the very honourable intercourse existing between Mozart and Haydn must interest the lovers of music, it may not be out of order here to add a translation of the letter in which the former dedicates his *Opus. X* to his distinguished friend:—

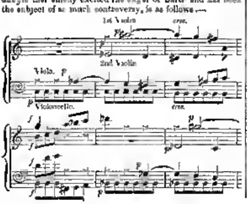
> "*To my dear friend Haydn*:—
>
> "A father being resolved to send his children into the great world thinks it his duty to entrust them to the protection and guidance of a very celebrated man of this time, who is also by good luck his best friend. Behold, then, celebrated man and very dearest friend, my six children! They are, it is true, the fruits of long and painful labour; nevertheless, the hope which several of my well-wishers hold out that this labour will not have been altogether thrown away, encourages me, and I cradle myself with the flattering thought that these children will one day bring me consolation. Thyself, dearest friend, didst express to me thy satisfaction on thy last sojourn in Vienna. Thy approval, above all, animates me with the courage to recommend them to thee, and to believe that they are not entirely unworthy of thy favour. Please, then, to welcome them with kindness, and be their father, director, and friend. From this moment I yield up all my rights in them to thee, begging of thee to view with indulgence those faults which the blindness of paternal affection may have concealed from me, and to preserve, in spite of them, thy generous friendship to him who knows so well how to appreciate it. At all times, and with all my heart, your most sincere friend.
>
> *Vienna, Sep. 1, 1785.*" "W. A. Mozart."

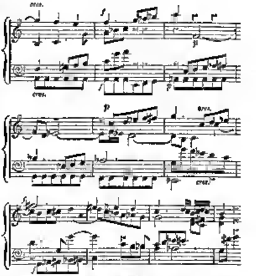
The dedication was in the Italian language like the title page of the original edition, which runs as beneath:—

"SEI QUARTETTI
Per due Violini, Viola, e Violoncello;
Composti e dedicati
al Signor
GIUSEPPE HAYDN
Maestro di cappella di S. A. il Principe d'Esterhazy, &c.,
Dal suo amico
W. A. MOZART
OPERA X.

In Vienna, presso Artaria et comp., &c.,
Prezzo f 6. 30 kr."

But, reverting to the quartet in C major (which, the commencement of this discourse being borne in mind, has been kept too much out of sight), the passage in the opening *adagio* that chiefly excited the anger of Sarti, and has been the subject of so much controversy, is as follows:—





Modifications, changes, rectifications, &c., have been proposed by Mozart's admirers (Oulibischeff, his most uncompromising idolater, among the rest); but though Beethoven himself has certainly not gone beyond this passage in the freest ebullitions of his last quartets (the notorious fugue in B flat excepted), it is probably as well to allow Mozart to have his own way. Genius cannot be measured by ordinary rules. At any rate, all the rest of the quartet is as clear as it is vigorous, ingenious, and beautiful.

THE plot of an opera should differ altogether from that of a spoken drama, tragic or comic. It should be straightforward, obvious and free from complication. The story should unfold itself naturally and simply, thereby never allowing the attention to be distracted from the music. The moment the mind becomes employed in examining and surmising, the composer suffers. A conflict is established between thinking and hearing, which is injurious to a deliberate contemplation of the musician's work—the first consideration. For this reason no comedy of intrigue with which we are acquainted, with one exception, has furnished a good subject for an opera. The exception is the *Barbiere de Seville* of Beaumarchais, which, as it was adapted for Rossini, is certainly a model of a libretto. However, no small share of the excellence of the book is due to the adapter, who has considerably altered and simplified the French comedian. Can any play *a priori* be more unfit for musical illustration than *The Clandestine Marriage* or *The Marriage of Figaro?* That the genius of Cimarosa and Mozart should have rendered immortal the *Matrimonio Segreto* and the *Nozze di Figaro* is another affair. We know that operas live and thrive in spite of the most worthless librettos, else how account for the popularity of *Guillaume Tell*, *Semiramide*, *I Puritani*, the *Trovatore*, *Robert le diable*, and others. Nay, with all due deference to those *chefs-d'oeuvre* of operatic books, as the French call them, the

Crown Diamonds and the *Domino Noir*, we cannot help thinking that the subjects would be more properly used in drama than opera. Something more than a plain unvarnished tale was perhaps demanded by the French Grand Opera; but still entanglement and confusion should be eschewed, and the story in all its changes, surprises and elaborations should necessitate no labor of the understanding. The book of the *Huguenots* is one of the most improbable ever written, but the plot is so lucidly and satisfactorily evolved, and the scenes follow each other in such natural succession, that the mind is never at a loss to follow the thread of the narrative. If asked what operas possessed the most perfect librettos, we should point to the *Sonnambula*, *Fidelio*, *La Gazza Ladra* and *Norma* without hesitation. In the books of these works there is no complication, no latent intrigue, no intricacies of incident and situation, no problem to be solved. All is simple and easy, and the circumstances arise without premeditation or artifice.

Another necessity in the plot of an opera besides clearness of narration and simplicity of construction is that there should be a love story of interest. Without this an opera has but slender chances of success. We may indeed instance some of the masterpieces of the lyric drama as almost entirely devoid of love interest—such as *Guillaume Tell*, *Masaniello*, the *Prophète*, *Semiramide*, *Don Giovanni*, the *Marriage of Figaro*, &c.; but this again only proves the supremacy of genius, and its power of surmounting obstacles the most insurmountable. As a rule we may take for granted that an interesting love story is the first requirement of an opera book.

The libretto to which Mr Wallace has wedded the latest effort of his muse fulfills neither of the above conditions. *Love's Triumph* is not free from perplexity, nor does it involve a tale of the heart calculated to delight and absorb. Mr J. R. Planché has borrowed his subject from a comedy in three acts, by MM. Mélesville and Laya, entitled *Le Portrait Vivant*, produced about twenty years ago at the Théâtre Français in Paris. As a comedy of intrigue *Le Portrait Vivant* is not undeserving of commendation; no piece, however, could be less happily suited to the purposes of lyric treatment. The adapter has not improved the original by his alterations, and it is somewhat curious to find so expert a writer and so clever a tactician falling into the violent mistake committed in the last act. In the original drama the Princess alone appears, and the portrait of Theresa suffices to elucidate the denouement. In *Love's Triumph* Mr Planché brings Theresa as well as the Princess bodily on in the last act, and makes the two characters, sustained by one individual, play a game of bo-peep throughout the final scene—very striking and amusing, no doubt, in a burlesque or pantomime, but entirely antagonistic to all legitimate effect in an opera. It was indeed surprising, and must have afforded abundant entertainment to many to behold Miss Louisa Pyne hiding from herself and watching herself from behind a place of concealment where the profile of a skirt was made to stand proxy for her individuality. What admiration must have been excited for so new and unexpected a contrivance! What wonder at the rapid exchange of garments, suggesting curious comparisons between the *prima donna* and the famous polyphonist in King William Street! Who is Miss Pyne now? Theresa or the Princess? Strange that Mr Planché should have so erred; still more—seeing that authors are often blind to their own faults—that neither composer nor manager should have protested.

R.

ENGLISH OPERA ASSOCIATION.

To the Editor of the Musical World.

SIR,—With reference to a letter emanating from Mr George Scott, dated from 429 Strand, which appeared in your last weekly number, your readers cannot but perceive some motive of no very friendly character towards the Association. Its object is too plain to admit of a doubt. Mr Scott and Mr *Thomas H.* Baylis, of the defunct Consols Assurance Office, from whence this letter is dated, were no doubt, with other gentlemen, promoters of the English Opera Association, and at the Annual meeting of the Shareholders in June last to which Mr Scott in his letter refers, that gentleman was anxious to occupy the post of paid Auditor; but as no one did the Meeting seem from availing themselves of his proffered services, that Mr Addison of the firm of Addison and Lucas of Regent Street, and Mr George Wood of the firm of Cramer, Beale and Wood, were unanimously elected Auditors. Hence probably arose the desire in the breast of Mr Scott to pick a quarrel and induce a discussion, and hence also his letter addressed to you. The names also of the Executive Committee, the election of whom I believe to be perfectly regular (as well as the proceedings generally), I give you; and as I believe nothing would satisfy the disappointed individual but a paper war, I decline to engage in it, and leave him to his remedy, if any he has. The General Meeting of the 18th June was most harmonious, and the Executive Committee are Gentlemen of the highest standing and position, and a security to the public that their *money* will be *properly* and *honorably* applied to its intended use. The names and addresses of the Committee and Auditors are as follows:—

EXECUTIVE COMMITTEE.—The Right Honorable the Earl of Westmoreland, C.B., 8 South Audley Street; J. H. Arkwright, Esq., Hampton Court, Leominster; the Honorable F. H. F. Berkeley, M.P., 1 Victoria Square, Pimlico; Frederic Davison, Esq., 24 Fitzroy Square; Colonel H. L. De Bathe, 12 Great Queen Street, Westminster; the Honorable Seymour G. Egerton, 7 Grosvenor Square; Chandos Wren Hoskyns, Esq., Harewood, Ross, Herefordshire; Edward James, Esq., Q.C., 24 Upper Wimpole Street; R. B. Oakley, 67 Kensington Gardens Square; Alexander H. Ross, Esq., 60 Portland Place. AUDITORS.—Robert Addison, Esq. (Addison, Hollier and Lucas), 210 Regent Street; George Wood, Esq. (Cramer, Beale and Wood), 201 Regent Street.

I may add there are already upwards of 2,700 shares subscribed for, and many of the most influential men are ready to double their subscription in order to have a sufficient amount of money in hand and for contingencies in case they should arise. I am, Sir, your most obedient servant,

WILLIAM FRANCIS LOW
(*Solicitor to the English Opera Association*).

77 *Wimpole Street, Cavendish Square.*

MONDAY POPULAR CONCERTS.

To the Editor of the Musical World.

DEAR EDITOR,—Allow me as usual to put in two words. The experiment of commencing the Monday Popular Concerts a month earlier than usual has been attended with great success. The last two Monday evenings have witnessed extraordinary crowds at St. James's Hall, where Mr A. Chappell had announced programmes which, in the language of the *Wissenschaftliche Anzeige*, "were of such internal quality as to set neglect at defiance." The chief attractions at the concert on the 27th ult. were the quartet in E flat, Op. 12, of Mendelssohn, sonata in F, Beethoven, Op. 54, and Hummel's septet in D minor. The quartet of Mendelssohn emanated from the period of his life which gave the world the *Midsummer Night's Dream* music, the *Paulus* oratorio, and the symphony in C minor (his first, I believe, though the chronology of his symphonies is much disputed, and I have not Mr Benedict's admirable biographical sketch at hand). Many parts of this remarkable quartet exhibit similar proofs of genius to those of the works above alluded to; but the *Midsummer Night's Dream* is most frequently brought to mind. Let the frequenters of the Monday Popular Concerts (for to these, and to none other, do I address my writing) call to mind the episode in G major of the canzonetta, and the unison passage in G minor, and the identity of creative genius is at once apparent. The finale of this quartet is a miracle of impetuosity and vigor.

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The middle period of Beethoven's art career can hardly be better illustrated than by the performance of his sonata in F (Mr. Charles Hallé). Though in two movements only (which are, as here shown, ample for purposes of contrast) the increasing interest that belongs to the works of a more extended scheme does not fail. The *staccato* subject in octaves, treated in a fugal manner (and let the cavillers at the *science* of music say what they like, the greatest musicians are never more great than when they are most scholarly) is the most impressive passage to my mind in the whole sonata. The septet of Hummel played by MM. Hallé, Pratten, C. Harper, Barret, Webb, Severn, and Piatti, was doubly acceptable, as the work of a master not sufficiently known to English audiences, and as an assemblage of some of the most renowned players in Europe on their respective instruments. Haydn's beautiful trio in G major concluded this concert, at which the singers were Miss Lascelles and Mr. Haigh. Miss Lascelles sang "In questa tomba" (with the erroneous [illegible] for the last note) with much emphasis and correct phrasing; also a ballad of Mr. G. Macfarren's called "Lily Lye."

On Monday last, the concert commenced with Beethoven's septuor in E flat, played by Messrs. Joachim, Webb, Piatti, Severn, C. Harper, Hutchins, and Lazarus. This is perhaps the most renowned of all Beethoven's chamber compositions, and such it will continue to be, for it contains some of his highest inspiration, and his greatest artistic skill; and as a specimen of felicitous treatment of the various instruments employed it stands unrivalled. Let the "Adagio" in A flat, and the "Scherzo e Trio" (in which latter the playing of Signor Piatti was beyond praise) stand for specimens. Mozart's graceful sonata in B flat (which we more particularise in the language of the programme, as No. 8 of Mr. Hallé's edition), played by Mr. Charles Hallé, was a great treat, and none the less so from contrast, as it came between Beethoven and Mendelssohn. The fragments of the posthumous quartet of the last-named composer, although, alas! too brief, are neither "weak" nor "tedious." Let any one hear the *Scherzo Leggiero* in A minor before they pronounce, and then, strong in their honest conviction, defy the *Athenæum*. This concert ended with Weber's beautiful quartet in B flat, a piece which causes much regret that there are so few of his works for the chamber. It would be difficult to find a song more adapted to Miss Banks' perfectly correct singing and melodious voice than the "Skylark" of Glinka. It would be very difficult to find a singer more able to do justice to the Russian composer's transparent and pathetic melody than Miss Banks. The young lady's other song at the last concert was Mr. Henry Smart's "Dawn, gentle flower." The magnificent voice and incomparable singing of Mr. Santley were also exhibited on Monday last.

On the 27th of October, Herr Joachim played Bach's prelude and fugue (for violin alone) in C major, and at the last concert the celebrated and unapproachable Chaconne in D minor. That the Hungarian violinist—beyond doubt the greatest performer living—should perform these marvellous works with graceful ease might be expected; that he does, by his sympathetic genius, impress his auditory with the great beauty of melody and the passionate expression of Bach's writings (and this even in his most complicated and difficult passages) is a proof that we have now amongst us one of the greatest executant artists of any age.

Dear Editor, Farewell. I have read next Monday's programme through, and there will be much to discourse on. Yours faithfully,

N.

[We insert this letter of our lively correspondent without endorsing his opinions *en gros*, or *quand même*. Ed.]

Mdlle. Titiens does *not* go to the United States—at least not at present.

Mdlle. Patti, having terminated her "provincial" wanderings, has passed several days in London, *en attendant* her departure, to fulfil her engagement, at the Paris Italian Opera. She was present at the first and second performances of Mr. Wallace's new opera.

Madame [illegible], the new *prima donna*, will appear for six nights, commencing this evening, Saturday, Nov. 8th, in English Opera at Sadler's Wells. She makes her *début* as "Leonora," in *Il Trovatore*.

Organ Appointment.—Mr. Edmund Barnes, Professor of music, School for the Blind, St. John's Wood, to succeed Dr. E. T. Chipp, at Holy Trinity Church, Westbourne Terrace, Hyde Park.

Reigate.—The following correspondence appeared in *The Surrey Standard*, of Saturday, Oct. 25, relative to the severe criticism on the vocal department of Mr. Thurnam's late concert:—

To the Editor of the Surrey Standard.

Sir,—I have read with surprise and indignation the *first* of two reports of Mr. Thurnam's late concert inserted in your paper of Tuesday last, which is so unjust towards the singers engaged on that occasion, that in fairness to those artistes and to Mr. Thurnam, I cannot allow it to pass unnoticed. As a professional man, I desire to protest strongly against such presumption and positive falsehood as the writer of the paragraph was guilty of. The concert gave the greatest possible pleasure to all present who were free from *prejudice* or *private jealousy*. Wherever these artistes have appeared of late (Portsmouth, Brighton, and Exeter) the various accounts agree as to the immense treat of listening to such music, and I subjoin an extract from the *Musical World* relative to this talented party:—

"The 'grand touring party' engaged for the autumn months by Mr. Land, including Mad. Gassier, Mdlle. Marie Cruvelli, Mr. Swift, Herr Herrmanns, Sig. [illegible], M. Sainton, Mad. Arabella Goddard, and Mr. Land himself (as conductor), started on Thursday afternoon for Southsea, near Portsmouth, where their first concert was to take place on the same evening. This day they will be heard at Brighton. A company more varied in attraction has rarely been sent out to explore the provinces."

My own opinion is that the concert at Reigate was, on the whole, the *grandest* and most *successful* ever given in that neighbourhood, and this opinion, I have no hesitation in saying, is shared in by *all the most competent* to judge of such matters. This I know from frequent intercourse with very many of those who were present. I am sure the thanks of the Reigate public are especially due to Mr. Thurnam for this late delightful musical re-union, and I have very great pleasure in testifying to that gentleman's professional ability, as well as to have the opportunity of thus publicly recording the high esteem and friendship I entertain towards him. In conclusion, I have only to add that the *second* report which appeared in your journal, headed "From an Occasional Correspondent," represented most accurately public opinion in reference to the concert. I rely on your sense of justice for the insertion of this letter, and think that false statements should not be permitted to pass current without censure and correction.

I am, &c., E. J. [illegible] Russell,
(*Professor of Music and Organist of St. Martin's.*)

Dorking, Oct. 23rd, 1862.

Sir,—As a musical amateur of Reigate, and one who has taken considerable interest in everything relating to music in this neighbourhood, I beg to express my utter astonishment and disgust at the first report of Mr. Thurnam's late grand concert, which appeared in your journal of Tuesday last. Allow me to say the report in question was not *only* untruthful, but written in a mean and ungenerous tone throughout. In fact it is patent to every one here that the writer of the paragraph was actuated by a feeling of petty jealousy towards the gentleman to whom we are so much indebted for the grandest musical treat the people of Reigate have ever enjoyed, as no allusion whatever is made to Mr. Thurnam, the promoter of the concert, in the very incorrect report to which I allude, and which does not represent the feeling of the inhabitants of Reigate. And, as I before said, we are greatly indebted to Mr. Thurnam for this splendid concert, and for all that he has done in establishing a taste for good classical music; and I should be glad to know whether or not there is any chance of that gentleman being able to fulfil a partial promise made to the public some time since relative to the engagement of Madame Lind Goldschmidt during the present season.

I am, &c., An Amateur.

Reigate, Oct. 22nd, 1862.

Royal Academy of Music.—A chamber concert by the students took place at the Institution, Tenterden Street, on Wednesday evening week, in presence of a large audience. The vocalists included the Misses Armitage, Lucy Chapman, Hulbert, McDonald, Emily [illegible], Upton, Thomas, and Mr. Wallace Wells; the instrumentalists, Messrs. J. Hill (violin), H. Harper (violoncello), Misses [illegible], Madeleine Cronin, Lucy Zimmermann, and Mr. T. W. [illegible] (pianoforte). In the vocal music Mr. Wallace Wells received the greatest share of applause, in a manuscript song by Mr. F. Westlake, entitled "Amanda;" and in the instrumental, Miss Zimmermann and Mr. J. Hill in Beethoven's *Kreutzer Sonata*; and Miss [illegible], after Mendelssohn's "seventeen *variations sérieuses*," was recalled with enthusiasm, and it may be added with justice. This young lady does infinite credit to the teaching of her master, Mr. Walter Dorrell.

Herr Alfred Jaëll, the pianist, having finished his tour in the provinces with Mdlle. Titiens' party, has returned to the continent.

Miss [illegible], the vocalist, is at Paris, where she will remain during the season.

Royal English Opera.

A new opera from the pen of one of our most accomplished composers, Mr. W. Vincent Wallace, with a libretto by the veteran playwright, Mr. J. R. Planché, whose name is associated with *Oberon*, *Fortunio*, and half a hundred dramatic achievements, could hardly fail to excite unusual interest and curiosity. It was no wonder, therefore, that Covent Garden Theatre was crowded to excess on Monday night by an eager and expectant audience when *Love's Triumph* was performed for the first time. *Love's Triumph* is purely a comic opera, almost entirely free from sentimentality. The customary namby-pamby ballads are comparatively spared us, except in two instances, which we may set down as a concession to modern taste and the exigencies of the publishers. The libretto is not original. It was suggested by a French three-act comedy, entitled *Le Portrait Vivant*, produced at the Théâtre Français in 1842. Mr. Planché has made great alterations in the construction, and has reversed the *dénouement*. The plot of *Love's Triumph* is briefly as follows:—Adolph Sartigny (Mr. George Perren), son of a lawyer of Strasbourg, has fallen in love with Theresa (Miss Louisa Pyne), only daughter of Van Groot (Mr. H. Corri), a wealthy burgomaster of Helvoetsluys, and has his love reciprocated. The father, however, insists on her marrying the Count de Cavillac (Mr. W. H. Weiss), a needy nobleman attached to the Court of France. Adolph, driven to despair, resolves to seek for death in the wars, and hastens to a friend of his father's, the Marquis of Pons (Mr. Harrison), at Meudon, and solicits his interest to procure a commission. At a fête given at the Marquis's he meets Mdlle. Valois, daughter of the Regent and betrothed to the Duke of Modena (again Miss Louisa Pyne), and is so struck with her likeness to Theresa that he commits numberless extravagancies and leads the Princess to fancy he has fallen suddenly in love with her. The Princess is a *fiancée*; she is also a woman. Her curiosity is greatly excited—her heart a little. She desires to know the real state of the case. A portrait of Theresa dropt by Adolph and brought to her satisfies her she is the loved one. A curious critic might ask whether if she did not suspect her own features, might she not doubt the attire. Adolph is now attached to the household of the Princess, and the plot begins to thicken, the lady beginning to indulge seriously in a passion for a man she cannot marry, the gentleman endeavouring to make amends for his lost sweetheart by basking in the smiles of her "other self," when Theresa and her father arrive and the aspect of affairs is changed. Van Groot gives the Marquis a second portrait of Theresa, and, as the cunning courtier has ferreted out of the dull Dutchman that Adolph loves Theresa, he resolves to cure the Princess of her passion by showing her the picture of her rival. The Princess sees the portrait [illegible] two, and is only further confirmed in her suspicions. The Marquis, however, explains things too fully to be misapprehended. The illusion is expelled. The Royal lady wakes from her dream, expends one sigh on her disappointment, promises to put no more trust in resemblances, vows to love her husband and make Theresa and Adolph happy. Theresa is now apprised of the extraordinary likeness, and consents to appear to Adolph as the Princess, and thus, by a little finesse, learns the true secret of his heart—all is satisfactory and "Love triumphs." The dialogue is neatly and smartly written, and the verses smooth and polished.

As we shall have shortly to review Mr. Wallace's opera *in extenso*, we reserve until then all minor criticism, and merely proffer in this place a general notion of its character and merits. And first we think the composer has allowed no work to issue from his hands which more incontestably demonstrates his high natural abilities. Indeed, we are inclined to think that in some few of the numbers of *Love's Triumph* Mr. Wallace has surpassed all his former efforts. Among the especial excellencies of the work we would cite the *finales* to the first and second acts; the unaccompanied sestet, "In mystery shrouded," voiced with exceeding skill and ingenuity; the quartet and chorus, "Marquis, your arm," a most admirably constructed and developed concerted piece, sparkling like Auber in the accompaniments, and never flagging in the invention; the trio, for contralto and two basses, "Welcome! I am all on fire," another masterly and ingenious *pièce d'ensemble*, with its highly spirited and exciting bacchanalian coda, "For me if you would garlands twine," perhaps the most vehemently applauded of any number on the first night of performance; and the Part-song, "Corin for Cleora dying," introduced into the second finale, an original and exquisitely-voiced choral composition, and certain to obtain a large popularity. All these not only betray the hand of a master but indicate a readiness of conception which shows that art and genius are not dissociated in the composer.

The solos which obtained most favor and which bid fair to achieve an honourable fame are the song of Henry, "I'm a model page," a sprightly and melodious composition, and perfectly suited to the contralto voice; the scena "Oh! rank! thou hast thy shackles;" the ballad of Theresa, "Those withered flow'rs," and the air of Adolph, "Night, love, is creeping." But these are not the only choice things among the single songs. The air of Van Groot, "I have brought my daughter dear," will find numerous admirers, particularly among musicians, who cannot fail being struck with its old fashioned and masterly symphony and accompaniments; and the song of de Cavillac, "Lovely, loving, and beloved," is to be praised greatly for its manly sentiment and the brilliancy of the orchestration.

That Mr. Wallace, in his new work, will command the respect of all musicians, we have no doubt. He has evidently bestowed the whole strength of his intellect and all his artistic resources upon its composition, and deserves, if he does not obtain, triumphant success. But of that we have no fears. The enthusiastic reception of the opening night was but a prelude to further demonstrations. The second and third performances were no less uproariously applauded than the first, and the encores and recalls as numerous.

The execution was more than creditable to all concerned. To the band and conductor in the first place the most unreserved praise is due. Mr. Mellon, indeed, and his cohort (as usual on a first performance) covered themselves with glory. There was not a mistake from beginning to end. Miss Louisa Pyne played her two parts with nice discrimination and sang delightfully. Some will most admire her grand scena, "Oh! rank! thou hast thy shackles," others the ballad "Those withered flowers." We admire both—both were best—both were sung to perfection. Madame Laura Baxter gave the music of the Page not only with most sweet voice, but with point and expression. Mr. Harrison was admirable as the gay and gallant Marquis, making quite a character of the part. Mr. Weiss made the unimportant part de Cavillac important, by his fine and powerful singing; and Mr. H. Corri created infinite merriment by his performance of the Dutchman. Mr. Perren as usual was the lover, and sang the music pleasingly, but failed to invest the part with any positive interest. Encores were awarded to the overture—by the way a most brilliantly scored and dashing prelude—to Adolph's song, "Tho' all too poor the painter's art," to Henry's song, "I'm a model page," to the Bacchanalian trio, "For me if you would garlands twine," to the choral part song, and to Theresa's ballad, "Those withered flowers." All the artists were recalled after each act, and the composer separately. The demonstration at the end it would not be easy to describe, and we left the theatre with a call for "Alfred Mellon" ringing in our ears.

B.

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HER MAJESTY'S THEATRE.

There appears to be no regular season now for Italian opera at Her Majesty's Theatre. Its venerable doors fly open at eccentric periods, under any tolerable pretext. While adverse winds, however, do not force them to creak upon their hinges (an omen of mishap not likely to occur so long as Mademoiselle Titiens and Signor Giuglini are to be heard inside), and a fair attendance from all parts are clamorous for admission, this irregularity is of small account. The few performances which took place last week—and included *Il Trovatore*, *Lucia*, *I Puritani*, *Lucrezia* and *Norma*—were instituted by the eager *impresario*, "in order," as he tells us, "to give *éclat* to the closing of the International Exhibition." Probably in strict truth it was the closing of the International Exhibition which gave *éclat* in a very substantial manner to these performances; but without holding Mr. Mapleson to the letter of the word, we may fairly on behalf of our foreign and country visitors thank him for the opportunity thus afforded of viewing the interior of a theatre once the talk and envy of all Europe, of hearing two of the most renowned artists of the day whose talents for the last few years have been almost exclusively exhibited in England, and of witnessing a short series of operatic performances which, if not altogether perfect, were at least far more than respectable, even in the subordinate departments. Signor Arditi had an orchestra of comparatively limited numeri to direct, but the limits were applied to numbers rather than to quality; Mad. Michal, Mad. Rudersdorff, Mad. Lemaire, Sig. Palmieri, Herr Formes, Sig. Badiali—that scorner of the earth's revolutions, upon whom the teeth of time would seem to make no impression—with others of less note, but of good capacity, filled the secondary parts; while the *mise en scène*, the chorus and the rest, were much as usual. The attraction did not fail; and so crowded were the houses, night after night, that Mr. Mapleson ("in order to give *éclat* to"—no matter what) announced four additional representations, "positively the last," for Monday, Tuesday, Wednesday and Saturday in the current week, the operas selected being *Il Trovatore*, "the inevitable" *Don Giovanni* (with Mad. Laurens, as Zerlina—her first appearance), *I Puritani*, and *Lucia di Lammermoor*). Criticism just now would, like the performances, be "out of season." This mere chronicle of what has been going on, and is still going on (the fourth and last performance taking place to-night) at Her Majesty's Theatre, may therefore suffice.

MONDAY POPULAR CONCERTS.

Although the instrumental programme of last Monday (fourth concert) did not present any novelty, it was in no way inferior to any of its predecessors. The Ottet of Mendelssohn, Spohr's Double Quartet and Hummel's Septet, each of which has in its turn formed a distinctive feature, could not possibly have been more worthily succeeded than by the Septet of Beethoven, in which the stringed instruments are so ingeniously blended with the wind. Such a performance of the masterpiece has rarely been given, and the earnest attention it commanded, the long-continued applause which followed, to say nothing of the enthusiastic encore for the *scherzo*, spoke volumes for an audience whose taste the Monday Popular Concerts have done so much to cultivate. The performers were Messrs. Joachim, Webb, Lazarus, C. Harper, Hutchins (bassoon), C. Severn (double bass), and Piatti. The fragment of Mendelssohn's "posthumous" Quartet was admirably played, and created so great an effect that a strong disposition was manifested to obtain a repetition of the *scherzo*—one of those fairy movements so suggestive of the *Midsummer Night's Dream*, in which Mendelssohn has completely caught the spirit of the most poetical of Shakspere's plays. Mozart's pianoforte Sonata in B flat, in the hands of Mr. Charles Hallé, was all that could be wished; while Herr Joachim, who seems determined that his name shall be associated with that of John Sebastian Bach, played the Chaconne [illegible] in such a style as to electrify his hearers, and to obtain a unanimous recall. Mr. Bentley, who has not been heard at these concerts for some time past, received that warm welcome which an English public so well knows how to accord to its special favorites. He was encored in Mr. Alfred Mellon's song from *Victorine*, "In vain thought banished from thy heart," and his reading of Mr. Wallace's "Bell ringer" only led to the same result. Glinka's charming song, "The lark," and Mr. Henry Smart's new ballad, "Down, gentle flowers," were exactly suited to the style of Miss Banks, who only requires a more distinct enunciation (too constantly neglected by singers) to make her one of the most satisfactory as she is already one of the most popular of our vocalists. Mr. Lindsay Sloper accompanied with his well known ability. Weber's quartet in B flat brought the concert to a successful close. Next Monday Mr. Sims Reeves makes his first appearance since the Gloucester Festival.

To the Editor.

MORE GRUMBLINGS.

SIR,—You have already hinted that the taste of the public is not sufficiently consulted as to quality of the vocal music at various concerts. I beg to express my disapprobation and that of many besides, at the quality of the music generally presented to us at the Popular Concerts. Why the term "popular" should have been selected I cannot imagine, unless the projector was guided by the price of admission he intended to adopt, as the excellent music to be heard there does not come under the head of "music for the million," as we have a more classical programme than can be found anywhere else, as regards instrumental music. We rarely hear at the old or new Philharmonic concerts the beautiful quartets we listen to with so much pleasure at St. James's Hall.* Perhaps it is because a full orchestra should not remain idle, so the discriminating directors prefer regaling us with the same overtures and symphonies over and over again. But unfortunately they betray the same indifference to the vocal department. I dare say that we shall be treated next season with the usual "Parto ti lascio addio," and so to "Che faro senza Euridice;" of course the season cannot pass over without that.* Beautiful as these are as specimens of the old masters, they might be laid by for a season or two when we have bushels of music of as good a quality. What a pity it is, that when public singers have "got up" two or three things they make a point of forcing them into the ears of audience after audience. When a singer has attained to a certain rank in the profession, applause follows as a matter of course, though it is very often that the "*organ*" is applauded rather than the composition, as one is quite at a loss how to account for the choice of many songs we are compelled to hear, unless it be that there is £ s. d. consideration behind the scenes to induce its production. A short time back one lady appropriated to herself "Ocean, thou mighty monster." I happened to hear it at three concerts in succession. Mr. Sims Reeves gave us "Pretty Jane" and "Sweetheart, good bye," with the same frequency, and I believe sang "Adelaide" once or twice. Concert givers—whether individuals or a society—ought to make a stand against this *abominable* mode of proceeding. On many occasions we are obliged to hear the same things continually repeated. At Exeter Hall, for instance, we go for that purpose, as it is only at such performances we can hear so great a number of voices combined, besides which a composition is presented of a *genus per se*. Hundreds attend there who would shrink from going to hear Belletti, Titiens, Rudersdorff or Parepa in their legitimate locality; but as they hear them beneath the roof of Exeter Hall, they fancy they are cheating the Prince of Darkness; for if you asked any individual among your "serious acquaintance" how it was that he went to hear opera singers, "Oh! it partakes of a religious character" would probably be the answer. (Echo replies "*answer*"). But this variety is the order of the day. At the Philharmonic, if we look through the various programmes season after season, the directors do not seem to take the interest we might expect in the selection, and the Society does not find itself foremost in the field in searching for musical novelties as was the case in olden time. Amateurs imagine that by subscribing to the Philharmonic they stamp themselves as *connoisseurs* of the first water, so they take the fare that is provided very good naturedly. A considerable sprinkling of the *élite* of the profession—and those who wish to be considered among the number—also make their appearance; not that they can take much interest in what they have heard so often, but they come to see and to be seen. I have charged many with this, and each one has grinned an assent. One thing is heard at the Philharmonic scarcely heard elsewhere, that is, an overture or symphony played in proper time. In the present nonsensical rage for scrambling over everything as fast as possible, it is refreshing to hear a symphony or overture conducted by Dr. Bennett. Let us hope that the directors will put their shoulders to the wheel, and after the jubilee will exert themselves. If a singer sends "My mother bids me" or "The last rose of summer" to be inserted in the programme, that they will send it back. Gallantry is one thing, but the subscribers' money is another still more important.

But "*revenons à nos Pops.*" The same complaint as to the meagre quality of the vocal music applies more forcibly to the Monday concerts. I will merely cite the concert last Monday. The instrumental music was of the first order, I must except the Trio in G by Haydn, which was of too trifling a character for public performance; Joachim and Piatti must have been heartily glad when it was finished.* The *rondo* formed an early school lesson fifty years ago, and even in Hallé's hands did not present a single feature of recommendation to the numerous audience who waited to hear it. The prelude by Bach is a marvellous effort on the violin, though its difficulties could only be appreciated by violinists. Several ladies exhibited a look of painful enquiry when they heard the profusion of discords that usher in the fugue, and appeared to be of the late John Cramer's opinion "that there was a great deal of mud before you got to a clear plane;" but as it was Bach's they bore the [illegible] done to their ears with becoming fortitude. The sombre air "In questa tomba oscura," is very beautiful in the opera,† with the accessories of a disconsolate maiden and a grave to boot, but presented to an audience at the Popular Concerts, it is ineffective; which the songstress must have thought by the small modicum of applause it obtained. Then, why choose so tinkly puny a song as "Lilly Lye," which is only fit to lie on the pianoforte and never brought into a concert-room. An audience that takes such interest in a quartet of Mendelssohn and listens with delight to a sonata of Beethoven, does not lose its musical appreciation when the vocal music begins; then why allow the vocal to be in inverse proportion to the instrumental?* Something better than the "Nightingale" might have been chosen by Mr. Haigh.

The audiences at St. James's Hall are not supposed to be a stray collection of individuals who betake themselves there for the pur-

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* I asked my friend F——, who is one of the directors, how it was that poor "*Che faro*" is so hashed; he replied, "*Non caro amico*, it's like potatoes, it must come on the table," adding "Che *faremo*, senza "che faro?""

* Quite the contrary, we should guess.—ED. M. W.

† Pray what opera?—ED.

MDLLE. PATTI has finished her tour in the provinces, and has left for Paris, where she will make her first appearance (at the Theatre Italien) next Monday. That ingenious and fanciful critic M. Escudier informs his readers that "les jeunes gens de Londres" have organised special trains and hired a special steamer to take them to Paris in the train of Mdlle. Patti. They are to pay five pounds each for the journey going and coming, and they are to remain five days in Paris. Why not add that each is to throw five bouquets to Mdlle. Patti, that they have sworn to call her five times before the curtain after each act, and that it is expected they will all lose their five senses before their return.—*Illustrated Times.*

Advertisements.

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17.	Introduction and Air, "I have brought my daughter." Bass	[illegible]
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19.	Trio, "To the secret." Soprano and Tenor	[illegible]
20.	Ballad, "Lovely, loving, and beloved." Bass	[illegible]
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21.	Sestetto, "In mystery shrouded." Soprano, Contralto, Tenor, and three Basses	[illegible]
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[illegible]
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MADAME TONNELIER (Prima Donna) and Mr HENRY COOPER (Solo Violinist) will perform at the Beaumont Institution on the 24th and at [illegible] Hall, Limehouse, on the 27th of November. Terms for Opera (Italian or English), Oratorios, Concerts, &c., may be known on application to Mr Cooper, No. 2, [illegible] Place, Brighton.

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MRS JOHN MACFARREN will repeat her New Entertainment, "A MORNING AT THE PIANOFORTE," written by G. A. Macfarren, at St. James's Hall, on Thursday next, 27th November, at Three o'clock precisely. Mrs. John Macfarren, assisted by Miss [illegible], vocalist, will illustrate the lecture with specimens of Handel, Haydn, Beethoven, Weber, Mendelssohn, Thalberg, &c., &c. Tickets and programmes at Chappell's.

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MR. SCOTSON CLARK will give a Performance of HARMONIUM and PIANOFORTE MUSIC at the West London College, 78 Queen's Road, Bayswater, on Monday evening, November 24, at Eight o'Clock. Letters to be addressed, care of Messrs. Ashdown and Parry, 18 Hanover Square, W

MR. SCOTSON CLARK will play his Mazurka "LA MIGNONNE" at the London College, Bayswater, on Monday evening next.

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 And she had gone to rest.
To rest in the far bright Heaven—
 Oh! so far away from here;
It was vain to speak to my darling,
 For I knew she could not hear.

I had a message to send her
 So tender and true, and sweet,
I long'd for an angel to bear it,
 And lay it down at her feet.
I placed it, one summer evening,
 On a little white cloud's breast;
But it faded in golden splendour,
 And died in the crimson west.

I gave it the lark next morning
 And I watched it soar and soar;
But its pinions grew faint and weary,
 And it fluttered to earth once more.
I cried, in my passionate longing
 Has the earth no angel friend
Who will carry my love the message
 My heart desires to send!

Then I heard a strain of music,
 So mighty, so pure, so dear,
That my very sorrow was silent,
 And my heart stood still to hear.
It rose in harmonious rushing
 Of mingled voices and strings,
And I tenderly laid my message
 On music's outspread wings.

And I heard it float farther and farther,
 In sound more perfect than speech,
Farther than sight can follow,
 Farther than soul can reach.
And I know that at last my message
 Has passed through the golden gate;
So my heart is no longer restless,
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Merry hearts have sunshine o'er them,
 And their sky is blue and bright;
Flowers are ever spread before them,
 And their path is bathed in light.
All around them speaks of gladness
 In the sighing waving trees
They can hear no voice of sadness!
 Sounds of joy are in each breeze.

Merry hearts shun every sorrow
 From the gloomy dark to-day,
Look unto a bright to-morrow
 When the clouds shall pass away.
If still disappointment meet them,
 And some precious hopes decay,
Other hopes rise up to greet them—
 Glad as summer bright as day.

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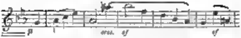
REMARKS ON THE RENDERING OF THE 'SINFONIA EROICA'*

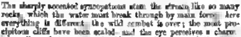
(*Continued from Page 694*)

The famous introduction of the second horn (p. 47) with the first two bars of the theme, as a sort of distant and suggestive presentiment of the return of the principal idea, must also be played *legato*, although there are no ties over the notes in the horn part (Original Edition, *Vienna, press A. Steiner & Co.*, and *Simrock's Score*)—probably an oversight. All reminiscences of the theme in the concluding period (beginning at page 45) of the magnificent development are marked *legato* for all the wind instruments (as is the case even for the second horn some thirty bars previously, page 44), while the direction *pp* as well as the only signification of which the passage is capable, speaks decisively in favour of the connected style of execution. If we had anything to do here with aught humourous and witty, the case would be different, and such a *staccato* execution would make it.

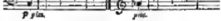
It is in the following solo of the first horn in F major and then of the flute in D flat major, that the theme is first marked *dolce*. We have always admired this charming *intermezzo* between the simple re-introduction of the E flat major theme in the violoncello (p. 48) and the full volume of the same in the *tutti* (p. 50) as one of the greatest beauties of the whole movement. Let the reader only compare these twenty bars with those which also in the beginning of the *allegro* separate and connect both points—the simple theme and its radiations into the *tutti*. There the entrance to the career of the hero, who would force his way upwards, is obstructed by an opposing power thrusting him back and keeping him down:—



The sharply accented syncopations stem the stream like so many rocks, which the water must break through by main force; here everything is different; the wild combat is over; the most precipitous cliffs have been scaled, and the eye perceives a charming valley, that suggests the blessings of peace and the fruits of victory. The melody, confined, for the sake of soft, gentle, profound, and quiet effect to the softest instruments—F horn and flute—remains dwelling upon the highest note of the theme:—

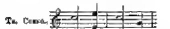


the eye lingers upon the soft slopes, while the mandoline strains of the *pizzicato* in the bass, and then in the first violin, offer a fresh and astounding charm, especially when they are imitatingly repeated, a bar subsequently, by the rising melody of the horn and of the flute:—



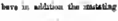
We shall meet this delicate imitation once more. The execution of the entire passage, which, by the way, especially belongs to those passages whose effect is annihilated by too quick a *tempo*, must however, be wholly free from aught like affectation or false sentimentality; the *dolce* must be rendered principally by the softness of the tone; the greater the simplicity, nay, the greater the want of accent—and this is true of the *pizzicato* likewise—with which the tones melt away, the more wonderfully will they re-echo in the mind. A weak *crescendo* upon the sustained c (and a flat) is the sole touch of light and shade allowable.

But, in the last bar of the flute solo the orchestra modulates *decrescendo* to the seventh chord of B flat, the soft, unaccented strain of the theme in the lower notes (page 50) sounds like a warning to end the hero's career; and, consequently, everything hastens with increasing enthusiasm towards the *tutti*, in which the theme once more unfolds its pinions in the principal key. Its flight tends upwards more and more, the accents upon *a* and upon *f* sharp in the fourth and the sixth bar and the *più forte* in the four following bars carry us on and on until in the *fortissimo* (page 64) the theme appears, as it has not yet appeared, in the greatest splendour and fullest symphony, with kettle-drums and high trumpet notes and—which is the great point—with the accent for all the instruments upon the third crotchet, which, also, is something we have not had before:—

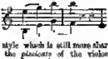


the *legato* disappearing from all the instruments, because it is not adapted to the power here to be developed.

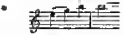
But the *legato* again comes in for the last time in the *coda* (page 73). We have already mentioned the *coda* in reference to a quick *tempo*; but we must here direct attention to the accentuation, once more changed for the execution of the theme. The latter here appears upon the horn, first as a *reminiscence* of the heroic idea from which everything originally sprang; the violin figure gambols around it as if with a *feeling of joy* at what has been achieved. Its expression softens down the determined will into inward satisfaction; the melody remains here, as in the solo for the F horn (page 48), which represents a similar frame of mind, dwelling upon the high *b* flat in the fourth bar. In order, however that this expression may not be lost, the last crotchet must be played *staccato* before the sustained *b* flat, so that the third bar appears as follows:—



In bar 4, we have in addition the imitating oboe, with the second horn:—



played in the same style, which is still more sharpened in the horn (reminding us of the *pizzicato* of the violoncellos, page 48). The violins take up the theme thus:—



while all three horns, imitating the violins, a bar in arrear, present it to us for the first time *in full triads*, and conduct it with this victory-announcing clearness to its original representatives, the basses and tenors, which, with their old and constantly increasing strength seem as to resound through the jubilation of the figures for the flute, oboe, clarinet, and bassoon, until they themselves join in the jubilation, and leave to the trumpets and all the clear-sounding wind instruments, the task of fashioning it into a triumphant hymn. But the accentuation upon the third crotchet disappears, despite the same development of strength as at page 61, for we have now no longer to do with the overthrow of opposition, but with radiant glory alone.

In the analysis we have given of the accentuation of the first movement of the *Eroica*, we plainly perceive one of the means which Beethoven employed for the purpose of avoiding monotony in the repetition of the leading motive. But *the repetition of the principal thought* is a characteristic quality of his style, never used *in such a manner*, by any previous master and—far from becoming monotonous, heavy or wearisome,—it is one of the principal elements in the comprehension and admiration of his works, and particularly of his Symphonies, even with the great mass of the public of all nations. It is in the *Eroica* that this new mode of the development, or rather, of the repeated introduction of the theme—so that it is impossible for the hearer to forget, or even to lose sight of the latter—appears for the first time, in a most striking, but, also—because the plan is carried out with genius—in a most effective manner. The theme of the first movement offers us a specimen of this peculiar treatment at the very outset; it first appears in the bass *piano*, in a single part, and, harmonically, with only a two-part accompaniment; then in the highest part, the flute, supported by the horn and clarinet in octaves, and with a three-part accompaniment; and then, for the third time (after the progressive expansions, taken from the second half of the theme) with all the resources of the orchestra, and in harmonic symphony. This fixing of the principal thought takes up quite 38 bars. In the entire movement, however, the complete theme of 4 bars occurs 23 times (in which, at pages 43 and 44, only the first bassoon part is counted, the imitations for the clarinet, flute, and horn not being included), and the first half absolutely 43 times! If, in addition to this, we take the repetitions and expansions of the third bar alone :—

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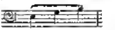
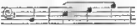
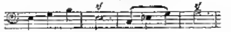
* From the *Niederrheinische Musik-Zeitung*.



or partly with the unaccented portion of the bar :—



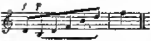
partly with the final or culminating note :—



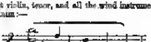
we find an unexampled recurrence of the theme, and a varied exhibition—effective in the highest degree—of the same, by means of higher or lower notes, the different character of the instruments, prepared and unprepared change of key, richer accompaniment, fuller and more ample harmony, strengthened instrumentation, simple and double imitation, expansion and growth, addition of characteristic subordinate figures, by the prescriptions of the dynamic expansion in all possible gradations of light and shade, from *pianissimo* to *fortissimo*, or *vice versâ*, and, finally, by variety of accentuation.

The fact of our mentioning this last point, brings us back to our object, properly so speaking, namely, the discussion of how the Third Symphony should be rendered. But, even for this object, it struck us as necessary to show at some length how different was Beethoven's treatment of the principal idea from the treatment of it by all preceding composers, because no one can ever perform the Symphony properly without a clever comprehension of the said mode of treatment.

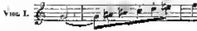
As is partly apparent from what has been said, in order to ensure correctness of performance, the accentuation of *separate* notes, by the *sforzando* has been more extensively and characteristically employed by Beethoven than by any previous composer. It is essential to pay attention to them, but they can hardly be overlooked with common care, and they are easily executed. In the cases of *fp* and *sfp*, however, double attention must be given, both in the case of the figures and in that of the sustained notes. For instance, as early as page 3, in the second violin and the violoncello :—



while the first violin, tenor, and all the wind instruments have the *fp* upon a minim :—

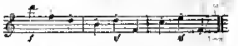


where, very often, especially in the wind instruments, the *forte* is kept up too long. Just in the same way, at page 18 we must allow for the *sfp* in the violoncello, tenor, bassoons and oboes, which frequently occurs, especially with the figure in the second part, beginning at page 20 and recurring at page 29 :—



This figure must be played by all the instruments as it is played by the first violin, although the *p* after the *sf* in the score and in the parts has been *sometimes accidentally omitted*.

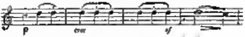
This brings us to the difference of the *sfz* in *forte* and in *piano* passages; its force must be determined by the dynamic direction for the entire period. The word *rinforzare*, whence is derived *rinforzando*, for which, at present, *sforzando* (from *sforzare*, to force) is always written, means to give *additional* strength (Germanicè, *verstärken*), and is never applied to a series of tones, like the *forte*, but only to the additional strengthening of a separate tone in the series. If a series of notes is to be more strongly accented, the direction *sfz* is repeated upon each note: frequent instances of this occur in the *Eroica*. As a rule, this strengthening process is combined with a certain breadth, corresponding to the accentuation of words or syllables marked "with emphasis" in spoken language. The *sfz* occurs consequently seldom in the *staccato*, as, for instance, page 13 :—



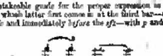
where, by this means, the contrast between the intended sharpness of the tones in the violins and the breadth of the tones in the minims of the wind instruments, which are also introduced at the second crotchet with *sfz*, is intended to be marked. It thus becomes a mere direction for the accent. That this, then, must become strong, and exceptionally strong, is required by the *forte* of the entire period.

But very different from a *fortissimo* of this description is the strengthening of the separate tone in the passages to be played in the half strong (*mezzo forte*) *piano*, and especially in the *pianissimo*. Too strong an accentuation in these instances is a serious error, the amount of strengthening must be regulated by the character of the period. Some persons will exclaim, "Everyone knows that!" Good! but how comes it to pass, then, that, despite this knowledge, we so frequently hear, at the very commencement of the *Eroica*, the *sfz* in the tenth bar, accented upon the *d f a* flat with a degree of energy not at all in keeping with the character of the period, which character, on the contrary, it completely obliterates by an abruptness that renders the gradually dying away of the sound down to the complete *piano* almost impossible in the space of time apportioned to a single bar, while the mark > immediately following the *sfz* shows plainly enough what kind of expression is required. The free progression which Beethoven annexes in eight bars to the theme until the latter occurs, at the fifteenth bar, in the highest part even, but still *piano*, must not differ, in the first or second *crescendo*, or in the *sforzando*, from the character of the entire period. This character is sufficiently marked by the *piano* of the theme, as well as by its repetition and expression, up to bar 22, and, furthermore, by the *p* which is placed (bar 7) as a warning before the *crescendo* upon the first *g* of the first violin.

The same holds good of all the *crescendos* and *sforzandos* in the middle episode, pages 10 and 11 :—

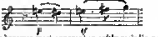


An unmistakeable guide for the proper expression is the mark of the flute, which latter first comes in at the third bar—that is, at the *crescendo* and immediately *before* the *sfz*—with *p* and *sf* :—



and just the same in the oboe part, page 57.

To the same category belong the *cresc.* and *sfz* in the thirteenth and fourteenth bars of the second part (page 20), where both impart light and shade to the *pianissimo* of the entire passage only by a moderately rising tone, which directly afterwards subsides again into a piano. Furthermore, all sfp's in the second episode (page 36 et seqq):—

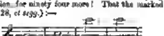


The matter becomes most apparent in softly melodic portions as the *adagios*, when, for instance, in the remainder of the theme of the funeral march of the *Eroica* the first *crotchet* of the sixth bar is marked *sf* >, but the whole, except the *pp*, *sotto voce*, also, no one, we presume, will ever take it into his head to change the emphasis upon a flat into an outburst of sound, while such an outburst, even as the *forte* in the arranged quartet shows, is quite appropriate in the last bar but one at the end of the march, with the same mark *sf* in the wind instruments.

Opposed to accentuation we find in Beethoven, as a new means of expression not employed by any composer before him, or, at any rate, not to the same extent, the system of *non-accentuation*, the absence of accent, and of everything like light and shade, resulting from increased or diminished strength of tone. This peculiar kind of execution occurs only in the *piano* and *pianissimo*, which are, furthermore, provided with a warning beacon in the shape of the word *sempre* (always). The great point, in the execution of such passages, is the avoiding even of a scarcely perceptible *crescendo*.

In the first movement of the *Eroica* there are only two passages requiring a perfectly equal, we might almost say, indifferent, style of execution, firstly, the eighteen bars at the conclusion of the development in the second part (pages 46 and 47), and, secondly, the sixteen bars (pages 65—68), where after the *fortissimo* of the first two bars of the theme in C major, the second violin takes it up *pianissimo* until the return of the episode in F minor.

The *scherzo*, on the other hand, affords one of the most remarkable instances of the unaccented style of execution, devoid of any gradation of light and shade, of very long periods in continuous *piano*. The *sempre pianissimo* and *staccato* are retained in the first place, for ninety-one bars, then for twenty-eight, and in the repetition, for ninety four more! That the marked minims here (pages 128, *et seqq.*):—



(*To be continued.*)

A LETTER FROM MENDELSSOHN

(ADDRESSED TO HIS BROTHER.)

Presburg (*Hungary*), *April* 27 1830.

DEAR BROTHER!—Ringing of bells, drumming and music, carriage upon carriage, men running hither and thither on all sides, picturesque crowds, that is the state of things about us here, for to-morrow is the coronation of the king which the city has been waiting for since yesterday, and praying the heavens to clear up and become pleasant for—for the grand ceremony, which should have taken place yesterday, had to be put off because of the continual and tremendous rain. But now since noon the sky has become blue and serene, the sun is shining quietly upon the boisterous city, and to-morrow, as early as possible, the crown prince is to take his oath (as king of Hungary) upon the great market-place; thence he goes with a long procession of bishops and the nobles to the square of the church, and finally proceeds on horseback to the Königsberg (King's hill), which is here directly before my window, there upon the banks of the Danube to wave his sword towards the four cardinal points, and so take possession of his new kingdom.

In this short journey I have gained the knowledge of an entirely new country; for Hungary with its magnates, its Obergespann,* its oriental luxury side by side with barbarism, can be seen here, and the streets offer me a sight all unexpected and new. One really finds himself nearer the Orient; the frightfully stupid peasant Sclaves, the band of gypsies, the servants and coaches of the nobles overloaded with gold and gems (for they themselves are at best to be seen through the open windows of their carriages), then to the strangely saucy national costumes, the yellow complexion, the long moustachios, the soft, foreign speech—altogether it makes upon one the maddest impression in the world. Yesterday morning I rambled the streets alone; there came a long train of jolly soldiery upon their lovely little horses, behind them was a troop of gypsies with music, then a lot of Vienna *elegants* with spectacles and gloves, talking with a Capuchin monk, then a squad of about small, half savage peasants, in long white coats, the hat down over the eyes, the black, smooth hair cut in a circle round their heads, skins of a reddish brown, exceedingly lazy in their motions, and having an indescribable mingled expression of utter indifference and wild stupidity; then a pair of fine, keen-looking alumni of theology walking arm in arm and clad in long blue coats; Hungarian owners of estates in the blue-black national dress, court servants, travelling carriages just arriving, covered over and over with dirt. I followed the multitude as it moved slowly hill upwards, and so came at length to the ruined castle, whence one sees the entire city and far away down the Danube, and everywhere from the old white walls, and from the towers and balconies above the people were gazing down upon the scene; at every corner boys were standing and inscribing their names upon the walls for the benefit of posterity; in a small room (perhaps it was once the chapel or the bedroom of somebody) a whole ox was roasting, slowly turning upon the spit, while the people hurrahed in concert; a long line of cannon stands before the castle, ready to thunder in due form at the coronation; down in the Danube, which here rushes madly along and flies through the bridge of boats with arrow-like quickness, lies the new steam boat, which has just arrived, beladen with strangers; to all this add the view far away out over the level, the bushy country over the meadows which the Danube overflows, the dikes and roads all alive with human beings, the hills planted from top to bottom with the vines of Hungary; all this is foreign and strange enough. Add, moreover, the pleasant contrast, that of living with the pleasantest and friendliest people, and to find with them the one doubly surprising—these were, indeed, more of those lucky days, dear Herr Brother, which beneficent Heaven has so often and richly conferred upon me.

The 28th, about 1 p. m. The king has gone through the ceremony.* It was heavenly beautiful. Why should I make any long description? In an hour we all journey back to Vienna, and thence I go on my way. Under my window is a deadly tumult, and the city guards are hurrying together but only to shout "*Vivat.*" I made my way alone into the crowd, while our ladies saw all the proceedings from the windows, and the impression made upon me by all this incredible magnificence is indescribable. On the great square of the Brothers of Mercy the people rushed together like mad, for it was there the oath was to be taken on a tribune covered with cloth; this cloth the people had the right afterwards to appropriate to make themselves clothes; hard by, too, was a fountain, spouting red and white Hungarian wines; the grenadiers could not keep the crowd back; an unlucky hackney coach which stopped for an instant, was in an instant covered with people climbing up the wheels, lodging themselves on the roof, on the driver's seat, making a great ant hill of the vehicle, so that the coachman, not to commit murder, had to stop there and wait quietly until all was over. When the procession approached, at which all heads uncovered themselves, it was only with the greatest difficulty that I could get my hat off and hold it up over my head; this cut off the view of an old Hungarian, who stood behind me; he, however, at once devised a way, seized the hat, without saying "by your leave," and crushed it at a stroke so flat that it was hardly so large as a cap; then they yelled as if transfixed on spits, and almost tore one another to pieces in struggling for the cloth; in short it was a mob—but my Hungarians! The scamps look as if they were born only to be nobles and do-nothings, and as if they were very melancholy about it, and ride like the devil. When the procession left the hill, first came the embroidered court servants, the drummers and trumpeters, the heralds, and other nomads, and then suddenly, in frightful leaps, *pleine carrière*, a count on horseback sprang down the street like a madman; the horse is bridled with gold, the rider is completely covered with diamonds, real heron feathers, and embroidered velvet (you see he had not yet donned his richest costume, because he must ride like one possessed. Count Sandor the mad man is called); he carried an ivory sceptre in his hand, and pricked his horse with it, and every time the horse sprang and made a powerful leap, when he had cooled down, comes a file of some sixty other magnates, all in like fantastic magnificence, all with beautiful coloured turbans, jolly moustachios and dark eyes; one rides a white horse which he has covered with a golden net; a second, a grey, with diamonds all over the bridle; a third, a black, bedecked with purple stuff; one wears sky-blue from head to foot, thickly embroidered with gold, a white turban and a long white doliman; another is all dressed in cloth of gold with a purple doliman; and so each seems more parti-coloured and richer than his neighbour, and all ride so boldly and recklessly that it is a fun to see it; and then at last, the Hungarian guard, Esterhazy at the head, dazzling the eyes with brilliants and embroidery of pearls; how can all this be described? One must have witnessed all this splendour to conceive it, as the procession arranged itself on the broad square and stood still, and all the precious stones and variegated colours and the lofty golden Bishops' mitres, and the crucifixes sparkled in the brightest sunlight like a thousand stars!

Now then, to-morrow, God willing, I shall go on. Here you have a letter, Herr Brother, write me also and soon, to me, and let me know how life goes with you. You have had an uprising in Berlin, also, and indeed, from journeyman tailors; what was the affair?

To you, your parents, and your brothers and sisters, I say once again a farewell in leaving Germany; now I leave Hungary for Italy, and thence I will write oftener and more quietly. Be in good spirits, dear Paul, and push forward bravely; rejoice in all that's joyful, and think of thy brother, who rambles about the world. Farewell. Thy FELIX.

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* The Counts of highest rank.—Tr.

* "Der König wäre unter die Haube gebracht."

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LOVE'S TRIUMPH.

In *Love's Triumph* Mr Wallace has ventured on ground he can hardly be said to have trod before, challenging comparison with the masters of the Opéra Comique headed by M. Auber who as a musician so worthily represents the genius of his country. The book with which Mr Planché had supplied him no doubt suggested, if it did not positively necessitate, this metamorphosis—or perhaps, to speak more accurately this ultimate settling down into a style towards which, even in his romantic operas, the composer of *Maritana* has always betrayed more or less tendency. The plot, the situations, the dialogue, the *dramatis personæ* and everything else, even to the laying out of the "mise en scène," are distinctly and exclusively French. Nay, in his departures from the piece, upon which his libretto is founded (*Le Portrait Vivant* of MM Mélesville and Laya, produced at the Théâtre Français in 1844), the English dramatist has, if possible, given a still deeper French colouring to his work by a freer use of that element of improbability upon which French authors of the Scribe period, imbued with the spirit of Scribe just as French composers of the same period are imbued with the spirit of Auber so much delight to exercise their invention. Whether he has done well to heighten the perplexity of the audience by bringing thus visibly before them what the original leaves to their imagination is questionable. But, even admitting the English version to be in this particular respect, an improvement, we cannot think otherwise than that the manner in which the new incident is handled leads to the extreme verge of absurdity. We may accept as legitimate in a theatrical portrayal of life the fact of a French Princess Royal and the daughter of a Dutch burgomaster bearing so close a resemblance to each other in every physical attribute as to deceive not only a father but even a devoted lover; but when they are brought so near together that the one retiring from the stage becomes the signal for the other to appear, and *vice versâ*, the improbability of the situation overtaxes the credulity of the most easily convinced spectator. Thus the third act which might have been rendered the most interesting in the opera, stands out conspicuously the feeblest. The position of Thérèse, the Princess's "double" (the "living portrait") and her lover Adolph de Estrigny whose first interview takes place while the Princess is concealed behind a pedestal overhearing what passes between them, is imagined with singular infelicity. It may be stated here that Adolph, rejected by Van Groot, Thérèse's father—who, unmindful of his daughter's inclination, has affianced her to Cavillac, a dissolute nobleman attached to the Court—has gone to seek employment in the army hoping to drown his grief in the active perils of a soldier's life. Presented to Mademoiselle de Valois by the Marquis de Pons, Chief Equerry, indebted to his father for certain important though hitherto unrequited services, Adolph is at once confounded by the resemblance of that Royal lady to his own beloved Thérèse, and behaves in such a manner as at first to attract the curiosity of the Princess and gradually to awaken a profounder interest. Meanwhile, appointed to a place of honour near her person, Adolph accompanies his Royal mistress to the chase, and is fortunate enough to save her from imminent danger—a wolf, made furious by a gunshot, having sprung upon her horse from behind. Our hero kills the wolf and restores Mademoiselle de Valois to her friends, but in the scuffle drops a miniature, which being placed in the hands of the Princess, she with ill-suppressed emotion, beholds the very counterpart of herself. Persuaded now of the real object of her young champion's admiration, the feeling that agitates her breast augments in intensity. Just at the point however when Mademoiselle de Valois is about to forget her high station and the duties imperatively attached to it, Mynheer Van Groot the father of Thérèse most opportunely arrives. He too, is perplexed with the likeness to his daughter; but his strange conduct at first partially opens the eyes of the Princess and then—with the aid of a duplicate miniature, which Van Groot has intrusted to the Marquis de Pons—wholly dispels the illusion so fondly and secretly cherished, that the object of Adolph's distracted passion was really herself and not some humbler Dulcinea. With self-denial more than princely she straightway resolves that such true devotion shall not go unrewarded; and having the power no less than the will she speedily vanquishes all obstacles, and—by expedients, of which the spectator must be left to judge—brings about the union and the happiness of the lovers. This leads us back to the pedestal, and the pretty games of "*cache-cache*" played by the Princess and Thérèse, who—both impersonated by Miss Louisa Pyne, and alternately taking possession of the stage at very short intervals—are expected to be looked upon by a bewildered audience as two different personages. Endowed with the curiosity as well as the magnanimity of a genuine woman, Mademoiselle de Valois longs to witness unperceived an interview between the lovers being not yet quite convinced moreover that her own charms have not in some degree obliterated in Adolph's breast the impression of his first attachment. She has her wish, Thérèse, arrayed in the mantle and coronet of the Princess, taxes Adolph with having found her portrait. Adolph declares that the likeness is not hers, but that of one so marvellously resembling her "in feature, form and voice," that it is difficult for him to believe it is not she herself whom he is addressing, and "whose accents thrill his very soul." The Princess at these and suchlike declarations lets fall a rose from one of the vases on the pedestal, the preconcerted signal at which Thérèse is to declare herself and ultimately has the enviable privilege of listening to the raptures of Adolph and the triumph of the Burgomaster's daughter—*Love's Triumph* of course, though taking Mademoiselle de Valois herself by far the most interesting character into consideration, *Love's Sacrifice* would have been even a more appropriate name.

These are the materials out of which Mr Wallace has built his first veritable comic opera. That he should look at them almost wholly from the point of view of modern French lyric comedy and treat them accordingly was by no means surprising; but that he should for the most part have accomplished his task so well says no little for his readiness, tact, and general ability. Indeed, the omission of one or two of those conventional ballads which are the Nemesis of our dramatic composers, would make the work as complete as it is spirited and engaging. Mr Planché with the experience of an old practitioner has supplied a set of characters highly favourable in contrast, and in the true poetic vein has written verses distinguished in an equal measure by clearness, elegance and pleasing variety of rhythm—verses as amiable throughout as they are polished and well balanced. The prose too, is as honest as the rhyme and inclines us to overlook improbability and weakness of construction in uniform healthiness of language. No favourable point for genuine effect has escaped Mr. Wallace. Abundant in melody like all his operas, *Love's Triumph* in marked decision of style, if not in ambitious aim surpasses any of them. The overture, introducing several themes afterwards required, is airy, brilliant, and in keeping; and though the choral introduction to the first act cannot be compared with so elaborate a piece as that which follows the orchestral prelude to *The Amber Witch*, it is fresh, genial, and equally to the purpose. Here, in the chorus, "Long life to her Highness," which brings in the Princess (with a solo) and in the capital hunting song, "Mount and away" (for chorus with quartet of "principals"), the business of the scene is admirably kept up. All is well contrived and effective on the stage, the orchestral accompaniments imparting with lively earnestness the requisite tone and colour—true forest music, in short, picturesque, vigorous, and well sustained. The other important concerted piece of this act is the *finale*, where the Princess describes, in a phrase of striking melodiousness, her providential escape from the wolf,—

> "Carelessly cantering down a lonely dell,
> "Where, through the tangled branches, scarce a sunbeam fell"—

and where the consignment of Adolph's lost miniature produces such agitation in the bosom of its supposed fair owner as to arrest the attention and excite the curiosity of those immediately about her. The conflicting emotions here involved—the coolness of the Princess, the passion of Adolph, though sorely perplexed, still dreaming of his Thérèse, the sly malice of the page [illegible] de Vertannil, who, with page-like rapidity, detects the secret of his mistress, the jealousy of the courtiers, Cavillac and Durelète, who regard with instinctive apprehension the sudden favour into which an unknown stranger has been lifted—are skilfully combined and forcibly depicted, the acclamations of the chorus in praise of Adolph's gallant deed and their signal notes of departure the hunt being ended, endowing with extra animation a scene of the most animated. This first act also comprises a dance of villagers, the music of which, in the style of the mediæval [illegible], with variations and imitations, is quite perfect in its way; and in the clever treatment of the second theme, by means of what musical theorists term "double counterpoint" reveals a praiseworthy emulation of the elder masters—some of whom were nothing, if not "contrapuntal." While speaking of the purely orchestral music we may mention the interludes between the first and second and second and third acts, both highly interesting, the first including a solo for clarinet, with florid coda, built upon the theme afterwards sung by Thérèse at the end of the last act—a solo written, no doubt, with an eye to Mr Lazarus, and, as the result has shown, with an intimate appreciation of that gentleman's remarkable talent. The second act is terminated, even more effectively than the first, by a *finale* which affording still larger and more marked diversity of material, has been planned and accomplished with proportionate success. In this *finale* as in the first, allusions to prominent phrases of the overture carry on the orchestral under-current, to which, in the opera of *Love's Triumph* Mr Wallace has striven—if with occasional over-eagerness, on the whole with undeniable felicity—to impart unceasing musical interest. It also contains a part-song—

> "Corin for Cloris dying,
> "Wastes his life away in sighs"—

a delightful inspiration with a genuine smack of the old English flavour both in its tune and its harmony. There is nothing at all "French" in this, nor indeed in any part of the concerted music that follows, where the dialogue is supported by an accompaniment of the orchestra, in the time and style of the old minuet, with an ingenuity that cannot fail to win the hearty praise of musicians. But the predominant features of the Second *finale* are the arrival of Mynheer van Groot, the sensation he creates among the courtiers, the impression he produces on the Princess, and the effects of the inebriate condition in which he presents himself, or rather is presented by the Count de Cavillac, his intended son-in-law—the ultimate result being considerable hilarity and very general confusion. The comic power of Mr Wallace in the treatment of this situation is most favourably exhibited, and it is difficult to imagine anything more animated, or in a musical sense more happily contrived, than the whole scene, from the laughing chorus ("Ha! ha! ha! he is quite delightful"), to the end, when van Groot, having made himself eminently ridiculous, escapes from the midst of his pitiless tormentors. No wonder that, night after night, this should evoke an uproarious summons for the composer—and, let us add, a hearty demonstration in favour of Mr H. Corri, who is every inch a Dutchman, and very drunk to boot. The third and last act contains no important piece in which the chorus plays a part; but it introduces an accompanied sestet—

> "In mystery shrouded
> The future still lies"—

which would atone for a multitude of ballads (here there are no more than two), and, is in the fullest acceptation of the word, masterly. The principal characters are further developed in certain duets and trios, more or less meritorious, from which we would specially single out, as sterling dramatic music, the trio ("A simple Cymon") where the Marquis de Pons brings Adolph de Senigny under the notice of the Princess, furtively ridiculing his pretensions, while he openly affects to intercede (Act I.), and that for Van Groot, Cavillac and the page ("Welcome, I am all on fire," Act II.), ending with the exhilarating *brindisi*, "For me if you would garlands twine," in which Bacchus is apostrophised with more than ordinary enthusiasm. There is also an unquestionably comic vein in the duet between the Marquis and Adolph ("My poor young friend," Act I.), where the wily courtier pretends to undertake the fortunes of his unpaid creditor's son; genuine expression in that where the Princess, unseen by Adolph, watches, with womanly anxiety, the effect produced upon him by the miniature, the common likeness of herself and Theresa ("As in a dream I wander," Act II.); and vivid dramatic movement in that where the Marquis gives Mademoiselle de Valois the miniature he has obtained from Van Groot ("To the secret of our Cymon," Act III.), which, regarded simply as a piece of abstract music, is the most interesting and skilfully conducted of the three. Of the solos incomparably the best is the grand scena of the Princess ("O rank, thou hast thy shackles," Act II.), which comprises two slow movements of such genuine beauty, so thoroughly expressive and appealing, as not only to redeem the somewhat commonplace brilliancy of the last part (a *bravura*), but to charm on their own account. The first air of the Marquis ("Patience, prudence") is sufficiently bustling and lively; that of Cavillac ("Wayward fortune")—in the style of a polacca, somewhat vague in its relation to the personage from whose lips it is made to proceed; that of Henri de Vermeuil ("I am a model page"), pretty and in good keeping, if not over-refined; that of Van Groot ("I have brought my daughter," Act II.), quaint and original—in short, another bit of unaffected humour. Of the ballads we prefer "Those withered flowers" (Theresa), being not deeply touched either by that allotted to Adolph in the first act ("Though all too poor"), styled *romance*, nor by that in which Cavillac sacrifices Theresa, "Lovely, loving, and beloved." The slow introduction to the *finale* of Theresa ("It is not in the summer tide"—identical, as we have hinted, with the theme of the clarinet interlude), in spite of its showy *coda*, in which the flute (Mr Pratten) largely participates, is inferior to another excerpt from the overture, first recognised in Adolph's ballad, "Night, love, is creeping," and subsequently as the familiar strain by which Theresa, in the dress of the Princess, convinces her lover of her indentity. Much more might be written about the music of *Love's Triumph*, did space allow of our entering into details; but enough has, we think, been adduced to show that in treating a new kind of subject, Mr Wallace has successfully proved the versatility of his powers. On his many admirable qualities as a dramatic composer we have already dwelt more than once, and we are glad to recognise their easy adaptability to the expression of light comedy. *Love's Triumph*, if here and there exception may be found, will add at any rate to its composer's well-earned reputation, as the result of serious thought and well-directed labour, combined with rich fancy and distinguished talent.—*Times*.

KARLSRUHE.—Ferdinand Hiller's new opera, *Die Katakomben*, was given with great success on the 15th instant. The talented composer had previously been stopping here for some time to superintend the stage rehearsals.

PROVINCIAL.

From the *Halifax Guardian* we glean the following particulars of a Concert which was given by the Haley Hill Choral Society in the Odd Fellows' Hall, Halifax, on the 10th instant, in aid of the distress in Yorkshire:—

The Haley Hill Choral Society has done a good thing at a good time. In giving a performance of sacred music for the relief of the suffering operatives in the cotton districts, its performing members (who are chiefly working men) have done their duty. And in limiting the relief to Yorkshire distress, they have wisely obeyed the golden rule that "Charity begins at home." There is no doubt that in the Yorkshire valleys bordering on Lancashire there is as much real distress as in Lancashire, and no doubt it is the duty of Yorkshiremen first to stave want and distress from Yorkshire doors before they open their purses to relieve a neighbouring county. The performance on Monday last was the oratorio *Judas Maccabeus*. Criticism was entirely disarmed by the goodness of the cause which all came forward so readily to aid; but making due allowance for the youth and relative inexperience of some of the singers, there was little that called for remark. Mr Frobisher conducted and carried with him throughout the whole evening the 64 vocalists and 37 instrumentalists (18 wind, 18 string, and one percussion), who enrolled themselves under his baton. The vocalists were Miss Tankard, Mrs Empsall, Misses Leach, Turner, Tushton, and Messrs. Carter, Briggs, Pease, Mitchell, Townsend, Hoyle, Stork and E. Sladden. Between the parts E. Akroyd, Esq., president and patron of the Haley Hill Society, briefly thanked the performers for their gratuitous services, and the audience for their attendance. We understand that upwards of £70 net will be realised by the performance.

Mr. Charles Salaman has been giving two "Musical Lectures" in the city of Northampton with signal success. The *Northampton Mercury* thus writes of them:—

Mr Salaman gave two excellent lectures, morning and evening, at the Lecture Hall, in Gold-street, on Monday last. That in the morning was entitled—"A Morning with Beethoven," and consisted of a most interesting and comprehensive though brief summary of the principal events in the life of the great "Tondichter"—poet of sounds—and a very clever analysis of his works and of the character of his genius. The lecture was amply and admirably illustrated by Mr Salaman on the pianoforte and by Miss Eliza Hughes, who sang with purity and chasteness the song from *Wilhelm Meister*, "Knowest thou the Land," Goethe's joyous Song of May, Marcelline's song from *Fidelio*—"What joy were mine," and the "Kleine Blumen." Mr Salaman goes through his task *con amore*, and the attention of his audience in consequence never flags. The evening lecture was entitled—"An Evening with Weber," and its plan was the same as that of the morning. It opened with a very agreeable sketch of the life of "the great artist and good man," as he truly styled the composer of *Der Freischutz*, including criticisms on his operas, accompanied with illustrations vocal and instrumental. In the first part the selections were wholly from *Der Freischutz*. Miss Hughes sang the popular "If a youth should meet a maiden," the cavatina, "Though clouds by tempests may be driven," the ghost story, "My aunt, poor soul," and the rondo, "Let not sorrow," with excellent taste and feeling, and Mr Salaman concluded with a selection from some of the most popular melodies on the pianoforte, the famous "Jager Chorus," the "Drinking Song," &c. The second part included selections from *Preciosa*—the overture, the cavatina, "Lo, the star of eve is glancing," the animated gipsy chorus, "The stars that above us are shining," from *Euryanthe*, "'Tis May, sweet May," and the finale to the 1st Act; and from *Oberon*, the recitative, "Haste, gallant Knight," and air, "Yes, my Lord, my joy, my blessing," the mermaid's song, "O, 'tis pleasant to float on the sea." In his lectures, as well as his musical illustrations, Mr Salaman evinced a taste and conscientiousness and a respect for his art which was gratifying to witness. We can imagine nothing more delightful than "an evening" such as Mr Salaman can give, nothing more beneficial alike to our tempers and our tastes.

MAYENCE.—The following notice has been issued by the Committee of Deutsche Tonhalle:—"No sufficient majority of votes (in conformity with the laws of the Society) has been arrived at, by Herren Franz Lachner, Heinrich Esser, and Joseph Strauss, who were duly chosen as arbitrators, with regard to the sixteen four-part settings for male voices of the prize poem of Dr K. A. Mayer, which were sent in conformably to our public notice of October, 1861. The work of Herr F. Lux, of Mayence, obtained, however, one vote for the prize and one "honourable mention;" that of Herr V. E. Becker, of Würzburg, obtained two "honourable mentions;" while the works of Herren Ed. Guth and Eberhkuhn obtained each one. Those competitors who desire their works to be returned, are requested to make application to us for them within the next six months, as we cannot be responsible for the said works beyond that period. 23rd October, 1862."

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

ON MONDAY EVENING, NOVEMBER 24, 1862
LAST APPEARANCE BUT TWO
OF
HERR JOACHIM.

PROGRAMME
PART I.

GRAND SEPTET in E flat, Op. 20, for Violin, Viola, Clarionet, Horn, Bassoon, Violoncello, and Double Bass (by desire) ... Beethoven.
MM. Joachim, H. Webb, Lazarus, C. Harper, Hutchins, C. Severn, and Piatti.
SONG, "Ave Maria," ... Cherubini.
(Clarionet obbligato, Mr Lazarus.)
Miss Banks.
NEW SONG, with Violoncello obbligato, Signor Piatti ... Piatti.
Mr Santley.
SONATA in G, Op. 29, No. 1, for Pianoforte solo (No. [illegible] of Hallé's edition) ... Beethoven.
Mr Lindsay Sloper.

PART II.

SONATA, in B flat, for Pianoforte and Violin ... Dussek.
Mr Lindsay Sloper and Herr Joachim.
SONG, "Cease your funning" (Beggar's Opera.)
Miss Banks.
PRELUDE, LOURE, MINUETTO, AND GAVOTTE, in E major for Violin alone ... J. S. Bach.
(Repeated by desire.)
Herr Joachim.
SONG "Oh! moon of night," ... A. Mount.
Mr Santley.
QUARTET in E flat, Op. 64, No. 6, for two Violins, Viola, and Violoncello ... Haydn.
MM. Joachim, L. Ries, H. Webb, and Piatti.
Conductor ... MR. BENEDICT.

To commence at Eight o'Clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.
Tickets to be had at
Messrs. CHAPPELL & CO'S., 50 New Bond Street.

TO CORRESPONDENTS.

A Professor of Music at Oxford *should send his name and address before we can publish his letter.*

A. D. X.—*Mercadante is alive and living in Naples. We thought everybody knew that he was a composer of music.*

NOTICES.

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To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.
LONDON: SATURDAY, NOVEMBER 22, 1862.

To the Editor of the Musical World.

ARE there any signs of a musical season to cheer and comfort us through war and party strife? A few scattering ones, at least, some cheerful twitterings of early birds enough to justify the early confidence that spring is coming—the musical and social spring and summer coinciding with the fall and winter of the natural year. Signs and beginnings there are, with notes of preparation warranting assurance that we shall have as much and as good music during the coming winter as we had last year to say the least—possibly more and better. We needed it then; it was so necessary to all peace, and rest, and sanity of mind, so impossible to endure the never ceasing strain and pressure upon every faculty and every sensibility, caused by the consciousness of the fiery trial, the new birth-throes (let us believe), through which our country is passing, without some such diversion, some such harmonizing, tranquillizing, hope and joy reviving angel influence as music. We need it still more now that we are grown so weary of the protracted struggle, while the call is clearer than ever to flinch not short of the one only glorious conclusion, now while the cry goes up with intenser agony: Will the night soon pass? For health of mind and spirits, to make us feel that we are still ourselves, we must have recreation,—none so pure, so fit, so sweetly restorative as music. The want, then, remains unchanged, the means of satisfying it never yet taxed anybody very heavily, and a thousand costlier luxuries are not yet discarded. Therefore it is pretty certain we shall have it.

To begin with our own city, what beginnings are there? What signs? Such as have already risen on the field of vision are the following—small ones, perhaps, but yet significant and full of promise. We call it significant, in the first place, that we have a beginning, with the purpose of an indefinite continuation, of classical organ concerts—representing one important side of musical culture and enjoyment which has been too long strangely unprovided for among us. Year after year we have been urging our clever organists to do this thing. It is so cheaply done; it serves to keep the organist in practice in the true organ music, such as finds little chance in ordinary church service, and in rapport with the lovers of such music, while it gives the public, however small at first, easy and frequent opportunity to hear and know and feel what real organ music is, and how inestimable the treasure bequeathed to the world by such a spirit as Sebastian Bach, if half the pains were taken to know him that are spent upon the empty triumphs of modern virtuosity. This want our young countryman, Mr John K. Paine, has undertaken in a modest, simple manner to supply in some degree. His two concerts at the West Church in aid of the Sanitary Commission (one last Saturday and one to-day), are, we are happy to say, but the commencement of a series of organ concerts which he will give at stated times, to such listeners as care enough about it to pay the very small price, and with a view not so much of gain as of keeping the artist alive in himself and of keeping Art and the interest therein alive in such public as it may command. This is the motive for which the best artists in the German cities give concerts; it is seldom that they hope to make money by them.

On Saturday evening next week Mr Julius Eichberg will give a soirée at Chickering's, which will have many features to interest the lovers of the best in music. Besides his own admirable violinism in the *Chaconne* of Bach, and smaller pieces, he will, with Mr Paine's assistance, present one of Bach's sonatas for violin and piano,—for the first time we fancy in our concert rooms. Also his own concerto for four violins, which has made a mark before. There will also be part-singing by the "Orpheus," and songs by good solo talent, for still further fresh variety. Next in the field will probably be the Mendelssohn Quintet Club, who are preparing to open their annual supply of good things—quintets, quartets, trios, sonatas &c.—on the 12th instant. It is their *fourteenth season!* Among the new works in practice are a quartet by Schumann and another of the so-called posthumous quartets of Beethoven; also some modern novelties, attempts by young composers &c. will mingle in their programmes and pique curiosity, if nothing more. Mr Carl Zerrahn informs us that he is in no doubt about renewing his Philharmonic orchestra concerts and at an earlier day than usual, perhaps before the present month runs out. His materials for an orchestra will be at least as good (essentially the same) as last year, perhaps with some increase of force. We shall not be suffered to forget or miss the inspiration of Beethoven's symphonies—outlive them who ever can so long as there shall be any chance to hear them? Mr Zerrahn has imported a large and various supply of new orchestral works, overtures, arrangements, dance music, &c., of which he will doubtless give us a taste both in the Philharmonic evening concerts and in the afternoon concerts of the Orchestral Union which are sure to follow when the first lead off. As for oratorio and large sacred choral music, we hear of no special movements; but the old Handel and Haydn Society still lives, to which we owe all that we know hereabouts of the *Messiah*, and *Samson* and *Judas Maccabæus*, and *Israel in Egypt* and *Jephtha*, and the *Creation*, and *Elijah*, &c., and doubtless they have something good in store for us. But we need also one or more new choral societies upon a smaller scale, and somewhat different principle, to cultivate acquaintance (and diffuse it as they may have means and opportunity) with such works as the cantatas, masses, "Passions," &c., of Sebastian Bach, and with the works of Palestrina and other old Italian and Flemish masters. Such things will spring up in time; they depend on individual enthusiasm and enterprise; the fit materials may not as yet be numerous, but enough so for a small beginning which may grow.

We shall have some private social concerts too, given to whole rooms full of friends and guests, by such societies as the "Orpheus," the "Mozart Club," &c. which rank among the most pleasant and profitable of our musical occasions. And it will be strange if out of all this movement there do not spring many occasional, individual good things in the concert line, such as were among the finest grain of last year's reaping. (For instance, Mr Lang's production of the *Walpurgis Night* of Mendelssohn; Mr Dresel's pianoforte soirees, &c.)

New York unfolds of course a richer programme. Her large German population, and abundant supply of good musicians, make more and larger undertakings in the higher fields of music a necessity. Yet always until very lately, in symphony, oratorio and classical quartet performances Boston has borne the palm. But New York has a permanent orchestral society on a much ampler scale than ours, which has to be regathered every winter by the individual concert giver. Her noble "Philharmonic" has already had its first public rehearsal (concerts to follow in course) and the bill was good:—Beethoven's 4th symphony, an overture (*Christmas Dream*) by Ferdinand Hiller, Mendelssohn's violin concerto, &c.—Nor is this the only chance for great orchestral music. Mr Carl Anschuetz, with his German Opera orchestra, is giving Sunday evening concerts, intending to bring out all the nine symphonies of Beethoven in course, besides a great variety of overtures and other works by older and newer masters, both classical and still debatable. In Brooklyn, which is but the other lobe of New York, the Philharmonic orchestra has summoned Mr Theodore Thomas to its conductorship and will soon again divide attention with the parent Philharmonic on the other side. In New York they have opera—and *German* opera too—which is to be like a settled thing, an institution, where such things are heard as Mozart's *Seraglio* and *Zauberflöte*, Weber's *Der Freyschutz*, and many a good thing which we only hear *about* in these parts,—not to speak of the various crumbling kaleidoscope combinations of Italian Opera, chiefly shaken together out of the same old bits of glass by sharp Jew managers and now and then a peep or two of it perpetually vouchsafed here in Boston and the larger towns about us. Then there is the "Liederkranz," under the direction of Mr Paur, announcing four concerts made up of some rare selections, such as: *finale* from Mendelssohn's *Lorely*, Gade's *Comala*, the "Mignon-Requiem" and the *Manfred* (melo-drama, solo and chorus) of Schumann, the *Lobgesang* of Mendelssohn, eight-part choruses by Palestrina and Lotti, *Gloria* from Beethoven's great mass in D, and *Credo* from the mass written by Liszt for the Convent at Gran. Truly a tempting feast in these dry times! Of the plans of the Harmonic, the Mendelssohn, and other sacred choral societies, we are not informed. They probably will not be idle. Then there will be the interesting programme of Messrs. Mason and Thomas's Chamber concerts, which will commence again next month, and doubtless give rich feasts of Beethoven, Schumann, Schubert, Chopin, &c., not confined to the commonest well known selections from their works. At least such we take to be the spirit of their enterprise.

In Philadelphia, too, there will probably be no falling off, though we are not yet informed of the intentions of the Oratorio and Musical Fund Societies of that "City of Brotherly Love." Meanwhile it is certain that the popular, in part classical, "rehearsals" of the Germania Orchestra, under Carl Sentz, will be resumed on the 22nd of this month. Perhaps they (that is, their audiences) have reached the point where they may essay a whole symphony, instead of only now and then a *scherzo* or *andante* as in past years.—Mr Wolfsohn's classical *Soirées* will come round again, offering such attractions as Mozart's quintet for piano with wind instruments, his trio for piano, violin and clarinet, Beethoven's trio with clarinet, some of Schumann's compositions for piano and clarinet, a septet by Hummel, &c. Other classical *Soirées* are announced by Messrs. Jarvis and Cross.

Such are the results of a hasty look-out over the chief points of the field. The report is by no means complete, but there is enough to show that there will be a "musical season." Whether it will be marked by real musical progress, whether the standards of true art will be borne farther forward, remains to be seen.

J. S. DWIGHT.

EVERY age has its special characteristic. That which more particularly distinguishes our own is the tendency to go a-head, to make use of a Yankee term. We live in precipitate times. To hurry onward in a headlong course is the endeavour of all classes in every art and every profession. To outstrip his fellows in the great race of life is more than ever the aim and object of adventurous and impetuous man. The very elements seem to conspire with his necessities and discovery to keep pace with his aspirations. The electric telegraph and steam would almost appear providential concessions to his thirst for knowledge and his eagerness to communicate it. The epithet "fast" a modern coinage

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expresses with sufficient felicity the power which more than any directs and sways his desires and operations. Shakspere himself—or Ulysses for him in *Troilus and Cressida*—no mean authority, seems to counsel this struggle for precedence and advances passing shrewd reasons in support of it. The lines are not unworthy citation as pertinent to the subject:—

"Take then the instant way;
For honour travels in a strait so narrow,
Where one but goes abreast: keep then the path;
For emulation hath a thousand sons
That one by one pursue. If you give way,
Or turn aside from the direct forthright,
Like to an enter'd tide they all rush by
And leave you hindermost; and there you lie,
Like to a gallant horse fall'n in first rank,
For pavement to the abject rear o'er-run
And trampled on."

But there is limitation to all things and haste is as likely to defeat accomplishment as delay. The express train may be too fast as well as the modern dandy or "swell," and the fable of the hare and the tortoise becomes applicable to the commonest employments of existence. In this rapid whirl of contention for antecedence, involving an utter disregard of time, much mischief is done. Everything is hurried and nothing produced is good. Houses and operas are run up in an incredible short space to the manifest injury of tenants and audiences. Nevertheless tenants and audiences are soon taught to accept that order of things which gives them variety if not excellence, and in the end the public becomes like the Giaour in *Vathek*, who when the children were being thrown into his cavern, kept still crying out "more, more!"

There are, indeed, some things in which the quality denominated "fastness" is entirely to be deprecated and in which the general public, by encouragement, exercises a powerful influence. The excessive acceleration of the *tempi* in music by orchestral conductors is one of those emphatic signs of the times and constitutes the greatest possible injury to the piece being played. So widely has the innovation spread that we hear complaints from many quarters made about the most notable conductors. A few days since our own Paris correspondent protested strongly against the time in which the finale to the second act of *Lucia* was taken by Signor Bonetti at the Théâtre-Italien, and one or two of the metropolitan musical journals urged the same objections. So fast was the finale taken, it was said, as completely to render many of the fiddle passages inaudible, perhaps impossible to play. Now, no one doubts that Signor Bonetti is a clever and experienced chief of the orchestra; therefore these sudden starts of his fright us the more. But, to show that Signor Bonetti is not a solitary example, we might point to two *chefs-d'orchestre* even more renowned than himself who are occasionally led away by their impetuosity or their eagerness to produce brilliant effects into very strange departures from the expressed signs of the composers. It is not often we have to find fault with Mr Costa's conducting at the Italian Opera, but even he, accomplished and expert master of the bâton as he undoubtedly is, sometimes lays himself open to serious criticism—an instance of which occurred last season at the Royal Italian Opera in the performance of the overture to *Masaniello* which was taken at such railroad speed as almost entirely to defeat the executive prowess of perhaps the finest band in Europe. At Her Majesty's Theatre—as if to establish a rivalry in the "fast" school—Signor Arditi, an admirable and long-tried general of an instrumental force, took so well known and well-measured a piece as the finale to the first act of the *Barbiere* at such a pace as must have astonished and dismayed the accustomed ears of the *habitués*. No doubt, could Signor Arditi have heard the piece played according to his indication of the *tempo*, he would have been no less astonished and dismayed than the *habitués*.

We believe conductors—Italian conductors—are led away in their anxiety to please, or, rather, "hit" the public, who like to be stirred up even at the expense of correctness and legitimacy of effect. When the overture to *Don Giovanni* almost invariably passes without a hand of applause and the overture to *Zampa* seldom escapes an encore, some excuse may be pleaded on behalf of, to say the least of it, such inattention, or such want of respect for the music. The public which sanctions these "fast" displays, has to blame itself. Vehement applause and encores are temptations too strong for ordinary conductors. H.

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MADLLE. PATTI IN PARIS.

(*From a correspondent.*)

THE Parisians, with the best possible grace, have accepted a new "*reputation faite à Londres*"—the third within the last fifteen years. Just as they welcomed Mad. Alboni, in 1847, and Sig. Tamberlik three years since they have welcomed Mdlle Adelina Patti, who on Sunday (the 16th inst.) at the Opéra Italien, made her first appearance in the "Metropolis of Civilisation and the Arts." That the high-class Parisian audience (such as that which patronises the Théâtre Ventadour) is one of the most courteous as well as one of the most critical, one of the most readily moved as well as one of the most suspicious and apprehensive of being "taken in" and thought "*bête*," it is scarcely necessary to say at this period. They have very little faith in American, less in English made celebrities; but, as "one touch of nature makes the world akin," so a single touch of genuine expression, a single brief revelation of true artistic instinct or acquirement, is enough to disarm them and enlist their sympathies at once.

The brilliant triumph—for it was nothing less—achieved on Sunday and confirmed last night (Thursday) by Mdlle Adelina Patti in the part of Amina, is a remarkable case in point. In no former instance that I can remember were the Parisian connoisseurs more on the alert, more suspicious, more insensible to the voice of rumour speaking in praise of one to whom (as to Jenny Lind) the baptism of the French Capital was yet wanting. To read their papers—daily weekly fortnightly and monthly—it was easy to perceive that a failure or at the least a *succès de souffrance* was reckoned on as certain. At the most—pre-supposing the most favorable issue—a sort of "*Piccolomini réussie*" a "*Cabel Italianisée et perfectionnée*," was regarded as possible. The "Bohémienne"—as Mdlle. Patti was christened, by the devoted "tail" of certain *cantatrices* hitherto unable (as the "Bohémienne" has been *able*) to raise the enthusiasm of the somewhat apathetic frequenters of a great lyric theatre on the banks of the Thames, and to signalise whom by name would interest none of your readers except those who have already guessed them—the "Bohémienne" was to pay a heavy penalty in face of an audience more polite and more accomplished than any other audience in the world for the silly raptures of "Perfidious Albion," on which, if she plumed herself she would immediately be apprised of her error.

Then came an audience strange,
And took me from my [illegible]—

—would doubtless be her exclamation of despair on the day succeeding her *debut*. As the fog and smoke of London had, on a certain May morning, proclaimed her famous who was previously obscure, so would the sunshine and clear atmosphere of Paris on a certain November morning proclaim her obscure who was previously famous. The clubs and "cercles" (including the Jockey club and the Duc de Grammont Caderousse, yesterday acquitted, by an enlightened jury at Marseilles of the voluntary homicide of an Englishman, who chose a pistol and was killed with a sword); the journals, (including the *Moniteur Universel* and the *France musicale* with Signor Fiorentino who, we are happy to say, has recovered from a paralytic stroke) the *cafés*, the *boulevards*, &c. &c., were evidently of this opinion "La Patti *fera*, Mr Dillon of *The Sport fiasco*"—and this, while the members of the orchestra and the artists, (those to whom the success or the failure of the new comet was a matter of personal indifference) were rubbing their hands with malicious satisfaction, after the experience of a rehearsal, in itself the prophecy of triumph.

Well the night came—the (to our young *débutante*, whose English, and American, and German, and Belgian laurels were about to be snatched from her girlish brow by the unrelenting hand of Parisian *dilettantism*) memorable night of the 10th November, 1862. The house was thronged by an audience whose excitement before the drop scene was feverish and noisy, but who, no sooner were allowed a glimpse of the stage than they became mute as mice—silent as stones, rigid as the board of Inquisition, or the inscrutable Council of Ten. Nevertheless, the "Lisa" of the evening (Mdlle Danmh, not as one of your correspondents has created her, "a barytone") was applauded and caressed just as a coquet, who, in her heart, looks up to one man, will, to vex him, bestow her favours on another ever so much his inferior. At length, with elastic step, and artless innocence of mien, "Amina" tripped before the lamps. Not a hand, not a voice bade her welcome; not a bit of encouragement, however trifling, made her feel that she was in presence of an assembly of ladies and gentlemen to whom she had never given cause of offence, and whom she was about to make her best efforts to please. "*Un accueil vraiment glacial*," said a critic (a Frenchman) whose mind had already been made up, to an amateur (an Englishman) who, with the "*phlegme*" attributed to his countrymen looked on with cool indifference, and coarsely replied "*Ecoutons*."

However disconcerted by such a cavalier reception, the young singer, *apparently* unconcerned, began her recitative. A phrase or two sufficed to melt the ice in which the affectedly stern but really generous public had, with ill-assumed cynicism, embedded themselves. The "Come per me sereno" speedily followed, and here a "*son filé*" (as only in the present day Mdlle. Patti can perform this particular feat) scattered all prejudice to the wind, and "*Brava! brava! bravissima!*" rang through the house. At the end of the slow movement the triumph of the new comer was a *fait accompli*.

I shall not intrude upon the readers of *The Musical World* my criticism of an Amina, with the manifold beauties of which they are so well acquainted. It is enough for me to state, that the *cabaletta* was as successful as the *andante*, and that after the duet with Elvino, which brings down the curtain upon Act I, Mdlle. Patti was led on by Sig Gardoni, and hailed with reiterated acclamations, which would not subside until she came forward again and again. In the "*foyer*," between the first and second acts, all musical and critical Paris congregated, and a Babel of indistinguishable clamor proclaimed the excitement the new reputation "*faite à l'Anglaise*" had created. The second act was the scene of a still greater triumph. The former cold and ascetic audience were now beside themselves with enthusiasm. The dramatic and intense *finale* dramatically and intensely portrayed brought down the curtain amid applause that must have made the heart of the young singer glad, as it plainly made her dark eyes glisten. Three more recalls ensued, the devoted "Elvino" (Gardoni) gallantly leading on his "Amina" on each occasion. It is scarcely requisite for me to say that the last act—the descent from the mill, and the "Ah non credea," and the "Ah non giunge"—was the culminating point, the *Finis coronat opus*. Again thrice recalled, overwhelmed with plaudits and oppressed with magnificent bouquets (one might have imagined that summer had come back to witness the "solemnity"—Spring consigned by Autumn to the care of Winter) the "Amina" of the evening retired, to sleep, no doubt, upon a bed of roses. She came, she saw, she conquered; they came, they saw, they yielded—not recreant, but *serviteurs dévoués*. That Adeline Patti has received the baptism of Paris—which, moreover, has pronounced her a *great actress*. Enough for the present. O. L.

P.S.—I may add that Mario will make his first appearance at the Opera, as "Raoul," not as "Masaniello." The *Muette* has been postponed, owing to an accident at the rehearsal (on Saturday the 15th), which nearly cost Mdlle Emma Livry ("Fenella") her life. Her clothes caught fire at the lamps, and she was so severely burnt, that even now apprehensions are entertained of her recovery. One word of *Cosi fan tutte*. The singing of Alboni as "Dorabella," was absolute perfection. More anon. Meanwhile I send you the *Revue et Gazette Musicale*.

Mdlle. Marie Fleuriani's Concert.—Among the artists already engaged by this lady for her grand concert, are Mr Benedict, Piatti, Fortuna, Engel, and Herr Reichardt.

Mayence.—As a prelude to the Schiller Festival, Handel's oratorio *Judas Maccabeus* was performed, under the direction of Herr Riehl, in the theatre. The chorus was composed of the Singverein of this city and of a large number of the members of that from Wiesbaden, under Herr Hagen. The execution of the work was only partially successful although the choruses, thanks to the fresh voices of the singers, went well; but we cannot say we were contented either with the *tempo*, which, in many instances, was taken too quick, or with the mode of conducting adopted by Herr Riehl. The way in which the different numbers were taken up was frequently deficient in precision. It is true that there was no want of light and shade but the latter were too strongly contrasted and had a parrot-like effect. The orchestra was weak and did not always follow the conductor; the accompaniment of the recitative was hardly ever precise. Whence Herr Riehl derived the right of employing two *different tempi* in the chorus, No. 21 G major, "Dringt ein in den Feinde" is for us an enigma. After beginning in the *allegro*, which he took nearly as a *presto*, he suddenly in the middle portion in D major ("That thy power, oh, Jehovah, all nations may know") went off into an *andante*, then at the semiquavers of the violins in G major, returned to an *allegro*, next introduced the *andante*, and continued alternating in this fashion to the conclusion—nay, he even had the first eight bars of the postlude for the orchestra played *allegro*, and the last eight *andante*! With regard to the solo parts, the best given was that of Judas Maccabæus, sung by Herr Zottmayer, from the Frankfort theatre. The bass singer was deficient in right conception and correct rendering especially of the recitative; he sung, for instance, in No. 8 "[illegible] Maccabeus (*forte*) ever blest!" (*piano*), and at the end "And lead us on to victory" (which is wrongly translated, "Segen" "blessing" being substituted for "Sieg" "victory") indulged in a very sentimental *piano*. The two Israelitish women (soprano one and two), also, were not equal to their work. They were out of time in the last duet "Nun niemal beugen wir das Knie," most consistently from beginning to end. The best executed piece in the entire performance was the final chorus "Hör' uns, O Herr der Gnade Gott," of the first part.—*Niederrheinische Musik-Zeitung*.

HER MAJESTY'S THEATRE.

The "International Exhibition season" came to a close on Saturday week with a varied entertainment, consisting of *Lucia di Lammermoor* and a selection from *Don Pasquale*, Mademoiselle Titiens, who has rarely sung more admirably, played both Lucia and Norina, delighting the audience as much in the comic as in the serious character. At the end of *Don Pasquale* she introduced (in place of the usual *finale*) a brilliant valse, the composition of Signor Arditi, entitled "L'Ardita"—a wonderful piece of execution, which brought down the curtain amid unanimous and hearty plaudits. Signor Giuglini was Edgardo in the first opera and Ernesto in the second; the other chief characters being variously intrusted to Signors Ubaldi, Badiali and Bossi—the last, a basso, a very young man attempted the part of Don Pasquale. There was a full attendance.

MONDAY POPULAR CONCERTS.

A mere transcript of the programme, with the names of the performers, and a statement of the fact that St. James's Hall was, as usual, crowded in every part, would ordinarily suffice for a record of these concerts. As Herr Joachim is so soon to leave us for the resumption of his official duties at Hanover, the commencement of the Monday Popular Concerts some weeks earlier than usual is a real boon to the London public who, never slow to recognise talent, show most unmistakeably their appreciation of the great Hungarian violinist. It would be hardly possible for any capital in Europe to bring together at one concert four professors of higher eminence than those who were heard on Monday last, for with Herr Joachim were associated Mr. Charles Hallé (than whom there are few pianists of greater ability), Mr Sims Reeves (who stands alone amongst tenors), and Mr Benedict (whose reputation as a composer is only equalled by his skill and exquisite taste as accompanyist). Moreover, it was Mr Benedict's first appearance since his return from the Continent, where we trust he will have recruited his powers after his long and arduous labours of the past musical campaign. Six pieces comprised the entire scheme. The magnificent quintet in G minor of Mozart (allowed by all musicians to be one of the finest inspirations of the composer) went to perfection indeed. It could hardly be otherwise with Herr Joachim for leader, and the co-operation of such artists as Messrs. Louis Ries, Webb, Hann, and Signor Piatti—all worthy associates of their chief. That the applause was commensurate with the beauty of the work and the excellence of the performance will be readily conceded. For the eighth time Mr Sims Reeves sang that exquisite circle of love songs, the *Lieder Kreis* of Beethoven, as perhaps no other artist can sing it. Weber's imaginative and romantic sonata in D minor, introduced for the second time by Mr Charles Hallé, well deserved the hearty reception it met with. Again Herr Joachim selected Bach for a display of his powers, taking the prelude and fugue in A minor for his solo. The violin fugues of the old Leipsic master bear such a strong family likeness to each other that the motto, "*ex uno disce omnes*," may be fairly applied to them, and, if they do not strike any sympathetic chords in the soul of the hearer, must always command admiration for the artist who has the courage to attack such difficulties, and not only vanquish but cause a demand for their repetition. A new song of Blumenthal's, "The Message," was similarly honoured, thanks to the admirable manner in which it was sung by Mr Reeves, who seems just now in finer voice than ever. Beethoven's trio in D major for pianoforte, violin and violoncello, brought the sixth concert of the season to a satisfactory termination. Our readers should bear in mind that Herr Joachim can only make two more appearances.

A MORNING AT THE PIANOFORTE.

This is the name of a new entertainment which Mrs. John Macfarren gave with complete success, at St. James' Hall for the first time on Thursday last. Numerous as are the illustrated lectures which are now before the public, it is no little merit in the one under notice that it enters upon a field hitherto untrodden, and it is still more worthy of praise that this new ground is essayed with admirable effect. The purport of the entertainment was to enhance the interest of a morning spent at the pianoforte by some personal account of composers, from whose works selections were made for performance, including characteristic anecdotes and comments on the specialities of their music, and thus to break down, in some degree, the barrier of strangership which stands between the uninitiated amateur and the composer whose writings he cannot wholly enjoy while he has no clue to the author's aim in their production. Comprehended in the course of the lecture were some remarks upon Weber, Handel, Haydn, Mendelssohn, Beethoven and Thalberg, and the very various styles of these composers were still further contrasted by the choice of some pieces by less known writers which were equally calculated to display Mrs. John Macfarren's qualities as a pianist. Among these was a *Caprice de Concert* of her own composition upon the national air of threefold popularity which is severally claimed by the English, as, "My lodging is on the cold ground," by the Scotch, as "I hae na'a laddie but ane," and by the Irish, as "Believe me if all those endearing young charms;" the caprice is eminently brilliant and effective, employing to advantage all the modern resources of the instrument, and drawing forth all the beauties of the theme on which it is founded. It is rare, if not an entirely new thing, for a lady to appear as a didactic lecturer; and the clear and emphatic delivery, the unaffected manner and the tone of thorough earnestness of Mrs John Macfarren, showed her fully equal to the arduous task she had undertaken, awoke the warmest sympathies of her numerous audience and elicited their cordial applause. Her playing of the entire selection was worthy of the character as a pianist which she has already gained—remarkable for clearness and brilliancy of touch, and discrimination of the distinct individualities of the different composers. The instrumental selection was diversified by Miss Eliza Hughes' graceful singing of a Canzonet of Haydn, the song of "Ah, why do we love" from Don Quixote, and one of the Old English Ditties which prove, in the words of the lecturer, that our national music is more intense and more various in character than that of any other country. The entertainment never flagged in interest, and was in every respect such a one as a lady could give, and such a one as would be infinitely more attractive at the hands of a lady than from any other person who could deliver it. It is certain to please wherever it is heard, and we anticipate that this will be in all places to which such a performance is available.

* * *

Organ-music and Organ Playing at Boston (America).—Mr J. K. Paine's first concert for the Sanitary Commission took place at the West Church (Rev. Dr. Bartol's). There was a good assemblage of earnest listeners. Musically it was an occasion of great and unique interest, and altogether a success. The most effective pieces were those in which the full organ was employed, especially the two toccatas by Bach. For these the instrument lent itself more heartily and genially than to the choral variation and the sonata-trio, in which the softer stops employed had a certain unsatisfactory dullness and monotony of sound, a lack of that clear pronounced individuality which goes with sweetness in most of the excellent organs by the same makers. In the variation, to be sure, the choral melody sang itself upon a reed (oboe) stop of marked quality, which stood off in good contrast against the flowing figurative accompaniment; yet the voices mingling interwoven in this were dull, no fault of the organist's, whose rendering is always clear and accurate, keeping the individuality of the parts distinct, and binding all together in an artistic complex whole. It was a little unfortunate that the trio-sonata began immediately after, with a selection of stops, different indeed and doubtless the right ones, but yet of so essentially the same quality of tone that the ear was not spurred to take hold of the movement with the fresh appetite of contrast. No one, however, could fail to become interested in the work as it went on. It is a beautiful imaginative composition, in E minor, for two manuals and the pedals, each performing the part of one person in the trio. Its three movements, the first and last quick, the middle one an *andante* and a lovely one, conform closely enough to the developed Sonata form of a more modern day. It is one of six such [trio] sonatas by Bach, and they are full of the fine poetry, as well as of the euphony and cunning art of music in which the inspired old master contrapuntist stands unrivalled. But the *toccatas*, in D minor and in F, leaped out with real spring and vigor, robust and solid in their strongly moulded limbs and muscles; for the full organ is truly telling, rich and brilliant. What glorious disportings of a free, strong, wholesome fancy these *toccatas* are! How quaint, full of honest sense and humour! Union of play and earnest—and how much more rewarding than the forced, sophisticated feats of modern virtuosity, fantasias, and what not! And yet Bach always is himself. In the fugue he had mastered the vital principle and secret of *all* form in art, just as philosophers have traced the spiral through all growth in nature. Fugue had become second nature with him, the readiest, spontaneous method of his whole musical activity; not an acquired artificial system, a thing of learned pedantry, but a live instinct of genius, of the rare soul of music in him. And so in these free *toccatas*, these fanciful and flighty *toccatas*, as it were of captivating themes, ideas, to be played with freely rather than worked out with exhaustive contrapuntal treatment, he still relapses now and then involuntarily into the fugue habit; for fugue with him is just as free as fancy, and such fancy all the more charming that it takes perfect form. These pieces were admirably played by Mr Paine, the precision, fluency, connected sequence of each part in the harmony, and especially the rapid pedal passages, being fair specimens of what organ playing is in Germany, the land of Bach. We could not help thinking it a defect in the programme, that it did not include at least one regular organ fugue by Bach, such as the grand ones he has played in former concerts. As yet the audience for an organ concert must necessarily be made up in some measure of persons curious to hear for once that very mysterious thing which they have heard so much about, a fugue of Bach; they would like for once to be in presence of the formidable creature, and see if they can make anything out of him. The second part consisted of an andante by Fischer; an allegretto from one of Mendelssohn's organ sonatas, a sweet and pensive song without words as it were, played perhaps a little too fast; and by Mr. Paine's own concert variations on "Old Hundred," and the "Star-Spangled Banner," which lose none of their popularity; also by a sort of twilight reverie in tones, using the swell freely with a rich combination of stops, in which he illustrates with some warmth and beauty of poetic feeling, Longfellow's lines, "Into the Silent Land." This was particularly enjoyed by most. Mr Paine's second concert, in aid of the same good object, will take place in the same church this afternoon, at half-past three. The programme will be mostly new and will include one or more of Bach's grand Fugues.—*Dwight's Journal of Music.*

Leipsic.—Herr Isidor Seiss, of Cologne, appeared with great success, at the fourth Gewandhaus Concert. His brilliant and, at the same time, expressive rendering of Weber's E flat major Concerto produced a deep impression. His admirable touch and genuinely musical style was worthy of all praise. The choice of the smaller pieces he performed on the same evening was not so happy as that of the concerto. A "Gigue" by Berger, an "Etude" by Chopin and a little-known *Scherzo*, from Op. 16, by Mendelssohn, although delicate and charming works sweep by too quickly to create any real interest in the audience.

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ST. JAMES'S HALL.—WEDNESDAY Evening, December 3rd.—ERIN-GO-BRAGH. "Cead Mille Failthe."—MOORE'S IRISH NATIONAL MELODIES, with Band of [illegible] Harps and Chorus of [illegible], Harps—the most eminent performers in London. Chorus—Members of the Vocal Association and other Metropolitan Choral Societies. Vocalists—Miss Banks, Mrs. R. P. Abbot, and Mr. Henry Haigh. Conductor—Mr. Benedict. Early application for Tickets is requisite.

WELSH NATIONAL MELODIES.—Mr. JOHN THOMAS (Pencerdd Gwalia) begs to inform the Public, in answer to numerous inquiries, that the Concerts of mixed National Music now being given at St. James's Hall are in no way connected with his Concerts of Welsh National Melodies, which met with so much success during last season, and of which a performance will be given at St. James's Hall, on Thursday evening, December [illegible], in Aid of the Lancashire Distressed Operatives.

[illegible], Great Portland Street, 26th November, 1862.

MADLLE. GEORGI will Sing at ST. JAMES'S HALL, 3rd December.

MARION PITMAN (Pupil of Mrs. Wood) will Sing at [illegible], on the [illegible] of December, at a Concert to be given in aid of the "Lancashire Relief Fund;" being her first appearance. Address—[illegible].

MADEMOISELLE PAREPPA, in compliance with the terms of a prior engagement, has left London for a Provincial Tour. She will resume her engagement at Covent Garden on the 1st January, 1863.

[illegible] Hunter Street, Brunswick Square. 24th Nov., 1862.

MLLE. MARIE FLORIANI (pupil of the Conservatoire, Paris) has the honour to announce her first GRAND EVENING CONCERT for the 14th of next month, at the Hanover Square Rooms, supported by Miss [illegible], Herr Reichardt, Signor Fortuna. Pianoforte M. [illegible]. Violoncello Sig. Piatti. Harmonium, Herr Engel. Conductor M. Benedict. Further particulars in future announcements. Tickets at the musicsellers, and at Mlle. Floriani's residence, 61, Margaret Street, Cavendish Square.

MRS. J. HOLMAN ANDREWS begs to announce SIX SOIRÉES MUSICALES for the PRACTICE OF VOCAL MUSIC in classes. The second will take place at her residence, on Thursday evening, December 3rd. For terms, apply to Mrs. J. Holman Andrews, [illegible] Bedford Square, W.C.

MRS. JOHN MACFARREN will give her New Entertainment, "A MORNING AT THE PIANOFORTE," written by G. A. Macfarren, for the third time at St. James's Hall on Thursday next, 3rd December, at Three o'clock precisely. Mrs. John Macfarren, assisted by Miss Eliza Hughes, vocalist, will illustrate the lecture with specimens of Handel, Haydn, Beethoven, Weber, Mendelssohn, Thalberg, &c. &c. Tickets and programmes at Chappell's.

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"Aspiration," for Bass Solo and Chorus of 1 Soprano, 1 Tenor and 2 Bass	[illegible]	[illegible]
"Here on the mountain," with Clarinet obbligato	[illegible]	[illegible]
Violin or Violoncello in lieu of Clarinet, each	[illegible]	[illegible]
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I had a message to send her,
To her whom my soul loved best;
But I had my task to finish,
And she had gone home to rest—
To rest in the far bright Heaven—
Oh! so far away from here!
It was vain to speak to my darling,
For I knew she could not hear.

I had a message to send her,
So tender and true, and sweet,
I long'd for an angel to bear it,
And lay it down at her feet.
I placed it one summer evening
On a little white cloud's breast;
But it faded in golden splendour,
And died in the crimson west.

I gave it the lark next morning,
And I watched it soar and soar;
But its pinions grew faint and weary,
And it fluttered to earth once more.
I cried in my passionate longing,
Has the earth no angel friend
Who will carry my love the message
My heart desires to send?

Then I heard a strain of music,
So mighty, so pure, so clear,
That my very sorrow was silent,
And my heart stood still to hear.
It rose in harmonious rushing
Of mingled voices and strings,
And I tenderly laid my message
On music's outspread wings.

And I heard it float farther and farther,
In sound more perfect than speech;
Farther than sight can follow,
Farther than soul can reach.
And I know that at last my message
Has pass'd through the golden gate;
So my heart is no longer restless,
And I am content to wait.

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THE POETRY BY HARRIET POWER.

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Merry hearts have [illegible]
And their day is light and bright,
Flowers are ever spread before them,
And their path is bathed in light.
All around them speaks of gladness
In the [illegible] waving trees
They can hear the voice of [illegible]
Sounds of joy are in each breeze.

Merry hearts chase every sorrow
From the gloomy dark to-day
Look unto a bright to-morrow
When the clouds shall pass away;
[illegible] disappointment [illegible]
[illegible]
Other flowers [illegible]
[illegible] bright as day.

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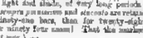
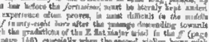
REMARKS ON THE RENDERING OF THE "SINFONIA EROICA."*

(*Continued from Page 741.*)

The *scherzo*, on the other hand, affords one of the most remarkable instances of the unaccented style of execution devoid of any gradation of light and shade, of very long periods in continuous *piano*. The *sempre pianissimo* and *staccato* are retained, in the first place, for ninety-one bars, then for twenty-eight, and, in the repetition for ninety four more! That the marked motive here (page 128 *et seq.*) —



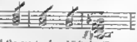
must be rendered with only a slight emphasis, which immediately sinks in the very same bar to an almost inaudible *piano*, is, after what has already been said concerning the *sfz* in the *piano*, self-evident. All tendency to the *crescendo* in these long periods, up to the last bar before the *fortissimo*, must be sternly kept under. This, an experience often proves, is most difficult in *the middle passage of twenty-eight bars* after the passage descending towards *p*, through the gradations of the E flat major triad in the *ff* (page 134 and page 140), especially when the second violins begin with the figure —



which hurries forward, almost irresistibly to the *crescendo*, and yet the latter must not commence even when the figure is taken up by the first violin, as well as by the trumpets and horns at the same time, but only four bars before the *fortissimo* of the dominant chord (page 137).

On the whole these extended periods, in *piano*, and without accent, belong to the system of *preparing an astounding effect*, also first employed by Beethoven on a grand and, therefore, originally striking scale. This system of preparation excites the attention of the hearer in an extraordinary manner; but it is the task of genius not to disappoint expectation ("nascetur ridiculus mus"), but, all at once to cause the light, whose brilliancy fills both eye and soul, and extorts an outcry of admiration, to stream in upon the mysterious darkness of the softly whirring and buzzing tones. In the first movement of the *Eroica*, the passage cited from the end of the development, the 18—20 bars *pp* come under this head, and even the long *pianissimo* in the *scherzo* is, after all, nothing more nor less than a preparation for the entrance of the *fortissimo*.

Even as early as in the Symphony, No. I. in C major, Beethoven employed, in the trio of the Minuet, a continuous *piano* for forty bars, but in that instance, more in simple opposition to the *forte*, as Haydn and Mozart, also have done. The motive, too, of the trio in question cannot possibly be played by the wind instruments with a total absence of accent, although the figures of the violins must be so played. In the Symphony, No. II in D major the system of preparation is already more evident in the Finale, pages 143 and 144 (*Simrock's Score*), and especially after the Double Fermata, page 130 to page 135, in the thirty-four bars, the conclusion of which is —



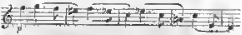
But the genius of the master is exhibited still more plainly in preparing for the return of the principal theme in the second part of the first *allegro* of the B flat major Symphony No. IV. These fifty-six bars *sempre pianissimo* (pages 38—45) without any accentuation or gradation of expression, with their enharmonic mutations, the beautifully simple modulation to B flat major, and the mysterious roll of the kettledrum, excite the mind in a wonderful manner, while the *crescendo* twelve bars long, which follows the silent expectation thus produced, gradually works it up more and more, until, at the entrance of the theme, joyfully drawing breath, it finds relief and satisfaction.

Who does not recollect, also, out of the C minor Symphony No. V., the transition from the *scherzo* to the grand Finale in C major—that gem of all instances of preparation? We have here a series of 132 bars *sempre pianissimo*, ten and eighty of which (*pizzicato*) belong to the repetition of the *scherzo* and 42 (beginning with the kettledrum introduced in c and the bass in a flat) to the preparation, properly speaking, for the Finale, the *crescendo* of which does not commence till eight bars before the C major. Here, as also to some extent in the *scherzo* of the *Eroica*, there is, among other things, a touch of *playful sarcasm* and *humour* conveyed by the *sempre piano*. The whole of this long series is totally free from any accent, any light and shade; the more uniformly it is played, the more surely does it effect its purpose. Not an instrument, not a note must dare to play a prominent part or in any way to coquet with the hearer; we have nothing to do with the tones of flesh and blood; we have only the archly sarcastic ghosts of tones, which hop about and whirr (let the reader remember the tenor) until the soulless grinning with the A flat of the bass, sustained *pp*, sinks beneath the dread gloom of complete night, in which there is no longer any melody or harmony, but simply rhythm, produced by the quiet sounds of the kettledrum, the sole faint pulsation of all that is left of life. At length, the first violins venture to resound once again, but, Heaven knows, *sempre piano*, for they are still far too frightened to be louder; they are trying to gain a view of things around; but it is not till after twenty-seven bars of timorous climbing that they take courage, and, in the last eight bars, greet, from their high position loudly and more loudly the streaming light, which bursts forth at the C major common time.

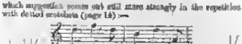
Finally, many passages, also, in the A major Symphony, No. VII., belong to this category, as well in the first movement in 6/8 time, as in the *allegretto* 2/4 time, and then the whole repetition of the *scherzo*, in F major, eighty-two bars, *pianissimo* altogether devoid of light and shade, the previous sharp accent at the commencement and in the middle being entirely dropt—fleeting past like a reflection, a shadow.

With regard to the accentuation, we have now to speak only of those cases in which though, it is true, dynamic as well, the principal effect is rhythmical. Here, too, the *sforzando* sign is of use. The *sf* either strengthens the ordinary accentuation of the accented part of the bar or—which is of greater importance—serves to create *a rhythm opposed to the predominant rhythm*, partly by the assistance of syncopated notes, and partly without them.

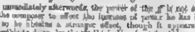
The object of the composer is not always an alteration of the rhythm, where the accent is placed upon the subordinate part of the bar; this kind of accentuation is often only a means of expression, as we have already seen in many examples taken from the *Eroica*. For instance in the passage, page 13:—



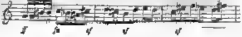
the composer does not wish to denote by the accent upon the second crotchet a rhythmical contrast but an expression of peculiar power, an augmented suggestion of the motive:—



which suggestion comes out still more strongly in the repetition with dotted crotchets (page 14):—



But, immediately afterwards, the power of the *sf* is not sufficient for the composer to effect the increase of power he has in view, and so he obtains a stronger effect, though it appears nearly impossible to do so, by the rhythmical contrast (p. 15) —



(*To be continued.*)

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* From the *Niederrheinische Musik-Zeitung.*

COSÌ FAN TUTTE.

The *Revue et Gazette Musicale* gives the following account of Mozart's *Così fan Tutte*, at the Italian Opera:—

"We ought not to scruple telling the truth in the case of great men, especially when they are dead, and we no longer run the chance of killing them with grief. It is, we are aware, the contrary method which is generally pursued; the living are tortured and the dead left unmolested, unless by persons who indulge in spiritualism, and find amusement in conjuring up those who believed themselves buried in an everlasting sleep. Who knows? Perhaps the best way to judge Mozart would be to consult him, and, by causing his intellect to speak, to do without intellect one's self.* Alas! We are bound to confess this is a method unavailable for us. We do not possess the rare privilege of *mediumisation*—charming word, the grace and elegance of which seem to come from the other world! Since, therefore, we are dependent on our own resources, we will speak for ourselves, and, even though the spirit of Mozart revolt at what we say, frankly assert that the great composer was guilty of a capital fault in accepting so detestable a *libretto* as *Così fan Tutte*. If, as we have been assured, this odious subject was presented to him by Da Ponte, who had previously given him *Le Nozze di Figaro* and *Don Giovanni*, there are attenuating circumstances in the case; we know the mutual obligations of the composer and the author; perhaps Mozart only accepted against his will; but he was severely punished for what he did, and the punishment is renewed every time a fresh attempt is made to revive the book and the music on the stage.

"*Così fan Tutte* was performed for the first time at Vienna, on the 26th January, 1790, and, it appears, met with but very moderate success. Mozart had always plenty of genius, but not always plenty of money; his affairs were in a bad state, and his pecuniary difficulties increasing. The work recovered itself a trifle in England, and, for a time, enjoyed a certain vogue. In Germany, as in France, it was tolerated, but never liked. Its first production among us dates as far back as February, 1809, when it was played by the Italian company domiciled at the Odéon. In the month of November, 1820, it was revived at the Théâtre Louvois. Garcia and his wife, Naldi and his daughter (subsequently Mad. de Sparre), Madlle. Cinti and Pellegrini, sang it among them, and yet, despite this assembly of talented artists, the revival met with a most melancholy fate, less melancholy, however, than the catastrophe, which, under the form of a *marmite autoclave*, carried away the skull of the unfortunate Naldi, after seven or eight performances.

"For forty-two years, *Così fan Tutte* has slumbered in the gloom of oblivion. In fact, it was necessary to send to London for the orchestral parts, and the book—that wretched book, the cause of all the evil! It is by perceiving the immense injury that such a rhapsody has inflicted on the music of Mozart, that we can estimate the service rendered to Rossini's music by Beaumarchais' *Barbier de Séville*. How could the poor great man who had written immortal *chefs-d'œuvre*, allow himself to be blinded by a libretto of absurdities unworthy of the lowest booth? *Così fan Tutte!* that means 'They all do so!' And what is it that all women without an exception do? Two young officers, Ferrando and Guglielmo, are on the point of marrying two young ladies, Dorabella and Fiordiligi, of whose charms and fidelity they speak in terms of high praise. Don Alfonso, a sceptical and sarcastic old philosopher, persists in asserting that faithful women do not exist, and bets the young men 100 sequins that their adored ones will yield most easily. The two officers pretend they have received an order to leave the place; scarcely have they turned their backs before two horrible strangers, Turks or Wallachians, decked out in monstrous moustachios, appear and declare their love. To finish the matter quickly out of hand, they feign to have swallowed some poison or other and come to expire at the feet of their inhuman fair ones. The inhuman fair ones hereupon are touched; the one a little sooner than the other, and both are agreeable to fly with their admirers, when the two officers return, and the stratagem is disclosed. Fiordiligi and Dorabella, in the utmost confusion, blush up to the whites of their eyes; but they are really too considerate: why should they put themselves out of the way with two lovers who are such simpletons as these are? Ferrando and Guglielmo, no longer doubting that every woman is an abominable traitress, can hit upon nothing better than to marry Fiordiligi and Dorabella, who, after all, are neither better nor worse than the rest of their sex. A fine conclusion, worthy of the exordium!

"On this story Mozart has written a score which he has interspersed with pieces of incomparable beauty, a score which is equal to his best works, in numerous fragments, at least, if not on its entirety. Who but Mozart could have composed the admirable quartet, 'Sento, oh Dio!' the pathetic air, 'Smanie implacabili;' the air sung by Guglielmo, and the joyous trio which interrupts it; the ravishing elegy 'Un aura amorosa,' sighed forth by Ferrando; and the finale of the first act, which act is at present cut into two? If the score of *Così fan Tutte* were not in every library, and in every hand; if, in his *Biography of Mozart*, Count Oulibicheff had not given a complete analysis of it, we should dwell longer than we do on the immense merit of the work, which is one of the highest order. However, as we promised to speak the truth, the whole truth, we must admit that Mozart's genius was not adapted for *buffo* writing, and that, independently of his error in accepting a stupid book, he committed the fault of venturing on a style of composition for which he was in no way suited. Everything striking and remarkable in the music springs from tender, passionate, and melancholy inspiration; the rest is scarcely worth mentioning, and the most common place Italian composer would have endowed the work with more frankness and gaiety, though he could not have equalled the continuous excellence and richness of the orchestration. For instance, there is in *Così fan Tutte*, a certain part, that of a *soubrette* who first disguises herself as a doctor, to save the lives of the masquerading lovers, supposed to be poisoned, and then dresses up as a notary to bring the two marriage-contracts. Well, Mozart, the severe Mozart, has not hit upon a single comic note, a single touch of humour, for these two scenes; he has given 'Despina,' the soubrette, nothing more than two short airs, without the slightest value, and which merely increase the amount of the rubbish scattered in various places, and marked by Time with its own arms and seal.

"The execution of *Così fan Tutte* did not, certainly, do injustice to the work. Mesdames Frezzolini and Alboni sang with all their talent the parts of Fiordiligi and Dorabella. Mdlle. Marie Battu distinguished herself by her shrewdness, and artistic perfection, in the unthankful part of Despina. M. Naudin infused as much soul as possible in the delicious air 'Un Aura,' which he was called upon to repeat, while Bartolini and Zucchini, likewise, sustained their respective characters extremely well. But it was in vain the artists exerted themselves; they could not succeed in dissipating the feeling of ennui and discomfort which, during the third act, spread from one person to another. When the subject of a story is distasteful, good airs in an opera meet the same fate as witty repartees in a comedy; they fall to the ground, and no one can pick them up again. Our morals allow that a lover, or a husband, may be unfaithful and yet forgiven, but females of the stamp of Fiordiligi and Dorabella are only fit to be turned out of doors; without dishonouring ourselves we cannot accord them an amnesty.

"Paul Smith."

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* The original of the latter part of this sentence runs thus, "et, en faisant parler son esprit, de s'en passer soi-même." The play upon the word "esprit" cannot be rendered in English.—Translator.

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VERDI AT ST PETERSBURG.

(Translated from a letter addressed to the *Revue et Gazette Musicale*.)

St Petersburg, 30th October (11th November), 1862. The first performance of the opera composed expressly for the Italian Opera House by Verdi, took place last night. The *libretto* is founded on a five-act drama, in prose and verse, by Don Angelo Saavedra, Duke of Rivas, which was represented, for the first time, at Madrid, on the 22nd March, 1835, with great success, and which soon made the round of Spain. The author evidently drew his inspiration from the grand romantic dramas of which the French public were then so passionately fond, particularly from those of Victor Hugo. In this piece, the Terrible walks, at each step, side by side with the Burlesque. The work has been adapted for the Italian stage by Piave, who has had to shorten and alter it considerably. Even as it is, and although reduced to four acts, it is still too long, and the habits of our public will certainly render cutting necessary. The original title, *La Forza del Destino*, is retained, and the scene laid in Spain. Don Alvaro, son of the viceroy of Peru, has been despatched to Seville to obtain the pardon of his relations, who labour under an accusation of high treason for having endeavoured to recover their independence. He has seen Donna Leonora de Vargas, the daughter of the Marquis de Calatrava; he loves her, and is beloved in return. At the rising of the curtain, the young lady, having granted him a rendezvous, has just consented to follow him when the Marquis, with his drawn sword in his hand, appears menacingly on the threshold of the apartment. At the sight of the old man Don Alvaro had armed himself with a pistol, but, on hearing the cry of terror uttered by Leonora, flings away the fatal weapon, which rebounds from the ground; it goes off, and the ball strikes the Marquis in the heart. In the second act, Leonora, who does not understand the accident of which her father was the victim, and believes her lover guilty of the old man's death, has fled from the Château de Vargas, and from Don Carlos, her brother, who has sworn to avenge his father's death upon her as well as her seducer [illegible]

Disguised as a cavalier to escape her brother's pursuit, Leonora [illegible] knocks at the door of the monastery of Nuestra Senora de los Angeles, and begs from the father prior the privilege of ending her days in an adjacent hermitage, which has been pointed out to her by a monk, and which is situated in the midst of precipitous rocks. Her demand is granted, and the whole of the community swear to preserve her secret. In the third act, Don Alvares has become a captain of Spanish grenadiers campaigning in Italy. Plunged in melancholy reverie, he hears not far from him the clashing of swords, and flies to the help of an officer attacked by bandits. He puts the latter to flight, and brings back in safety the grateful officer, who is no other than Don Carlos de Vargas. After exchanging fictitious names, the preserver and the preserved swear mutually eternal friendship, and leave together to take part in an engagement about to be fought with the Austrians.

Soon afterwards, Don Alvares, mortally wounded, is brought back upon a litter. Don Carlos will not quit his new friend, who entrusts to his honour a sealed packet, asking him to swear he will burn it in case he should die. A doubt has crossed the mind of Don Carlos on receiving the packet, to which a locket is attached. To clear up this doubt he opens the locket and in it finds his sister's portrait. At present, certain of not being mistaken he gives Don Alvares, who has escaped death, the time to recover. He then says who he really is, and, despite the protestations of innocence made by Don Alvares, obliges him to draw his sword. In this duel again, destiny does its office, and Leonora's brother falls mortally wounded. Don Alvares flies in affright. In the fourth act, five years have elapsed. Don Alvares has come to bury his grief in the monastery of Nuestra Senora de los Angeles, where he is revered for his holiness. On the other hand, Don Carlos has not perished from his wound. Still following up his plan of vengeance, he, in his turn, knocks at the door of the monastery to seek out his father's murderer whose retreat he has succeeded in discovering.

Here we have a very fine scene which you may remember having witnessed at the Porte-St. Martin, in 1838. It occurred in a drama, entitled *Don Juan de Marana* by Alexandre Dumas, and was no doubt borrowed by the celebrated dramatist from the Spanish author.

In vain does Don Carlos overwhelm his enemy with insults. In vain does Don Alvares, now Father Raphael, manifest, on the other hand, increased humility; the force of destiny has not yet fulfilled its task. An insult more terrible than all the rest and offered by Don Carlos in the paroxysm of his fury at length arouses in Don Alvares all his instincts as a nobleman and a soldier. In his turn, he seizes, with rage, the sword brought to him by his adversary and leaves the sacred precincts of the monastery to engage in another combat. This takes place at the very foot of the hermitage inhabited by Leonora, and Don Carlos is stabbed to death before the eyes of his sister who has run up on hearing the noise. But he will not die without having accomplished a portion of his vengeance. At the instant Leonora bends down to assist him, he recognises her, and, collecting all his strength, plunges his dagger in her breast. At this horrid spectacle Don Alvares feels his reason deserting him. He rushes distractedly to the summit of the rocks overhanging the hermitage and precipitates himself down the abyss. He has done all in his power to turn aside this series of misfortunes, but everything has been compelled to yield to the *force of destiny*. We have said that, from time to time, comic scenes are introduced to relieve the sombre and mournful situations. Despite of this, we think that the element of sadness is too predominant. It also struck us that the passion of Don Alvares for Leonora is not sufficiently developed. Except in the first act, the heroine appears only at rare intervals, and then to fly from her lover; as that hatred, the thirst for vengeance, and the fury occasioned by it are the sole sentiments for these acts, brought to bear upon the spectator. One duel follows another to the detriment of all; the author should have omitted the first, which altogether weakens the highly dramatic effect of the second; the final catastrophe would have gained considerably by such a course. Lastly, the Songs of the Pilgrims, the Chaunts of the Monks, and their processions, take up too much room in the work itself and too much time in the business of the stage. For religious ceremonies to make an impression in a theatre, they should be soberly employed.

The subject of *La Forza del Destino* was, doubtless, a seductive one for the *maestro*, whose talent is particularly partial to violent situations to which it is indebted for various great successes. We do not pretend, after having heard it only once, to pronounce a decided judgment on an opera of such a length. But there is one thing that struck us at once: in the whole course of the work, there is not a trio, a quartet, or a concerted piece. The entire opera is a succession of cavatinas, duets and choruses.

An introduction of a few bars takes the place of an overture and precedes the rising of the curtain. The first act is filled up by a cavatina of Leonora, which is continued as a duet on the arrival of Don Alvares, and terminates in a well accentuated *stretta*. It was well sung by Mad. Barbot and Tamberlik. The second act is divided into two *tableaux* or scenes. We noticed in the first (the interior of a "posada") a sort of warlike *brindisi*, "Il bello è la guerra," sung with much spirit by Mad. Nantier-Didiée, the refrain being repeated by the chorus; and then a recital, in the form of a ballad, by Don Carlos, given with great taste by Graziani; the two artists were applauded. In the second scene, Leonora's cavatina, alternating with the matins sung in the monastery, did not, despite of a fine phrase: "Pietà di me signore," produce much effect. In the duet which follows with the Father Superior, the violins, muted, accompany in a most felicitous manner, Mad. Barbot, who sang the last couplet, "Eterno iddio," with deep feeling. To the subsequent number, sung as a dialogue with the chorus of monks, by the Father Superior (Angelini), the strain is kept up by the violins, interrupted, from time to time, by the outbursts of the orchestra which, formulated in bold chromatic scales, imparts great breadth and majesty to the finale.

The third act commences with an air in which Tamberlik was warmly applauded; the melody is sustained by a clarionet solo admirably executed by Cavallini, and deserving a greater amount of notice than it received. The air of Graziani, after he has recognised Don Alvares in the captain of grenadiers, is terminated by an explosion of joy well expressed by the music, and excellently brought out by the artist's fine voice. In the scene of the camp, a pretty *chansonnette*, sung with much brio by Mad. Nantier-Didiée, was called for again. Although delivered with a great deal of spirit by Debassini, a *buffo* air of the Brother Porter made no impression. Nor did the audience receive very warmly a "Rataplan," sung by Mad. Nantier-Didiée, the refrain being repeated by a chorus of soldiers, although it was given with great precision. Tamberlik and Graziani infused great energy into the challenge which terminates the act, and which ends in Don Carlos falling dangerously wounded by his adversary. The *stretta* expressing the regret of Don Alvares and his complaint against destiny is very fine.

In the fourth act we have a *buffo* scene of the Brother Porter distributing soup to the indigent. Debassini displayed in it all his talent as an excellent actor and all his dash as a no less good singer. We may mention, also, the very remarkable duet which follows between Debassini and Angelini. This piece is certainly one of the best handled numbers in the score. The contrast between the voices is turned to no less advantage by the composer in the challenge duet, between Don Alvares and Don Carlos, which is followed by the final catastrophe. Tamberlik rendered with consummate talent all the gradations of feeling through which he is made to pass by the outrages of Don Carlos, while Graziani was not inferior to him in the contest, where his magnificent organ did him such good service. It is a fine *morceau*. The second scene of this act contains nothing but an air for Leonora.

The artists, who, as you have seen, were the *élite* of the company, were, as a rule, called on after each of their airs. Verdi was led on the stage by them every time and, at the fall of the curtain had to appear repeatedly again, being then more warmly applauded than during the course of the work, when a certain opposition was manifested against the recalls.

You know how luxuriously things are done by the management of the Imperial Theatre, which was not untrue to its custom on the present occasion. The "getting up" and costumes are splendid, the scenery magnificent. The audience noticed especially the scene representing in the second act the exterior of the monastery of Nuestra Senora de los Angeles, by moonlight; that representing, in the third act, the Spanish camp, and, above all, that in the fourth act, of the interior of the monastery chapel, with a very fine sunlight effect. The tempest which accompanies the last scene, the wind, the rain and the lightning, do honour to the talents of the machinist and scenic artist, MM. Roller and Wagner.

S. D.

Brighton.—M. Edouard de Paris' annual concert took place at the Pavilion, in presence of a crowded audience. Most of the performers were established favourites. Mdlle Parepa sang as charmingly as ever and was loudly encored in "Scenes that are brightest," from *Maritana*. Mdme. Rudersdorff, who sang with her usual care and skill, was encored in "She wore a wreath of roses." Herr Reichardt, in whose style there is an earnestness which never fails to impress, was encored in a very sweet double song entitled "Good night," for which he substituted "Thou art so near and yet so far," both his own compositions. Mrs. G. Vining—better known to Brighton as Miss Carleton, a very pleasing actress at our theatre some few years ago—made her first appearance as a singer on this occasion, giving "Il mio figlio," from *Le Prophète*, and l'Addio" of Schubert. Herr Kinsl, the bass, sang an air from *La Traviata*, and the barcarole, "Sulla poppa." Mr. Aptommas played admirably on the harp; and M. de Paris performed with his accustomed skill.—*Brighton Herald*.

MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

Nov. 27.

The brilliant success of Adelina Patti at the Italian Opera and the unhandsome reception of Mario at the Imperial Opera are the most prominent and engrossing subjects of conversation in musical circles here. But as both will find in your columns a fitter historian than I could be, my pen shall more suitably busy itself with other topics, agreeably to the Horatian precept, *Sumite materiam vestris qui scribitis æquam viribus*, &c.

First of all you will be glad to learn that poor Emma Livry, who was so severely burnt on the stage of the Imperial Opera, is pronounced by her medical attendants to be out of danger. Her face and bust have happily sustained no damage from the flames, which, by her swift and wild running when she found herself on fire, were directed to the back part of her person, to which her injuries were almost entirely confined. When will dancers be induced to adopt a certain method of avoiding the frightful perils to which they are nightly exposed by steeping their clothing in some one of the numerous anti-inflammable solutions which chemistry offers? The narrow escape of an artist so highly prized as Mdlle. *Livry*, it is to be hoped, will produce that result which so many minor victims have not sufficed to bring about.

At the Italian Opera the *Lombardi* is being rehearsed for the off nights of Mdlle. Patti. M. Naudin and Mdlle. Guerra will assume the principal parts. *Lallah Rookh* and the *Dame Blanche* are still playing at the Opera Comique, and no change may be expected till the new opera is produced which M. Vaucorbeil has composed to the "libretto" of M. Sardou, and which was read the other day to the company under the title of *Bataille d'Amour*. The Théâtre Lyrique which for some time past has been engaged in a review of all its achievements during the last few years, has just revived the *Enlèvement du Sérail* but with small honor to the music of Mozart. Of the former cast, Bataille only remains. Michot is replaced by Edmond Cabel, a debutant of promise. The Theatre Lyrique will go on with this until the reproduction of M. Gounod's *Faust*, in which Mdme. Carvalho is to make her first appearance. This is all that is worth talking of in the musical way, save that M. Pasdeloup's Popular Classical Concerts, at the Cirque Imperial, are at the same pitch of extraordinary success as ever, and that such success is fully earned by the continued efforts of the worthy director to render them all that they should be as regards programme and executants. I perceive, by the way, that some strictures passed by me on a certain feature of one of M. Pasdeloup's programmes, has raised him up a warm, if not very discreet defender in the *Revue et Gazette Musicale*. What I found fault with was that a quartet of Haydn should be played by a multiplicity of the four stringed instruments instead of by one of each, as intended by the composer. I am answered by the statement that M. Pasdeloup did not invent this mode of misrepresenting a great master's work. I never said M. Pasdeloup had invented anything, not even these "Popular Concerts," for which he is reaping so much credit. I said it was *bombastic* (which is not the same thing as "Charlatanesque" though I am willing to apply that word to it or its equivalent English, *quackish*). I said also it was "eminently French," meaning that I had observed that nation prone to creating effects and sensations by means not always compatible with taste and a reverence for the works of masters in their integrity. I am told in answer to this that my criticism is "eminently English," which I take as a compliment, and feel that coals are heaped upon my head, live coals by so Christian-like and meek a retaliation. And when the advocate of M. Pasdeloup proceeds to remark that by so doing we are playing at the same game, and each is as truthful and witty as the other, I am disarmed of the bitter retort at the end of my pen, and spare so amiable and courteous an adversary. Moreover, promptly to do something equally Christian-like and magnanimous, I readily acknowledge that sweeping national reprobations such as that ill-temperedly indulged in by me, and good-temperedly reproved by the writer in the *Revue et Gazette*, are vulgar and beneath a man of taste and discrimination such as I have a pretension to be—thought. Are you satisfied, Pasdeloup, and thy most lamb-like defender? If so, let me say as my last word, it was wrong, very wrong, to give Haydn more fiddles than he asked for living, or would desire dead.

Henri Vieuxtemps is in Paris.

There has been a new drama at the Odéon called *Le Doyen de Saint Patrick*, which takes for its subject the loves of Dean Swift, or rather, the very free version of them contained in M. de Wailly's semi-biographical romance *Stella et Vanessa*. That it should be a tissue of absurdities is only what was to be expected from the manner in which English subjects are treated on all occasions by French dramatists. But we might have expected from some of the critics, who pass for being moderately well-instructed, a better knowledge of the character and position of Swift than has been shown in their notices of the piece, which, while affecting to go to the original sources of history, go no further than M. de Wailly's novel, which they pillage of their facts, and at the same time treat de haut en bas. The veteran *feuilletoniste*, Jules Janin, withholds as yet his criticism, promising it for next Monday. I am very sure he will avoid the blunders of his predecessors, and show, that though he makes no pretence to be a profound or universal scholar, he has a better grounding in the literature and history of countries not yet French, than the major part of his brethren.

Henri Vieuxtemps is to give a concert at the Salle Herz, on the 3rd of December.

M. Victorien Sardou, the *à la mode* for the nonce, has just read a new play to the actors of the Vaudeville, the title of which is to be *Les Diables Noirs*. M. Sardou is evidently determined to take advantage of his popularity as long as it lasts—strike the iron while hot, as we say—and brilliant as yet have been the sparks emitted from the glowing forge of his genius. It were a pity, however, that this young author should turn himself into a wholesale play-manufacturer. He should tell these "*Diables Noirs*" of managers, with their proffered money, to get behind him, and let him give leisure and breath to his genius, become great for more than a day, and grow rich at his leisure.

The Variétés has put forth a novelty called *Nos Petites Faiblesses*. It turns on the small superstitions which still survive among us, though perhaps more among the French than the English—and which turn on lucky days, spilt salt, ill-luck omens, dreams, omens, and what not. There is a great deal of absurdity and broad fun in this trifle, which has the advantage moreover of being acted to perfection.

Henri Vieuxtemps will play at his own concert. G. E. K.

PROVINCIAL.

The *Morning Journal* of Glasgow, date the 21st inst., has a long report of the concert at the City Hall, given by the Land Tour Party on the 20th, from which we extract the following:—

Last evening, an entertainment, purveyed by our spirited local *entrepreneur* Mr Muir Wood, was given in the City Hall, at which the artists were of rare talent, and some of them "at the very top of the tree." To prove this it will suffice to mention Mad. Gassier and Mdlle. Marie Cruvelli, Madame Arabella Goddard, M. Sainton and Signor Bottesini. The programme was good and varied. Madame Gassier's selections were adapted to display her best capabilities. Mdlle. Cruvelli in an air from the *Favorita* exhibited an amount of dramatic force that called down no stinted meed of applause. The tenor was Mr. Swift, who was in good voice, sang well, and was much applauded. The instrumental feature of the evening was Mozart's Sonata in B flat for pianoforte and violin, executed in a manner that could not be surpassed by Madame Arabella Goddard and M. Sainton. The last movement, especially—a deliciously melodious allegro—was a performance to be remembered by all who had the privilege of hearing it. Madame Goddard singly displayed her wonderful genius for the piano in a sonata by Woelfl, introducing Mozart's air "Life let us cherish," and in Handel's immortal "Harmonious Blacksmith." The latter was rendered with a skill and appreciation beyond compare. Signor Bottesini made his first appearance in Glasgow for several years, and exhibited that mastery over his instrument which long ago placed him at the head of all practitioners.

The *Glasgow Herald*, speaking of the same concert, writes:—

"What can we say of Madame Goddard's playing? If we had heard Ariel sing under the influence of Prospero's wand, we might then tell. Her reception was as flattering as it was deserved. Mozart's Sonata for piano and violin was perfection itself, and the fine rendering of Beethoven's Sonata Appassionata drew forth an encore, which she acknowledged by playing the "Harmonious Blacksmith," which almost procured another."

On the following day the same party sped to Edinburgh, and gave two concerts in the Music Hall, morning and evening, which the *Scotsman* describes with an eloquent and eulogistic pen. We cannot cite the article *in extenso*, but make the following extracts:—

"The first part was composed of a selection from Beethoven, the second was miscellaneous. The instrumental pieces were by far the most attractive. Mdme. Goddard's first solo, Beethoven's *Andante* in F, was a model of graceful and expressive playing, every phrase being rendered with an intelligence which showed how thoroughly she appreciated the sentiment of the music she was engaged in interpreting. Equally great, though in a totally different style, was her performance of Liszt's *fantasia* on themes from *Rigoletto*. In this especially was her clear and brilliant execution most conspicuously exhibited. Such is the combined firmness and delicacy of her touch that, while the more impassioned passages were given with a power but rarely possessed by players of the gentler sex, every note of the numerous runs, even when most rapid and complicated, fell distinctly on the ear. Her only other performance on this occasion was in Beethoven's grand sonata for piano and violin, in G, op. 30, terminating the first part of the programme, in which she was assisted by M. Sainton. Both artists did ample justice to this noble composition. M. Sainton's solo was also played in masterly style. Signor Bottesini contributed two solos, the one on airs from *Sonnambula*, the other the well-worn 'Carnaval.' In both he displayed that marvellous mastery over his instrument for which he is renowned. Mdlle. Gassier's most successful effort was in an air from Verdi's *Macbeth*. Mdlle. Cruvelli possesses a good voice. Mr. Swift sang 'The Vineyard' and 'The Stolen Kiss' (Beethoven) very expressively. Herr Hermanns reminded us of Herr Formes. In the evening the programme was even more attractive. Madame Arabella Goddard gave Woelfl's *Ne plus ultra* Sonata and a *fantasia* by Ascher on Wallace's *Lurline*. In the former the variations in 'Life let us cherish' were played with a brilliancy and finish that were irreproachable. Ascher's arrangement taxes the powers of the executant very highly, but every difficulty was surmounted with an ease that precluded any idea of effort. One of the gems of the concert was Mozart's Sonata in B flat, for pianoforte and violin, a composition abounding from first to last in beauties of the highest order. Nothing could be more thoroughly satisfactory than the manner in which it was played by Madame Goddard and M. Sainton. It was listened to with breathless attention, and was received with a burst of applause not more hearty than merited. M. Sainton's solo (violin) on Scottish airs calls for special mention, not only for the exquisite style in which it was played, but also for the highly effective way in which it is written. The airs introduced are 'Wha'll be king but Charlie,' 'Auld Robin Gray,' and 'Duncan Gray,' the second of which, given with an expression hardly less than vocal, stirred up the audience to enthusiasm. The solo of Signor Bottesini on airs from *Lucia* was faultless. Of the vocal music the most effective *morceaux* were the *Stelle Clementissime* by Mdlle. Gassier, the duet from *Guillaume Tell* by Mr. Swift and Herr Hermanns, and Wallace's song, 'Yes, let me like a soldier fall,' by Mr. Swift. The encores were frequent, but in every case most prudently declined."

The Evening Courant (in a long and very interesting notice of the same concert) makes the following remarks on the instrumental performances:—

"The instrumental section of the party, as by far the most satisfactory, first demands our attention. The music contributed by such a trio of players as Miss Davison (*née* Goddard), M. Sainton and Signor Bottesini, could afford no room for adverse criticism. No lady performer on the pianoforte stands higher with the public of Britain than Miss Goddard, and deservedly so, both as regards her remarkable powers as a player and the good work she has done in promoting a taste for classical music. Indeed, of all pianists, we doubt whether there be any who has done more to popularise the works of the great masters—both by giving a fresh charm to those which were most familiarly known, and by bringing from the treasure house of the past many interesting but neglected compositions. The first part of yesterday morning's concert was devoted to Beethoven's music, and for the pianoforte were chosen a charming *Andante*, and a Sonata with the violin. Both were delicately rendered, with that clear fingering and finished execution which characterise Miss Goddard's playing. In the evening the classical pieces were a Sonata by Woelfl and Mozart's Sonata in B flat, for pianoforte and violin. Woelfl's Sonata, called *Ne plus ultra*, a name which was [illegible] of Dussek's *Plus ultra*—is little more than the familiar air 'Life let us cherish,' with variations.* These are very ingenious and pretty; and played to perfection, as they were, they met with general acceptance. Variations such as these, and such as those of Mozart on an air in A, and those of Mendelssohn (for the violoncello) on an air in D are quite different from the so-called variations which abound at the present day. The former really vary the air; the latter, such as those of Thalberg, merely give the plain air with other things at the same time, which is a much inferior style of composition, and not nearly so effective. Having provided a substantial banquet at both concerts for lovers of good music, Miss Goddard added a dessert to each in the shape of Liszt's fantasia upon the quartet in *Rigoletto*, and one by Ascher on airs from *Lurline*. Both were faultlessly rendered, but the latter afforded the more marvellous exhibition of fairy-fingered delicacy of touch and rapid execution. The easy repose of manner which Miss Goddard maintains through all her performances might be imitated with advantage by many.

"M. Sainton is so well known, and so much admired here, that eulogium is uncalled. He met with a most hearty reception and a cordial [illegible] he repaid their greeting by playing in a style so pure, finished, and expressive, that faults we have none to note. In the forenoon he gave [illegible] the instrument by Beethoven, and in the evening a fantasia of his own on Scotch airs, very nicely written and exquisitely played. Signor Bottesini's playing seems more wonderful every time he appears. He is more than mere wonder-maker—he is a genuine artist, whose taste and feeling are worthy of all admiration. His *Duo Concertante*, played with M. Sainton, was perhaps his finest display, but the fantasias on *Sonnambula* and *Lucia* airs—especially the latter—were delightful."

A notice of a concert given by the same party at Newcastle-upon-Tyne, must stand over till next week. Meanwhile we beg to acknowledge the receipt of our correspondent's letter.

From the *Windsor Royal Standard* of Saturday we take the following particulars of the performance of *The Creation*, given by the Windsor and Eton Choral Society, at the Town Hall, on Thursday, which we are compelled to present in a very condensed form:—

"This first concert of the season of the Windsor and Eton Choral Society was given in the Town Hall, on Thursday evening, when Haydn's *Creation* was performed. The cast was as follows:—Miss L. Wilkinson, Gabriel; Mr Whiffin, Uriel; and Mr. Lambert, Raphael. The choruses were sustained by the whole body of the vocalists and instrumentalists, the leaders being Messrs. Day, Readle, and Shroeder. The whole of the performance was ably conducted by Dr. Elvey. Mr Lambert commenced with the recitative 'In the beginning.' This gentleman's abilities and his powerful voice are so well known that comment would be superfluous. The pieces he excelled in were the air 'Rolling in foaming billows,' the recit. 'Straight opening her fertile womb,' and the recit. and air 'Now heav'n in fullest glory.' Miss Wilkinson was very expressive in the soprano parts. She sang 'With verdure clad' with care and good effect, as she did also 'On mighty pens.' The duets 'By thee with bliss' and 'Graceful consort' were exquisitely given by Miss Wilkinson and Mr Lambert. It was impossible to speak of the merits of such a large chorus in a small room, and that room the worst adapted for concerts that could be found. We believe, had they been placed in a larger arena, their performances would have been highly satisfactory. As it was, they were far too numerous. Their singing was deafening."

LIVERPOOL.—The Foreigners' ball given recently at St. George's Hall, was one of the most brilliant affairs of the kind ever remembered in *Liverpool*. The first part of the entertainment—an "entertainment" it was rather than a "ball" proper—was devoted to a concert, the programme of which will satisfy the reader as to its excellence:—Terzetto—"L'usato ardir" (Semiramide), Mdlle. Titiens, Madame Lemaire, and Signor Bossi. Bolero—"L'Espagnol" Mad. Lemaire. Aria—"Non più andrai" (Nozze di Figaro) Signor Bossi; Mozart. New Valse—"L'Ardita" (third time) Mdlle. Titiens; Arditi. Canzone—"Chi mi dirà" (Marta), Signor Bossi; Flotow. Duett—"Trema [illegible]," Mdlle. Titiens and Mad. Lemaire; Arditi. Conductor—Signor Arditi. All the artistes gave their services gratuitously. Of course Mdlle. Titiens was the *lioness* of the evening and the cynosure of all eyes. Of her singing, a local journal thus speaks:—"Mdlle. Titiens was in splendid voice and sang with a care and finish which proved the true artist and true lady. Though giving her services, she seemed if possible more anxious than usual to please her audience and do justice to the music entrusted to her, and it is no wonder that she was eminently successful in both respects. She was deservedly encored in Arditi's new waltz, which she gave with a clearness and correctness of intonation every way most remarkable. Her noble voice told with admirable effect in the Terzetto from *Semiramide*, and in the duet by Arditi, which she sang in conjunction with Mad. Lemaire." But the good people of the town—or city, which is it?—would not be behindhand in generosity. The Mayor, Mr. Stone, and others presented Mdlle. Titiens with a superb bracelet, Mad. Lemaire with a splendid bouquet, and the gentlemen with handsome breast-pins.

REIGATE.—The Annual Concert of the Mechanics' Institution recently given was exceedingly well attended. The performance was of the best kind. The concerted music including Mozart's symphony in [illegible], Beethoven's overture to *Prometheus*, Mendelssohn's Symphony in A minor, and Rossini's overture to *La Gazza Ladra*, was played by amateurs, assisted by Mr. Lazarus, clarionet; Mr. Reynolds, contrabasso; Mr. [illegible], pianoforte. The whole of the above were effectively given and evidently afforded pleasure to the audience. Miss Poole was extremely successful in four or five of her English songs. Mr. Lazarus played in two duets and one solo, and was as usual perfect. The London Quartet Glee Union sang some of Hatton's part songs, Morley's glee, "Haste ye soft gales," and the old catch "Would you know my Celia's charms," exceedingly well. The concert was very successful, and the Reigate people may think themselves fortunate in having the opportunity of listening to such music so well performed.

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* We believe Miss Goddard only played the *Andante* and the variations, omitting the first movement, the execution of which, nevertheless, is one of her most wonderful *tours de force*.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

ON MONDAY EVENING, DECEMBER 1, 1862.

LAST APPEARANCE BUT ONE

OF

HERR JOACHIM.

PROGRAMME.

PART I.

QUARTET, in B flat, for two Violins, Viola, and Violoncello — Molique.
(First time at the Monday Popular Concerts.)
MM. Joachim, L. Ries, H. Webb, and Piatti.

SONG "The Lark," — Glinka.
Miss Banks.

ROMANCE, in F major, Op. 50, for Violin solo, with Pianoforte Accompaniment — Beethoven.
Herr Joachim.

NEW SONG, "A story let in thee" — G. A. Macfarren.
Mr. Santley.

VARIATIONS SÉRIEUSES, in D minor, for Pianoforte alone — Mendelssohn.
(First time at the Monday Popular Concerts.)
Herr Pauer.

PART II.

GRAND OTTET, in E flat, Op. 20, for four Violins, two Violas, and two Violoncellos — Mendelssohn.
(Last time this season.)
MM. Joachim, L. Ries, Carrodus, Wilson, H. Webb, [illegible], Paque, and Piatti.

SONG "In my wild mountain valley" (Lily of Killarney) — Benedict.
Miss Banks.

SONG "The Farewell" (Violoncello obbligato, Sig. Piatti) — [illegible].
Mr. Santley.

QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola, and Violoncello — Schumann.
(First time at the Monday Popular Concerts.)
MM. Pauer, Joachim, L. Ries, H. Webb, and Piatti.

Conductor — MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had at

Messrs. CHAPPELL & CO.'S, 50, New Bond Street.

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To Concert Givers.—*No Benefit Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

The Musical World.

LONDON, SATURDAY, NOVEMBER 29, 1862.

JOHANN SEBASTIAN BACH went to Dresden for the first time in 1717. There occurred, so it is said, the oft related musical contest, out of which he issued victorious over the French organist and harpsichord player, Jean Louis Marchand. The first account of this contest is contained in Dr. L. Christoph Mizler's *Musikalische Bibliothek*, Vol. IV., p. 168,* according to Forkel it was derived from C. Ph. Em. Bach (died 1788) and Johann Friedr. Agricola (died 1774), Sebastian Bach's pupil. These two might certainly have heard the fact from the old man himself, although the story was not published till 1754, four years after his decease, and thirty-seven after the event recorded. The second authority is F. W. Marpurg, in *Legenden einiger Musikheiligen, Cöln am Rhein*, 1786, page 292. Marpurg likewise assures his readers that he had the story of the contest from Sebastian Bach's own lips, but since the event about seventy years had elapsed. Marpurg dresses the story up more than the others, but agrees with the account given by Mizler in the main fact, namely, that Marchand accepted the challenge to a contest in preluding and fuguing on a given theme, but did not appear on the day appointed, because, instead of so doing, he secretly and precipitately quitted Dresden.

Herr Fürstenau adds nothing new to the anecdote. (As he considers (page 124) an unimportant error made) by Fétis, in his Article "J. S. Bach" (*Biographie des Musiciens* I.—and not "II.," as printed by mistake, page 189), the assertion that out of "Field-Marshal Flemming," in whose house Bach is said to have played, the Belgian savant makes a 'Count Marshal,' he ought, at least, to have quoted the epilogue to the story given by Fétis, and which is to the following effect:—"The German biographers, who knew Marchand only by the name he made himself, take a pleasure in dwelling on the fame which Bach gained on this occasion; in reality, however, we can look upon the idea of placing the French organist on an equality with the great German musician only as *an insult to the latter*. Marchand may, possibly, have played somewhat brilliantly, but his compositions are wretched; in them we find only the most common ideas, weak, slovenly, and incorrect harmony, and a total ignorance of the fugued style. Marchand was so much inferior to Bach, that, despite his hasty flight, it is not certain that he was conscious of his own inferiority, and understood the peril of his critical position."

As we are all aware, J. S. Bach sent the "Kyrie" and "Gloria" of his B minor Mass to the Elector, Friedrich August II. He had been known to the Electoral Court since 1717; for, while he was still in Leipzig, "on the 12th May 1727, when Friedrich August I. was in that city, the *Cantores* executed before the Elector's residence in Apel's house, after eight o'clock, a Music (*Dramma per Musica*) by Bach, which the latter himself conducted." Furthermore, at Dresden, on the 14th September, 1731, at three o'clock in the afternoon, Bach played on the Sophienkirche, before the entire chapel, in such a manner "that every one was compelled to admire his playing." In reference to this, the following verses appeared in the *Curiosa Saxonica* (Fürstenau, p. 223):—

> "Ein angenehmer Bach kann wohl das Ohr ergötzen,
> Wenn er in Sträuchern hin durch hohe Felsen fliesst;
> Allein der Bach, wird man gewiss weit höher schätzen,
> Der mit so hurtiger Hand so wunderlieblich greift.
> Man sagt, dass wenn Orpheus die Laute [illegible] geschlagen,
> Hab' alle Thiere er in Wäldern zu sich bracht;
> Gewiss, man [illegible] diess mehr von unserm Bache sagen,
> Weil er, sobald er spielt, ja alles staunend macht."†

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* See a very interesting article in the *Niederrheinische Musik-Zeitung*, on Moritz Fürstenau's work: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden.* [*Materials for the History of Music and the Theatre at the Court of Dresden*]. Second Volume. Rud. Kuntze, Dresden, 1862. 344 pp. 8vo.

† "A pleasant Brook, when running through bushes and over high rocks,

In spite of all this, however, it was not till 1736 that he obtained the coveted title of Court-Composer. The following extract from the archives is given at page 223:—

"On the 1st December, 1736, the celebrated Serene Sachsen-Weissenfelsian Capellmeister and director Musices, of Leipzig, Herr Johann Sebastian Bach, played from 2 to 4 o'clock in the afternoon, upon the new organ in the Frauenkirche, in presence of the Russian Ambassador, Von Kayserling and a great many Persons, as well as of a large assembly of artists and other persons, by all of whom he was especially admired. In consequence of this, his Royal Majesty has been pleased to appoint the said J. S. Bach, on account of his great skill in composing, to be his Royal Majesty's composer."

The new organ in the Frauenkirche was built by Gottfried Silbermann, and delivered up to the Council on the 15th November, 1736, by Friedmann Bach. Wilhelm Friedmann Bach (born in 1710), Sebastian's eldest son, applied in a memorial addressed, from Leipzic, 7th June, 1733, to the Town-Council, Dresden, for leave to give a specimen of his skill, and in a letter of the same date, besought the Councillor of appeal and Town-Syndic, Dr. Schröter, to accord him his "high patrocinium." Among the numerous competitors for the vacant place of organist, Bach, Christoph Schaffrath (formerly composer and harpsichordist in the service of the Polish Prince Sangusko) and Johann Christian Stoy (*Informator* in the Foundling Hospital, Dresden) were permitted to a trial of skill, on the 22nd July, 1733, at 3 o'clock in the afternoon, in the Sophienkirche. Bach "according to the opinion and *judicio* of all the *Musicorum* was pronounced the best and most skilful" and, in virtue of the protest of 23rd July, 1733, appointed organist of the Sophienkirche. At the request of the Council Pantaleon Hebenstreit was present at the contest, and "celebrated young Bach's skill before that of the others." Friedmann received a fixed annual salary of 79 thalers 19 groschen 6 pfennings, besides an additional 50 thalers, and a "Trank-Steuer-*Beneficium*" of three casks of beer, or an equivalent of 5 thalers. He resided in the Wilsdruffer Strasse, in the house of Mad. Ahne, Court-Councilloress, and continued, under Herr Walz, Commission-Councillor, and Court Mathematician, the mathematical studies he had begun in Leipzic. On the 16th April, 1746, he resigned his place, "having an opportunity of bettering himself out of Dresden," and being obliged to enter upon the duties of his new appointment as early as Whitsuntide. At the same time, he recommended Johann Christoph Altnikol, the well known pupil, and son-in-law of his father, as his successor. Unfortunately, it was not Altnikol—of whom, also, there exists a memorial dated Dresden 16th April, 1746, and addressed to the Town Council—but an unknown musician, Johann Christian Gräbel, from Lauenstein, who got the post. Bach went as organist to the Marienkirche, Halle. These facts are taken from a document of the Council Archives (Sect. III., Cap. VII., No. 67) through the kindness of Herr Neubert, the Burgomaster. The Royal Saxon private collection of music in Dresden contains a concerto by Friedmann for the harpsichord, with an accompaniment for two violins, viola and bass (it is arranged also for two harpsichords). He sent it with a letter (dated from Halle 20th July, 1767) to the Electoress Maria Antonia. The letter commences as follows:—"I herewith lay, with the deepest submission, a concerto of my composition, at the feet of your Royal Highness. I have cited myself to answer this act of audacity to myself, and, in addition to the obligation I am under of rendering an especial account of the employment of my talent to my native country and its noble rulers, I have found other reasons which compelled me to venture on this bold offering to your Royal Highness. Before all other reasons was the conviction which I once enjoyed (o the high happiness of once gaining in Dresden of your Royal Highness's lofty quickness of perception in music, when a young man of the name of Goldberg, then in the service of Count von Kayserling, Russian ambassador at the Electoral Court of Saxony had the high honor of giving a specimen of the skill which under my guidance he had attained in music. I mention particularly the circumstances of the event, so fortunate for me, because they procured me at the same time the rare opportunity of admiring more closely the practical capabilities of your Royal Highness in vocal art, and because they at present strengthen one in the sweet hope that your Royal Highness will graciously cast a favourable glance upon this little attempt, which as a lover of music, I offer as a mark of my deep respect, to so great a patroness of music." The letter is signed "Wilhelm Friedmann Bach, lately appointed Capellmeister to his Serene Highness the Landgrave of Hesse-Darmstadt." As postscript we find the remark: "Your Royal Highness's Son" (Friedrich August, the Just) "will in consequence of his great skill in music, be very well able to perform the very *practicable Concerto*."

The Pantaleon Hebenstreit mentioned above was very celebrated as a violinist, and the inventor of the instrument "Pantaleon" (Pantalon), on which he was a virtuoso. He was born—as we are informed by Fürstenau, Page 90 *et segg.*) in the year 1669 at Eisleben. He learned music, more especially the violin, and dancing. "At the end of the seventeenth century, when he was residing as a dancing-master at Leipzic, he invented a new instrument, a kind of dulcimer, called by Louis XIV. before whom he played at Paris in 1705, and whom he pleased very much, Pantaleon, after Hebenstreit's christian name. In 1706 he was summoned to Eisenach, as Director of the Chapel, and Court Dancing master. Teleman, who, also, went to Eisenach, two years subsequently as leader, pronounced the following opinion on Hebenstreit's violin-playing: "Whenever I had a double-concerto to play on the violin with Hebenstreit, I was always obliged in order to be anything like him in strength, to shut myself up sometime previously with my fiddle in my hand, and having tucked up my left shirt-sleeve to anoint my nerves with strengthening applications so that in this fashion I might prepare myself for the contest." As a "Pantaleonist" Hebenstreit created such a sensation, that he was called to Dresden by Frederick August I. and immediately entered the chapel as Chamber-Musician with an annual salary of 1200 thalers. Before going to Dresden he made a journey to Vienna, where he was presented by the Emperor with a gold chain and the Imperial portrait. He quickly became very popular at the Court of Saxony but did not play on his instrument later than 1733, when, being sixty-six years old, he was attacked by a weakness of the eyes on account of which his pupil, the Court-organist, Richter, had to play the Pantaleon, after 1734, whenever required. For this he received 286 thalers. In the year 1729 Hebenstreit was charged with the direction of the Court Protestant sacred music, and the superintendence of the boys belonging to the Chapel. By an order dated Dresden, 16th March, 1740, he was appointed

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may, indeed, delight the ear, but that Brook must be much more valued that, with equal hand, can effect such wonders.

"It is said that when Orpheus formerly struck the lute, he allured all the beasts in the forests—this must assuredly be asserted more strongly of our Bach, because directly he plays, he sets every one wondering."

The point (?) of these verses consists in the double acceptation of the word "Bach"—the name of the great musician and the German for "Brook."

"Geheim-Kämmerier," and died, on the 15th November, 1750, eighty-three years of age.* As early as 1697, he was a master on his instrument, as is evident from a letter addressed by Johann Kuhnau to Mattheson, (*Crit. Mus.*, page 236 *et seqq.*), in which the writer describes a contest between himself and a noble amateur upon the lute (Count Logi) and Hebenstreit. He says of the last: "At length, Monsieur Pantaleon went through his capers, and after performing for us a store of music, by preluding, extemporising, fugueing, and executing all sorts of caprices with the bare sticks wrapped the ends in cotton and played a part (Parthie). The Count was completely carried away. He took me out of his room over the hall and listening from a distance said: 'Ah! what is that? I have been in Italy, and have heard all that is beautiful in music, but I never met with anything like that.'" The instrument must have been difficult to learn and to play. Kuhnau says that the study of it was a Herculean labour and, on this account, few "*students*" turned their attention to it. Mattheson also (*Crit. Mus.*, p. 248), speaks of the difficulty of playing it, but at the same time of its buzzing, beautiful and clear sound which was siren-like. Kuhnau himself was very fond of playing on it, and possessed a Pantaleon reaching from the contra-foot E diatonically to the eight-foot G, and thence chromatically to the three-line E. But instruments of this compass were uncommon. They usually had five octaves, reckoning from centre G, and were, therefore, equal in compass to the harpsichords of the period. The traveller Keysler thus describes the Pantaleon: "An instrument of this description can still be heard in Vienna, because the Emperor sent some one to Dresden to learn how to play it. It lies hollow, so that it can be turned round without trouble, and the performer can play upon both sides with two small sticks as on a double dulcimer. Its length is 13½ spans and its breadth 3½. The bottom is hollow, and on the side strung only with woven fiddle strings, and on the other in the higher notes with steel wires. It costs annually about 100 thalers to keep in order because it consists of 185 strings.† Its sound is exceedingly loud, and fills the largest room." The instrument was about four times as long and twice as broad as an ordinary dulcimer. It was oblong in shape. When the catgut strings were played upon (with hammers, of course), the tone, especially in the lower notes, was very grand and pompous, but softer in the upper notes; the sound emitted by the wires was especially appropriate for large assemblies, and large rooms. One defect was the reverberation of the notes after the blow. Besides the Court Organist, Richter, Hebenstreit taught the succeeding Court Organist Christ. Siegm. Binder also. In the year 1772, Burney saw the remains of the "famous Pantaleon" in Binder's house, and Binder complained that the Elector would not have the instrument re-strung, and that he could not do so himself on account of the great expense. The last virtuoso on the Pantaleon was the Chamber Musician George Noëlli, in Mecklenburg-Schwerin. He, likewise, was one of Hebenstreit's pupils, and died in 1789.

A Concert of National Melodies, with Band of twenty Harps and Chorus of 400 voices, is announced to take place at St. James's Hall on Wednesday evening next, December 3rd. On this occasion, the second part will consist entirely of Moore's *Irish National Melodies*. The performance will be under the direction of Mr Benedict.

MADLLE PATTI IN PARIS.

(*From a correspondent.*)

PARIS has accepted Adelina Patti. Suspicious at the outset, the "Capital of Civilisation" and the Arts speedily warmed to the young and engaging stranger, and now, at every fresh appearance, welcomes her *à bras ouverts*, laying its homage at her feet, with the devotion of a [illegible] *chevalier*. The *abonnés* (subscribers), who had been robbed by M. Calzado of the privilege of witnessing her *début* (on Sunday, the 16th) amply confirmed, by their enthusiastic plaudits (on Thursday, the 20th) the unanimously favorable verdict of the *gros public*—which, albeit, "[illegible]" (to employ the indolent phrase of the Vicomte de Noé) knows perhaps as much about singing as "les bottes." The third performance of *La Sonnambula* (on Saturday, the 22nd) brought the most brilliant success of all. The *abonnés* will not now hear of Mdlle Patti's appearing on a *hors d'abonnement* night; and so the lucky *impresario*, who had calculated upon having a second "bumper" to his own exclusive advantage, with *Lucia di Lammermoor*, was defeated in his expectations. "*N'importe*," says M. Calzado, "I have got her for three years." He may fairly thus console himself; although—as "la Patti" is not likely to be merely a three years, or even a nine years' (much less a "nine days'") wonder—he will have to measure his wits at the expiration of that term, with the wily underwriters of the Czar, who already, I am informed, have besieged her with supplications, and tempted her with roubles counted in millions. "*On dit*," she will not be tempted.

On Tuesday (the 25th) the second essay was made. The sad Lucia sang her loss, her sorrow, her despair, in tender accents that went to the hearts of the Parisians. The house was crammed to the roof, and extra *fauteuils* in abundance showed how far too few in number were the stalls. (Here the manager dares not encroach upon the pit. You Londoners meekly submit to forcible exclusion from the Italian Opera—I mean you cannot afford to pay guineas for seats; but we in Paris are too chary of our rights to allow of their being invaded with impunity.) As on the first night of the *Sonnambula*, Mdlle Patti's first entry on the scene passed unnoticed. A dead silence was the freezing prelude to her opening notes. As on the first night of the *Sonnambula*, too, these first notes broke the charm, melted the ice and won the citadel—in a breath. The audience were in raptures with every vocal phrase, with every dramatic situation. The cavatina, the duets with Edgardo (Sig. Naudin) and Enrico (Sig. Bartolini), the signing of the contract; the prostration under the "malediction;" the sestet and grand *finale* of the second act; and last, not least, the scene of the madness in the third, with that other and more trying *cavatina*, were just so many triumphs, in uninterrupted succession. "Lucy" was universally pronounced equal if not indeed superior to "Amina." The applause at the end of the mad scene was overwhelming; bouquets thrown from the most aristocratic boxes lay thickly strewn at the feet of the young singer; and twice was she compelled to appear before the lamps, in obedience to a summons as uproarious as it was genuine. About Mdlle Patti's position in Paris there can no longer be a question. She is adopted with one voice, and is the chief topic of conversation in every circle.

"*Voulez vous voir la gentillesse unie à la naïveté, le naturel à la grâce, la fleur de la jeunesse, Hébé en personne? allez au Théâtre Italien, aux jours de représentations de Mdlle. Patti.*"

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* If the date given of his birth be correct, he was only 81. Unfortunately there are many instances of incorrectness and haste in the book.

† Hebenstreit used to receive 200 thalers annually to keep it strung.

d by Google

Such was the *postscriptum* of M. Hector Berlioz, Emperor of French musical critics, who attended Mdlle. Patti's first performance, and was also present at her last—a postscriptum appended to a long and interesting *feuilleton* (Nov. 19th) upon other matters; for it is M. Delécluze, and not M. Berlioz, who reviews Italian Opera in the columns of the *Journal des Débats*. From the papers, however, you may, if you choose, glean for yourself. I shall not meddle with them. Enough that in eulogistic phraseology the Parisian critics far transcend their [illegible] *Tout [illegible]*. Some few are astonished at the extreme purity of Mdlle. Patti's Italian accent. Perhaps they are unaware that she is Italian *par sang*. Her next part is to be Rosina, the Empress having, I understand, expressed a wish to see her in the *Barbiere de Siviglia* (for which that illustrious lady cherishes a patriotic sentiment) and having also heard that Adelina can sing Spanish melodies with the characteristic humor of a native. The *Barbiere* is announced for *Saturday*. Even to-day (Wednesday) there is not a place unlet.

I shall have something to say (you permitting) about Mario, who, on Monday night, at the Imperial Opera, as Raoul de Nangis in the *Huguenots*, was treated by no means in accordance with his deserts. I wonder the public should have tacitly yielded to a flagrant exhibition of ill humor, ill feeling, envy and malice, on the part of a cabal, which made its hostility manifest from the very outset. M. Royer, the manager, himself, after the performance, pronounced it a downright cabal, and I entirely agree with M. Royer. Mario has thrown up his engagement, and will be replaced, in *Masaniello*, by M. Michot (a Satyr to Hyperion). I send you M. H. de Pène's, on the whole fair account of the proceeding.* From the same journal to which that gentleman contributes I extract the following:—

> "Mario, que tout le monde au ministère et à l'Opéra eût voulu retenir, a pris la résolution de prendre sa revanche, a préféré s'incliner modestement devant la sentence un peu durement [illegible] par une partie du public où il n'en est appelé. C'est un exemple rare de bon goût, de modestie, de désintéressement."

We agree with the writer. Meanwhile Mario has set out for Florence; not, however, broken-hearted; the well earned reputation of a quarter of a century, guaranteed alike by the old world and the new, cannot be shaken, much less demolished, in a night.

O. L.

MARIO'S RENTRÉE AT THE GRAND OPERA.†

The greatest expectation had been excited by the performance of last evening. The *début* or the *rentrée* (the attempt at acclimatisation upon the French stage) of the most celebrated and most beloved of Italian tenors could not leave those friends of art among the public indifferent. Yesterday morning the last stalls were negociated in the environs of the opera at the rate of from 40 to 50 francs. There was great curiosity to hear Mario sing in French, to see him again on the scene of his earliest *début*, always young, always handsome, always elegant, conqueror of time, which does not count for this charming gentleman. Then it was known that the *Huguenots*—in Italian—was one of his most splendid triumphs. Those who had heard him in London sing Raoul in his last days—and we were of the number—went about asserting that certain parts of the French repertory had shewn a Mario unknown to the Parisians, who were on the *qui vive* to make his acquaintance. The representation yesterday, we must acknowledge, did not realize all that was hoped. The general rehearsal had been brilliant. Mario, in fine voice, master of his resources, singing in a manner to satisfy the most difficult among his friends. The illustrious tenor was less happy at the representation. It should be remembered that Mario is perhaps more timid now, after five and twenty years on the stage, than when he appeared for the first time in any theatre in *Robert le Diable*. A nothing puts him out. The least symptom of disfavor or even of hesitation in the audience paralyses him. He has been so spoilt! He cannot sustain himself at his proper height unless supported by the sympathy of the audience. He, who is, above all, a magnetiser and a charmer, cannot transmit the magnetic fluid but in an atmosphere at once genial and confiding.

Well! From the first act, his entrance on the stage, it was evident that a minority of the public were determined to judge him with ferocious impartiality, to reproach him for his accent, to note his least failing, to take into account, not the *tour de force*, which he had accomplished in learning the *Huguenots* in six days, but the little that might escape his memory in this part of Raoul, new to him in French. Was it his fault if Mdlle. Livry burnt herself?—if the *Muette*, at the moment of passing, was postponed to the Greek Calends?—that he was compelled, *impromptu*, to unlearn the *Ugonotti* for the purpose of stuffing his brain with the poetry of the *Huguenots*? To be watchful of his pronunciation, to govern his memory, to overcome his anxiety, to carry away one part of the public by main force,* to conceal perhaps an ill condition of voice—such were the combined difficulties against which an artist, the least constituted to struggle, had to contend.

He sang the air of the first act very well, with all sorts of elegant vocal turns and refined *portamento*. The whole house applauded him, except one little *coterie* stuck-up and defiant which had determined to extend no indulgence, except in the case that Mario would give proof of as much sonority as Gueymard. This was like seeking stone fruit from a strawberry bush. In the second act Mario gave several doubtful notes, but also some very fine chest notes in the finale. If at this period of the evening he had felt himself warmed by that benevolence which is always extended to him at the Italian Opera, and which makes him so homme heureux in all his characters, we should probably have had a third and fourth act of the most magnificent. Instead of this, the sympathy of the audience gradually diminishing, the anxiety of the singer increased in proportion, and his voice stuck in his throat. Two or three phrases excepted, in which the incomparable Mario was recognised, the scene which should have been most favorable to him, the grand duet with Valentine, merely confirmed the discomfort of the evening.

Those who know their Mario by heart, those who, like ourselves, have marked the vulnerable parts of his nature, will easily explain to themselves a failure which it is impossible to dissemble, and which, let us add, it was impossible to avoid in the conditions in every respect disadvantageous under which the essay was made. Even to the Italians, moreover, Mario was not himself. He should have been taken as he was, brilliant to-day, cloudy to-morrow, veiling and unveiling himself by turns. If the public does not persist in asking of him that which he cannot give, if his memory serves him and confidence is re-established, he is very likely to be as superb at the second representation as we saw him hesitating at the first.

P.S.—We have this instant heard that Mario has thrown up his engagement at the Opera.

H. de Pène.

Tonbridge.—Last year the gentlemen of the Castle took part in private theatricals, but this year the Messrs. Fleming (whose establishment may be termed a nursery for training gentle men for the artillery, engineers, and to the army generally) gave a concert on behalf of the distressed Lancashire operatives, the Messrs. Fleming paying all the expenses. A brilliant party assembled in the Castle a little after nine, and "assisted" at one of the best musical entertainments ever given in or near Tonbridge. The concert was under the direction of Mr. F. H. Wright. The artists comprised Miss Eyles, Mr. Dexter, Mr. W. Cummings, and Mr. Lewis Thomas. The programme was selected with great taste, the madrigals and glees winning most favour. Everybody appeared to be highly delighted, and the amount collected is above £60.—*Abridged from the Kent Times.*

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* See another column.—*Ed.*

† Translated from the *Gazette des Étrangers.*

* The habitual frequenters of the Opera, of course.

Royal English Opera.

Although the success of Mr. Wallace's new opera would have justified its nightly performance, the discretion of the management has been shown in presenting it only four times in the week—on Monday, Tuesday, Thursday, and Saturday—by which arrangement the public appetite has been whetted, and some of the principal singers have had a rest they never enjoyed in previous seasons. We must not, however, say much about the repose enjoyed by Miss Louisa Pyne and Mr. Harrison, the week before last, for we heard of them taking advantage of the performance of *The Bohemian Girl* on Wednesday, to sing in opera at the Hull Theatre Royal. *Love's Triumph* has drawn very good houses, and the repetitions of the work have placed the performers more at their ease, while the dialogue has run more smoothly and smartly. The music was so well done on the first night, thanks to Mr. Alfred Mellon, his superb band, and everybody concerned in the representation, that we cannot record any improvement. On Wednesday *Fra Diavolo* was again performed, with Madlle. Parepa in the character of *Zerlina*. The popularity of Auber's music should induce the management to put forth the *Domino Noir* which would, we feel certain, prove truly welcome. Mr. Wallace's opera improves on every hearing, and it will no doubt run on to the above mentioned nights until Christmas, when we suppose Mr. Balfe's new opera is to make its appearance. Last night Miss Anna Hiles from Liverpool made her first appearance, as Arline, in the Bohemian Girl. Of her we shall speak in our next.

MONDAY POPULAR CONCERTS.

From Beethoven to Blondin is a terrible long step, or rather no step at all—seeing you cannot jump, or modulate from one to the other. Hitherto St. James's Hall has maintained a character which should be jealously preserved. The new Philharmonic, the Vocal Association, and other concerts of high class music have been held here, while many of our leading artists have selected St. James's Hall as the locale for their benefit or special concerts. "A place for everything and everything in its place," says an old proverb, and many will think St. James's Hall is no place for M. Blondin to exhibit in. We ourselves admire the "Hero of Niagara" as much as most people, but would prefer seeing him at the Alhambra.

To speak of the Concert of last Monday. Beethoven's magnificent and much loved septet was given, for the second time at the Monday Popular Concerts, and, as on the occasion of its first performance, evoked applause long and hearty from the entire audience. The minuet scherzo, in which the violoncello—Signor Piatti's violoncello—discourses so eloquently, was encored with enthusiasm, the whole work being played from beginning to end superlatively, not to be wondered at considering that Herr Joachim, Messrs. Webb, Lazarus, C. Harper, Hutchins, Severn, and Signor Piatti were the interpreters. Mr. Lindsay Sloper gave the well known and always welcome Sonata of Beethoven in G Major (Op. 31, No. 1) in his most finished manner, and joined Herr Joachim in Dussek's Sonata in B flat, which, thanks to the Monday Popular Concerts, has become almost as familiar as the famous Kreutzer. "Repeated by desire," the Prelude, Loure, Minuet, and Gavotte, of Bach, were played by Herr Joachim with as great effect as before. Those who remained for the final quartet of Haydn in E flat (Op. 71, No. 3), enjoyed a treat, and we are greatly deceived if this, the first performance, will be the last. The vocal music must be briefly dismissed. Miss [illegible] extreme nervousness prevented her doing the utmost justice to Cherubini's "Ave Maria" (in which Mr. Lazarus's clarinet *obbligato* was a remarkable feature), but in the tenor air, "Io son Lindoro," from Paisiello's *Barbiere di Siviglia*, she was far more happy, singing with charming voice and unaffected feeling. A new song by Signor Piatti (violoncello *obbligato* by the composer), very finely sung by Mr. Santley, was warmly encored; and another novelty, "Oh! moon of night," from the pen of Mr. A. Manns—the accomplished conductor of the Crystal Palace band—also magnificently given by Mr. Santley, completed the scheme. At the next Concert Mendelssohn's Ottet will be repeated for the last time this season, and Herr Joachim will make his last appearance but one.

CRYSTAL PALACE.

The unfavourable weather on Saturday week deprived many of the pleasure of hearing a concert of great excellence. The principal attraction was again Herr Joachim, whose execution of Mendelssohn's violin concerto was a marvel of skill and expression. The accompaniments were admirably played, and it was not surprising that at the conclusion of so perfect a performance the applause should be loud and long-continued. In Tartini's sonata, introducing the famous "*trille du diable*," so thoroughly opposite in style, Herr Joachim was no less successful, literally astonishing his hearers. It is to be hoped that he will be heard once more at the Crystal Palace before his English engagements terminate. The symphony was Haydn's in E flat, and there was a new overture by Rubinstein, which we hope to have an opportunity of hearing again. The vocal music was entrusted to Madlle. Zeiss and Mr. T. Young. The lady acquitted herself well in an air from Verdi's *I due Foscari*, and Arditi's valse, "Il bacio," the tenor also giving a romance from Méhul's *Joseph*, and "The Rosy Bower" (Blewitt). Of the third concert we shall speak in our impression of Saturday next.

A MORNING AT THE PIANOFORTE.

Mrs. John Macfarren repeated her charming entertainment, "A Morning at the Pianoforte," to a crowded audience, at St. James's Hall, on Thursday, with even greater success than attended her first performance. As the sister of Miss Julia Bennett and Miss Rose Bennett—who, before the public, two of the most admired actresses on the London stage—we look for excellence in Mrs. Macfarren's readings, and her elegant delivery and graceful demeanour more than justify our expectations. Her playing admirably sustains her character as a pianist, and shows her to advantage alike in the ancient and modern, the classical and brilliant styles. The reception of Brunner's elegant study, *The Butterfly*, would have warranted her repeating the piece, and she was also greatly applauded in Thalberg's *Moïse*, her own *Caprice de Concert*, a selection from Mendelssohn's *Songs without Words*, Handel's *Harmonious Blacksmith*, and some movements from Sonatas by Weber and Beethoven. Miss Eliza Hughes was encored in the song "Ah! why do we love," from *Don Quixote*; and her expressive rendering of one of the Old English Ballads, of which the beauty is so greatly enhanced by the lovely accompaniment, delighted all her hearers.

Westbourne Hall, Bayswater.—A concert was given on Thursday evening at the above hall, by Miss Dempsey, the pianist, in aid of the Lancashire Distress. The attendance was not very great; but, as all the artists gave their assistance gratuitously, and as the prices were beyond the average charges of the Westbourne Hall, the sum realised was by no means inconsiderable. If every music hall in the metropolis would return as much to the Lancashire Operatives Distress Fund, a very large sum would be collected. The artists co-operating with Miss Dempsey were Miss Messent, Miss Lascelles, and Mr. Redfearn, vocalists; and Mr. Blagrove (violin), Mr. Richard Blagrove (concertina), and Mr. Charles Le Jeune (harmonium), instrumentalists. The vocal piece which seemed to please the most was Rossini's duet, "Mira bianca luna," sung by Miss Lascelles and Mr. Redfearn with great artistic skill and taste. Mr. Redfearn, moreover, was much admired for his singing of Mr. Hatton's song, "Sing, who mingles with my lay," and the romance, "Tho' all too poor," from *Love's Triumph*. With so fine a tenor voice, and such downright good vocalization, it is somewhat strange that this gentleman is not heard more frequently in public. Miss Dempsey played with Mr. Blagrove Osborne and De Beriot's Concertante Duet on the *Pirata* for piano and violin, a duet for piano and concertina with Mr. Richard Blagrove, and two solos, and, in all, was favourably received.

SUNNY HOURS.

(*For music.*)

Those fair, and bright, and sunny hours,
Spent 'mid fair and fragrant flow'rs,
Peeping out from grassy dell,
'Midst the cowslips and bluebells;
When we played along the rill-stream,
"Hide and seek," from each bright sunbeam,
'Neath the shady, shower bow'rs,
Youthful happiness was ours,
Clouded by no April show'rs!
Ah! those happy, peaceful hours,
Spent 'mid fair and fragrant flow'rs
Childhood's days—my sunny hours!

Those fair and bright, and sunny hours,
Spent in [illegible] secluded bow'rs,
There we watched the break of dawn,
O'er the kingcup dotted lawn,
When the skylark proudly soaring,
Until he'd utter music pouring,
We watch'd it ere the sun go home,
And lady moon came forth to roam,
O'er the trysting trees and bowers,
Where we spent those happy hours,
Mid the young spring's sweetest flow'rs—
Ah! those days, those sunny hours!

E. Willis Fletcher.

Letters to the Editor.

STUDENT OF PADUA AND AUTHOR.

Sir,—Will you allow me through the medium of your valuable paper to ask a few questions concerning the Opera (*Student of Padua* and its Author) written by a Gentleman of this town, I have heard for the last three years, this Gentleman in question has had an Opera in rehearsal and I should much like to know the truth of the assertion, and further if he out of his numerous Articled Pupils, ever had one at the expiration of the term of years qualified to take the situation Advertised in yours of the 15th inst (viz) A tenor for the Manchester Cathedral Choir salary £70 per annum. Or for any other being, having only to his ability to read Music at sight. Or do you think he has been afraid of making too many Musicians?

In the *Hull News* copied from the *Era* I find it states H. Deval, has been for several years a resident on the continent, this I hear flatly contradicted, that H. D has merely visited Brussels during his Midsummer vacation and has never been a continental resident. Is it anything more than natural to expect to be taught Music on application to a Music Doctor surely it cannot be general that such professional men only teach a few Songs to their pupils without any knowledge of the notes they are singing as in many cases I could bring before your notice. Trusting you will excuse my taking this liberty of seeking to occupy a small place in your paper

I remain Yours A. Subscriber.

Fawcett Terrace Hessle Road Hull, Nov. 25.

[The style and orthography of this letter have induced us to publish it as a literary curiosity.—Ed.]

THE ENGLISH OPERA ASSOCIATION

Sir,—In your number of the 15th instant, I observe a letter signed by Mr. Thomas H. Baylis, in which that gentleman states that he was the originator and promoter of this association. In the original prospectus, however, I do not find Mr Baylis' name in either of those capacities, nor do I even find him among the provisional committee. How is this? Can any of your numerous readers throw any light on the subject?—Yours obediently, A Shareholder.

PRIZE FOR STRINGED QUARTETS.

Sir,—I have been informed by a gentleman, of whom I was seeking the information whether there is any union or club in London or elsewhere that bestows a prize for stringed quartets (open to all comers or otherwise) that you, the editor of the *Musical World*, would most likely give me the information. If you would tell me, together with the necessary conditions, and any other account you might think proper, I should feel exceedingly obliged.—Yours very respectfully,

Alex. T. [illegible]

P.S.—Mr. Prout gained a prize with his quartet (stringed) at the Crystal Palace some time ago, but I do not understand from what association.

[We know of no such benevolent and music-loving association.—Ed.]

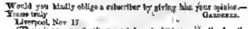
MADAME GUERRABELLA

Sir,—A slight error occurs in your last Saturday's issue in the reply to "Tietjen's Apollo" relative to Mme. Guerrabella. You were correct as to her being in New York, but not unemployed, inasmuch as she went out under contract to Mr. Ullman, and was to have appeared on the 10th instant. Trusting you will excuse my interrupting your usual correctness, I am dear sir, yours, &c., A Reader.

Nov 19.

A QUESTION.

Sir,—A professor of music in this place states that the enclosed is written without a single mistake, and another professor maintains that it is incorrect:—



Would you kindly oblige a subscriber by giving him your opinion.—Yours truly Gardener.

Liverpool, Nov 17.

[There is an error in the second bar, and an error in the fourth.—Ed.]

FRENCH OPERA REVIVALS.

Signor Rossini's *Moïse* is to be revived.—It is said that Madame and M. Gueymard are about to leave the French for the Italian stage: a proceeding hazardous, to say the least of it. Setting aside the difficulties of a new language, neither lady nor gentleman has any delicacy or variety of vocal style; and the latter has worn his voice by misuse. It need surprise no one should they turn up in London.—Meanwhile, the new tenor singer, who is always to do wonders for the Grand Opéra, and rarely, if ever, does them, has again turned up,—this time as one of the *Orphéonistes* of Avignon. The voice, however, is described as in want of training. Revival, too, seems to be serviceable, if not be indispensable at the Opéra Comique, which theatre cannot be described as in a healthy state, being obviously in want of a *prima donna*. Adroit, well-prepared young ladies are habitually supplied to it by the Conservatoire; but it is not one among ten who can interest or retain her public: while the new composers appear to have lost fancy, for the talent for success,—M. Félicien David, perhaps excepted,—whose *Lalla Roukh* pleases more than the journalists, when the opera was produced, predicted. Great attention has been bestowed on the revival of Grétry's *Zémire et Azor*, now some ninety years old. What's in a date? Some of the composer's ideas have as fresh an aspect of youth as Ninon de l'Enclos, the apocryphal, preserved to her ninetieth year. In everything like situation, the pertinence of sound to scene and stage effect is excellent;—compare, for instance, the song where Zemire resolves on sacrificing herself for her father with the most forcible passage in Spohr's opera on the same subject. Marmontel however got a very short distance beyond paleness and prettiness in his opera-books; and Grétry though graceful and sincere, was, as a musical inventor merely slim (if the conceit may be permitted) in his forms and delicate in his colours. *Zémire et Azor*, then, will probably continue to please for a while, though but gently and soberly. The heroine, Mdlle. Baretti, is not without elegance of look and action; she has a fair soprano voice, the success of which is impaired by the too fashionable modern vice of vibration, and by that habit of gliding from interval to interval which makes a sigh perilously resemble a yawn. The Beast-Prince (M. Warot),—the afflicted parent (M. Troy, who has improved),—the droll servant *Ali* (M. Ponchard), are, in their several ways, satisfactory.—Another revival has been attended with greater interest—that of Boieldieu's *Dame Blanche*. Perhaps no French opera has kept its success so long as this; it is now closely approaching its thousandth representation. Everywhere, too, in Germany the work has been for a quarter of a century past a favourite. Some of the favour, no doubt, may be ascribed to the passion of fashion which the Waverley Novels were beginning to excite on the Continent when it was composed. Some may belong to the snatches of Scotch melody* combined and treated in it by Boieldieu without getting at local colour; but, beyond these attractions, the solid portion of the music has, unquestionably, amused our neighbours. The English have been obstinate in never liking the opera, while they are willing to receive the lax poetry *Martha* of M. Flotow.—Do such aversions and preferences who shall give a reason? To our ears, the brilliancy and youth of many parts of *La Dame Blanche*,—ay, too, and their form (a quality not common with Boieldieu)—have come like a surprise on the late occasion of hearing it; but, then within our experience, the opera has never been so well performed as now. The principal parts are sustained, with true French spirit, by Mdlles. Cico, Bélia, Révilly; MM. Léon Achard (the new tenor), Berthelier (who, besides being excellently finished as an actor, in the accomplishment of audible and rapid pronunciation equals the best Italian *buffo* of the old school) and Barielle. The well known auction *finale* to the second act could be done with such perfection of animation and point on no other stage. The good looks of Mdlle. Cico are much in her favour. That her voice, a soprano, has been trained, is evident; and not all her ornaments belong to the good school of singing. She may, possibly, develope into an artist fit for the Grand Opera; but in her present occupation something of charm is wanting.—M. Léon Achard must be spoken of in another key. Some years ago, when he made his appearance at the Théâtre Lyrique in *Le Billet de Marguerite*, by M. Gevaert, with Mdlle. Lauters (now Madame Gueymard), he was a very young man, with a slight figure and a slight voice, neither of them unpleasing. Figure and voice have both filled up. Should his appearance in Boieldieu's opera afford a fair sample of his powers (as we are inclined to believe) he is the best tenor singer who has been heard at the Opéra Comique during the past quarter of a century. His voice is clear, even, perfectly in tune; sufficiently forcible; extensive in compass, taking into account the *falsetto*, which mounts to B flat,—a supplement which he knows how to combine with his natural notes without a break,—in this unlike M. Montaubry. It is a voice which speaks to the memory, and tells in all concerted music without strain,—in this unlike M. Roger's. The same ease, which, as the poet says, 'comes of art not chance,' without frivolity, is to be heard in his execution. The new tenor's cadences are correct; the lines of his phrases are large, without that exaggerated expression which we owe to modern Italy, and have come absolutely to hear. In short, M. Léon Achard seems, as a singer, well to merit the real success he has met at the hands of the whole audience, as distinguished from the squadron of *claqueurs*, whose noisy wooden plaudits are as distasteful to every righteous ear as is the shout at the penultimate pause so dear to the votaries and interpreters of Signor Verdi's music.

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* "Robin Adair" is an Irish not a Scotch melody.

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